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JULY 7, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

THE STARS
who appear in
Paramount
Pictures



enable Paramount to offer the most *powerful*, *popular* and *profitable* attractions in the history of amusements.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice.-Pres. Cecil B. DeMille, Dir. Gen.

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PERIODICAL
JUN 28 1917

VOL. XVI-NO. 1

PRICE 10 CENTS

BLUEBIRD PHOTOPLAYS INC PRESENT

VIOLET MERSEREAU

IN

"THE LITTLE TERROR"

A REFRESHING STORY OF THE KALEIDOSCOPIC EVENTS IN THE LIFE OF A MISCHIEVOUS CIRCUS WAIF — DIRECTED BY — REX INGRAM



"FATTY" ARBUCKLE



This Week — June 25th

Presented by Jos. M. Schenck

The *third* Paramount - Arbuckle Comedy is the biggest success in "laugh makers" that has ever been made.

"The Rough House"

The name is descriptive, the story is there but you forget it in the rush of action. A twentieth century howitzer or 14 centimeter siege gun isn't in the same class with "Fatty" Arbuckle, Al. St. John and Buster Keaton. Laughs are growing scarce nowadays so the demand for them has increased.

Don't miss this chance. "Open Market" at all Paramount exchanges



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Paramount

Paramount's greatest *boosters* are the several million men, women and children who declare —by their attendance in more than five thousand theatres in America—that Paramount Pictures are the most *consistently* entertaining type of amusement offered on the screen.

The Paramount stars are not only the best known—but, collectively, they represent the *greatest* aggregation of artists appearing under one *management* in the world's history.

Generally speaking, exhibitors in America may be divided into two classes—those who always *have* played Paramount Pictures, and those who *are* going to.

Paramount's greatest boast is that 92 per cent of the *first* one thousand exhibitors in America to play Paramount pictures are on the Paramount Books today.

Think what *this* means!

It means that Paramount distribution is as great as Paramount Pictures and Paramount Stars and the great Paramount organization.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Distribution

The secret of Paramount's successful distribution lies in this short business principle—*insistence* that the man (exhibitor) who sells your product *makes* as much *money* as you do from each individual transaction!

With the inauguration on

August 5th, 1917

of the "Selective Star Series System" of distribution, Paramount puts into effect a plan whereby exhibitors will make more money—**Greater Profit**—than ever before.

The "Selective Star Series System" offers him this guarantee—since he can choose for himself the pictures and the stars he *knows*—by past profits—are the ones his patrons *want* to see.

The exhibitors of America, having had the opportunity to study the "Selective Star Series System" are *endorsing* it with hundreds of contracts daily.

Are you among them?

If not, apply to yourself another short business principle—DO IT NOW!

Write, wire or *call* at any branch office for particulars. The nearest Paramount exchange will send a representative.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

"The Wishbone"



4164

If you saw two old maids coming and had a trained wishbone, what would you do?

Can you imagine two tramps turned loose with a wishbone that works—you've got a good idea of what happens, but only an idea—you couldn't possibly foresee such stunts as a trick camera can produce.

Any exhibitor, everywhere, should have them—NOW.

Paramount Exchanges

Black Diamond Comedy

Paramount Pictures

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA
J. O. Walsh, *Pres.*, F. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*

Black Diamond Comedy

Kiddie Kapers



Released July 2nd

Victor Moore at his best, and a crew of Klever Kiddies show you what it's like to be left home alone with a flock of cream puffs and five dollars' worth of ice—when mamma goes out for the day.

P. S.—The kids next door were there too.

Klever Komedies always shown at the Strand, N. Y.



Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

KK

Paramount-Burton Holmes Travel Pictures



"To travel is to possess the World"

Paramount Pictures

THE EXHIBITOR'S SALVATION

"The feature picture cannot with any degree of certainty be relied upon for an evening's entertainment for all kinds of people."

The miscellaneous part of the program made up of short and diversified subjects, combined with a superlative musical program, has proven to be our salvation."—*Harold Edel, Managing Director Strand Theatre (From Dramatic Mirror).*

Paramount-Burton Holmes Travel Pictures are sure to please. They are also "drawing cards" since thousands of people have read his books and seen his lectures advertised for thirty years or more. Get a few new people every week—and keep them all coming back—and soon you won't have seats enough to hold them. **Try these pictures—tear out and mail this coupon panel to the nearest Paramount exchange—today.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Wearing the Pith-Helmet in India

Paramount Pictures

Paramount Serial

in

September

Great Star-Thrilling Story

Fifteen Episodes

Thirty Parts

Wait for it

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Dir. Gen.

DOUGLAS FAIRBANKS

If there is one person in the world that can rope the hearts of America, it is *Douglas Fairbanks*. He has caught the indefinable *spirit* of a great people. He typifies and expresses that *freedom* which America feels is characteristic of Americans. It will *pay* you to let your people *enjoy* it.



Story by
H. B. Carpenter

Scenario by
Anita Loos

Directed by
John Emerson

'WILD AND WOOLLY'

Released June 24th by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Mary Pickford

"The Little American"

THIS tremendous and timely spectacle will make the roars of earlier triumphs simmer down to mere echoes of a forgotten past in the glamour of a bigger day.

Released July 2nd.



ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director-General*

ARTCRAFT PICTURES

We have secured good advertisers to talk to YOU. Listen to them!

Here's the biggest and quickest St

Playing all this week as the feature at

Throughout the country—the world in fact—the people—rich and poor—cry "Give us food—lest we perish."

Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.

Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—"Food, give us Food."

And far across the waters of the earth from distant shores, the echo reverberates, "Food, give us Food, lest we no longer have strength to withstand our enemies."

The Motion Picture—the powerful sun-speculators and the

Charles Richman

.....I

"THE PUBLIC

In five tremendous parts—

HERBERT

food administrator of the U. S. A. and chairman of at a private exhibition in Washington, D. C., last declared its timeliness would go far to correct an out see it," he said.

HAROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: "It's a knockout. I'll play it all next week as the feature."

ate Rights clean-up in film history

traction at the Strand Theatre, New York

Why is this so?

There is food aplenty—but the FOOD TRUST—the most criminal combination in America's business history—is grinding the masses in its insatiable desire for PROFITS.

Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: " In the last five months $250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributers."

light drama—has exposed the Food causes. The picture is

and Mary Fuller

N.....

BE DAMNED"

Directed by S. E. V. Taylor

HOOVER

the Commission for Relief in Belgium, saw this picture
Monday. He not only endorsed its revelations, but
rageous condition. " Every person in America should

" THE PUBLIC BE DAMNED " will be sold on the State Rights plan. Don't write—call in person or telephone to the

PUBLIC RIGHTS FILM CORPORATION

485 FIFTH AVENUE, NEW YORK



Century Comedies PRESENT

Alice Howell

in "Balloonatics," "Automaniacs," "Neptunes Naughty Daughter," "Alice of the Sawdust," etc.

DIRECTED BY J. G. BLYSTONE

Century Comedies
1600 BROADWAY NEW YORK

WRITE OR WIRE FOR OUR BRAND NEW STATE RIGHTS PLAN

REGULAR PROGRAM RELEASE

J. Stuart Blackton and Albert E. Smith *Present*

PEGGY HYLAND

AND

Sir JOHN HARE

IN

"Caste"

From the World Famous Play
by T. W. Robertson
Directed by Larry Trimble

A FIVE-PART BLUE RIBBON FEATURE



A Love Story as old as the Race— Yet as Fresh and New as the First Love of a Maid of To-day.

EXHIBITORS' RECORDS PROVE THESE SPECIAL FEATURES SUPREME BOX OFFICE ATTRACTIONS

"WITHIN THE LAW"
Featuring Alice Joyce and Harry Morey

"THE GIRL PHILIPPA"
Featuring Anita Stewart

"WOMANHOOD, THE GLORY OF THE NATION"
Featuring Alice Joyce and Harry Morey

"GOD'S COUNTRY AND THE WOMAN"
Featuring William Duncan, Nell Shipman and George Holt

"THE BATTLE CRY OF PEACE"
Featuring Norma Talmadge and Charles Richman

"THE FALL OF A NATION"
by Thomas Dixon and Victor Herbert

VITAGRAPH SPECIALS COMPEL CAPACITY BUSINESS

GREATER VITAGRAPH

Goldwyn Pictures

These Are The Things That Goldwyn Knew

FROM the beginning, Goldwyn had little or no trouble shaping and agreeing on the basic policy of this organization. We had certain definite knowledge on which we could work.

1. We knew that the Goldwyn policy must embody those things of which exhibitors approved.

2. We knew that exhibitors desired a staple, sane policy of open bookings.

3. We knew that exhibitors demanded improved productions—an increase in the *quality* of pictures.

4. We knew exhibitors preferred to conduct business with us through our own branches, instead of through regional franchise middlemen.

5. And we also knew that exhibitors desired new refinements, new ideas, new skill, new stories—in fact, *an entirely new type of productions.*

Knowing all of these things to be desired, Goldwyn has done them. And that is all there was to the shaping of the Goldwyn policy. . . . Our twenty-five branches are now open in the United States and Canada and our managers are ready to discuss contracts with exhibitors.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

A Year's Time, A Million Dollars—and *Faith*

ALL of these elements have been put into the twelve Goldwyn productions that will be completed in advance of our first release in September.

A year's time in which to do our work well; time in which to make pictures slowly and carefully; time in which to organize our distribution and build up in *your* minds *the confidence and trust that our methods deserve to inspire.*

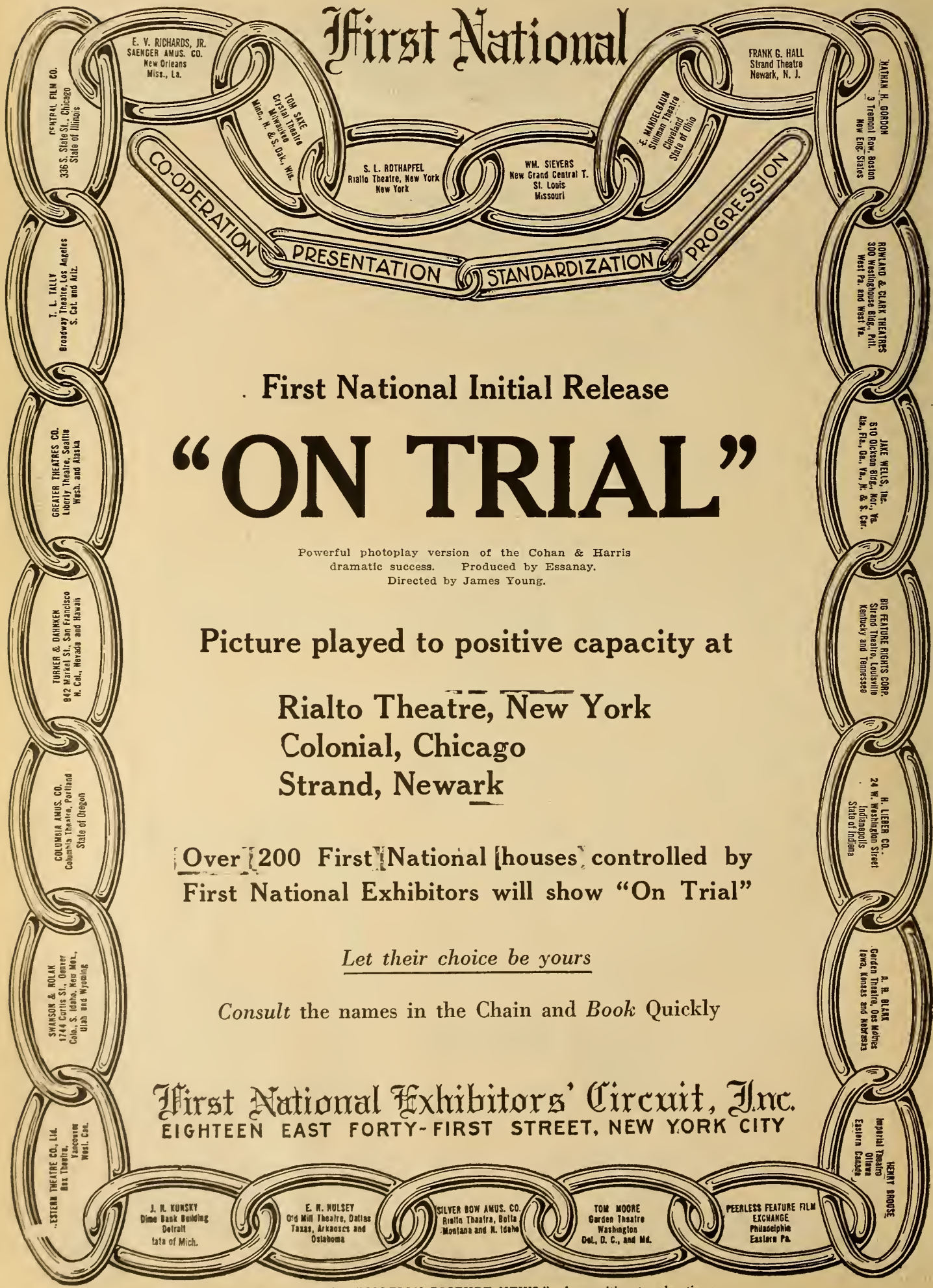
$1,000,000 in completed pictures to prove to all exhibitors in advance of booking that Goldwyn Pictures, each and every-one, will be splendidly made and tremendously powerful productions.

And the FAITH that can be found only in the hearts and minds of *men and women who know what they are doing;* who know HOW to do big things well; who have the foresight and imagination to see that the motion pictures of the present and the future must be bigger and better and finer than any other pictures have ever been before.

We feel that few exhibitors will care to sign contracts for any other pictures *until they have first seen the Goldwyn productions.* . . . Trade showings in 25 branch offices throughout North America in July.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
Telephone: Vanderbilt 11



First National Initial Release

"ON TRIAL"

Powerful photoplay version of the Cohan & Harris dramatic success. Produced by Essanay. Directed by James Young.

Picture played to positive capacity at

Rialto Theatre, New York
Colonial, Chicago
Strand, Newark

Over 200 First National houses controlled by First National Exhibitors will show "On Trial"

Let their choice be yours

Consult the names in the Chain and *Book* Quickly

First National Exhibitors' Circuit, Inc.
EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 7, 1917

SERIAL "FANTOMAS" IN BIG NEWSPAPERS AID TO BOX-OFFICE

SUNDAY newspapers all over the country are now beginning the publication of the fiction version of the Gaumont series of motion picture stories entitled "Fantomas," the film version of which was made by Gaumont and is now available at Mutual Exchanges everywhere.

Wide Spread Publicity.

The story, "Fantomas," is appearing now in such papers as the New York Sunday World, the Cleveland Plain Dealer, the New Orleans States, the Ft. Wayne Journal-Gazette, the Minneapolis Journal, the Salt Lake City Telegram, the St. Louis Post Dispatch, the Tacoma Ledger, the Seattle Post Intelligencer, the Los Angeles Tribune and the Columbus State Journal. It is a story that abounds in mystery and the solution of a sensational series of crimes, together with the capture of the master criminals. Statistics prove that mystery stories are the favorite form of fiction. Hundreds of thousands of people are reading the story. Exhibitors can appeal to this vast army of readers by playing the "Fantomas" series now. On the screen the exciting incidents related in the story are even more thrilling.

Mutual Exchanges Will Co-Operate.

Every Mutual Exchange stands ready to co-operate in the heartiest fashion with any exhibitor booking "Fantomas." The majority of exhibitors will prefer to run "Fantomas" right now while the newspapers are printing the fiction version. Any Mutual Exchange can quote exhibitors prices, open dates, and supply the needed accessories in the way of paper, announcement slides, etc.

Mutual Press Sheets— Are You Using Them?

With each Mutual Star Production the publicity department of the Mutual Film Corporation is issuing a special press sheet in colors as an aid to the exhibitors running that particular subject. These press sheets contain music cues, press stories, advertising and banner catch lines, specimen advertising set-ups, synopsis of the stories for use in theatre programs, and countless other exhibitor aids. To get full value from each attraction booked the exhibitor should make use of all the helps offered. The press sheet costs the exhibitor nothing. It is his for the asking. Press sheets on any subject can be secured from your nearest Mutual Exchange.

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title.	Lead.
The Masked Heart.	William Russell
Mary Moreland..	Marjorie Rambeau
Betty Be Good....	Jackie Saunders
Melissa of the Hills.....	Mary Miles Minter

Margarita Fischer Starts New Picture

Having completely recovered from the serious illness which confined her to a bed in St. Joseph's Hospital for a fortnight, Margarita Fischer has started work on her next Mutual Picture. "Little Miss Missionary" is its title. J. Edward Hungerford, the famous novelist, is the author of the new story. Most of the action is laid in a Hopi Indian village, and some most unusual stage settings and effects are promised. "Little Miss Missionary" is the fifth of the Fischer Series of Mutual Pictures. Those released and now showing are "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and "The Devil's Assistant." Bookings on the entire Fischer Series can be made at your nearest Mutual Exchange.

"Reel Life" Is Adding Department of Wit

By special arrangement with "Life," America's leading weekly of wit, humor and satire, the Mutual weekly featurette called "Reel Life," will add a new department consisting of jokes from the pages of the periodical, presented in animated form. This arrangement marks the beginning of a new epoch for the lighter side of motion pictures. It is also worthy of note that what may be called a consolidation of interests, is formed between the most popular magazine of its class and America's foremost producer of single reel novelty films. The first animated contributions from "Life" will appear in "Reel Life" No. 62, released through all Mutual Exchanges on Thursday, July 5th. The first jokes to reach the screen are entitled "Hands Up!" and "A Saving Grace." They will be found enjoyable by every single spectator, but doubly so by the hundreds of thousands who read "Life" weekly.

WILLIAM RUSSELL IN "THE MASKED HEART" —A ROMANTIC STORY

"THE MASKED HEART" is the next William Russell picture. It is five acts in length and is a romantic drama of a type wholly different from anything that Mr. Russell has done to date. It will be released through all Mutual Exchanges the week of July 2nd. Like other Russell pictures, it was made at the studios of the American Film Company, Inc.

The Mysterious Unknown.

A beautiful masked woman—a veritable mysterious unknown—plays a prominent part in the story and is the cause of many of Mr. Russell's tribulations in the role of Philip Greycourt. As the story runs, Philip meets the mysterious masked stranger at a masquerade ball. He rescues her from the embrace of a drunken dancer, and is granted permission to see her home in a taxicab. When the taxi stops at its destination—the Hotel Egbert —Philip is made to promise he will not seek to follow her from the taxi and reluctantly consents. After a romantic farewell the mysterious lady disappears within the portals of the hotel without having lifted her mask and without revealing her identity. Philip is so enamoured of her that he ignores the promise not to follow her farther and returns to the hotel only to learn with dismay that she has passed directly through the lobby and entered another taxi on the opposite side. Philip vows then and there to find her again and learn her real identity. Ere he does so events of the most surprising sort occur—events that make "The Masked Heart" an exceptionally interesting story.

Directed by Edward Sloman.

Edward Sloman, who produced previous Russell-American subjects, staged "The Masked Heart," and to those who have witnessed his masterly productions on the screen this fact alone is an assurance of quality. Bookings on the entire series of William Russell pictures may be made at Mutual Exchanges everywhere. Other subjects in this series are :"My Fighting Gentleman," "High Play," "The Frame-Up," and "Shackles of Truth."

Newest Chaplin Film Is Packing Theatres

Capacity houses are the rule at every theatre showing Charlie Chaplin's latest offering—"The Immigrant." One and all are agreed that it is the biggest laugh getter on the screen today. "The Immigrant" and ten other Mutual-Chaplin Specials can be booked now at any Mutual Exchange.

MUTUAL "BIG STARS ONLY" PICTURES



AMERICAN FILM COMPANY, Inc.

Presents

WILLIAM RUSSELL

IN

"THE MASKED HEART"

A TALE OF LOVE AND INTRIGUE

A most unusual story of romance. In five acts. Directed by Edward Sloman. Released the week of July 1st.

"Few photo plays possess the gripping fascination that characterizes this remarkable production," says the *Clarkesburg, West Virginia Exponent* of "High Play," a recent William Russell production. "Photographically speaking and from the point of stage direction, the piece is a studio triumph."

The plays of the new William Russell Series are playing to capacity business the country over. These Russell Pictures are picked by shrewd exhibitors as the best box-office tonic on the market. If you want to see a waiting line in front of *your* theatre arrange right now to play the whole Russell Series. You can book them at the nearest Mutual Exchange.

Now Playing:—"My Fighting Gentleman," "High Play," "The Frame-up," "Shackles of Truth" and "The Masked Heart." ***Coming:***—"Pride and the Man."

Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freuler, President

CUB COMEDIES

maintain a consistent high standard of excellence week in and week out, featuring

George Ovey

Jerry's Gentle Nursing

Released July 5th

In which Jerry, after skillfully landing a "grand stand" rescue, is taken into the bosom of a wealthy family, becoming the personal attendant of his benefactor. Having achieved this position, he begins a whirlwind campaign as a trouble starter and family fight promoter, making the old man and everybody else in the afflicted household perfectly miserable. He even "queers" himself with the pretty daughter.

Cub Comedies are single reel features, released Thursdays through the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

MUTUAL



THE GIRL IN THE FRAME

RELEASED ON THE THIRD OF JULY

WITH JOVIAL JEAN OTTO TRYING TO EXPLAIN WHY

DIRECTED BY M. DE LA PARELLE FOR

LA SALLE FILM COMPANY

AT ALL MUTUAL EXCHANGES

PARENTAGE
A MESSAGE

Have You Read The Reviews?

EVERY WORD
of
ALL
of them

In Booklet Form, on Request

Pre-Release Special Bookings

RIALTO
N. Y. City
Week July 8th

COLONIAL
Chicago
Beginning week of July 15th

FRANK J. SENG
Times Bldg.
New York

SELZNICK PICTURES

YOU NEED THESE TO GET SUMMER BUSINESS

NORMA TALMADGE in "POPPY"
Broke all records for Marcus Loew

HERBERT BRENON'S "THE LONE WOLF"
Broadway run begins July 1

ROBERT WARWICK in "THE SILENT MASTER"
Thrilling thousands now

CLARA KIMBALL YOUNG in "THE EASIEST WAY"
Her greatest picture

"THE BARRIER" by REX BEACH
A story of love and strong men

ANOTHER OPEN DOOR ARRIVAL

For the present the only exchanges which will handle the Hobart Henley thought film of real life,

"PARENTAGE"

are the SELZNICK EXCHANGES in New York and Chicago

SELZNICK OPEN DOOR BOOKING AND DISTRIBUTION IS REVOLUTIONIZING THE PICTURE BUSINESS

SELZNICK LJS PICTURES

The Mountain Girl Reaches The Summit

CONSTANCE TALMADGE

(The Mountain Girl in Griffith's Intolerance)

Is now a

SELZNICK STAR



In

"THE LESSON"

By Virginia Terhune Van De Water

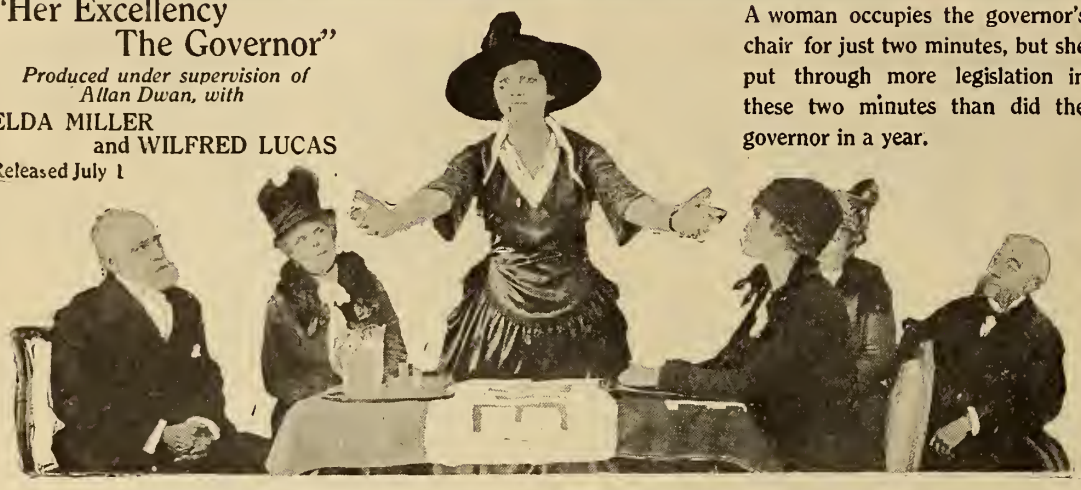
Direction

CHARLES GIBLYN

TRIANGLE PLAYS

"Her Excellency
The Governor"
Produced under supervision of Allan Dwan, with
ELDA MILLER
and WILFRED LUCAS
Released July 1

A woman occupies the governor's chair for just two minutes, but she put through more legislation in these two minutes than did the governor in a year.



TRIANGLE

A Perfect Balance of Cast, Story and Production

"The Flame of the Yukon"
by Monte M. Katterjohn
STARRING
DOROTHY DALTON
Released July 1

"The Flame" is the Carmen of Alaska, queen of the dance halls during the Gold-Mad days on the Yukon.



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

KEYSTONE COMEDIES



GET IN LINE!

If You're Not Wearing the

KEYSTONE SMILE

Try the Following Prescription:

June 24

"A DOG CATCHER'S LOVE"

Slim Summerville, Glen Cavender and Peggy Pearce

July 1

"DANGERS OF A BRIDE"

Gloria Swanson and Bobby Vernon

July 8

"WHOSE BABY"

Juanita Hansen, Jay Dwiggins, Martha Trick, Robt. Milliken and Fritz Schade

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION


WILLIAM FOX
PRESENTS
NEW FOX POLICY TO BE ANNOUNCED JULY 15



A magazine's success is measured by its advertising. Look at the "News!"

HOFFMAN PICTURES

4 SQUARE PICTURES

THE SIN WOMAN

STATE RIGHTS

A master-production in 7 parts. A visualized story of a daughter of heredity who erred and was punished. With a tri-star cast—IRENE FENWICK, REINE DAVIES and CLIFFORD BRUCE.

State Rights Now Selling

M.H.HOFFMAN, Inc.
729 7TH Ave.
New York City

MADAME SHERRY

STATE RIGHTS

One of the brightest pictures ever shown. This picturized version of the play carries, also, the full "Madame Sherry" score, including "Every Little Movement." An all-star cast with GERTRUDE McCOY.

A quality play, quality players, a quality production and a quality policy make a FOURSQUARE picture.

M. H. Hoffman, Inc., selects its photoplays with scrupulous care. "Fairly good" *won't* do. Every FOURSQUARE picture must meet the Hoffman FOURSQUARE standard.

Four FOURSQUARE pictures are now ready for release. To get one of these pictures means satisfied patrons, and—satisfactory profits. To get *all four* of these pictures means satisfaction *fourfold*.

THE BAR SINISTER

FOR NEW YORK STATE

A big photoplay of the south with a pulsating theme. "It makes a bad man good and a good man better." An Edgar Lewis production whose Broadway success is spreading throughout the land.

Apply for N. Y. State Bookings on

THE BAR SINISTER
MADAME SHERRY
SHOULD SHE OBEY?
THE SIN WOMAN
to
FOURSQUARE EXCHANGE
Hy Gainsborg, Manager

SHOULD SHE OBEY?

FOR NEW YORK STATE

Should a wife obey, even though her husband be unworthy? Or is she justified in seeking relief in the divorce courts? Should any woman "obey"? A page from real life, with an all-star cast.



WE ABOLISH ADVANCE DEPOSIT SYSTEM

NOTICE TO EXHIBITORS

When the system of advance deposits was introduced into our business to guarantee contracts, I announced

1. *That these sums would be held in a separate Trust fund, apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals.*
2. *That a cash discount of six per cent upon the amount deposited would be allowed.*

These agreements have been kept. The unearned advance deposits of the K.E.S.E. Service are deposited separate from our business funds in the Harriman National Bank of New York, the Merchants Loan & Trust Company and the Continental Commercial National Bank of Chicago.

Recognizing the justice of the Exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of $14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig of the Selig Polyscope Company, and Mr. Spoor of the Essanay Company, I take pleasure in announcing that

K. E. S. E. WILL ABOLISH THE SYSTEM OF ADVANCE DEPOSITS

No further collections will be exacted to guarantee rental contracts by Keys Service.

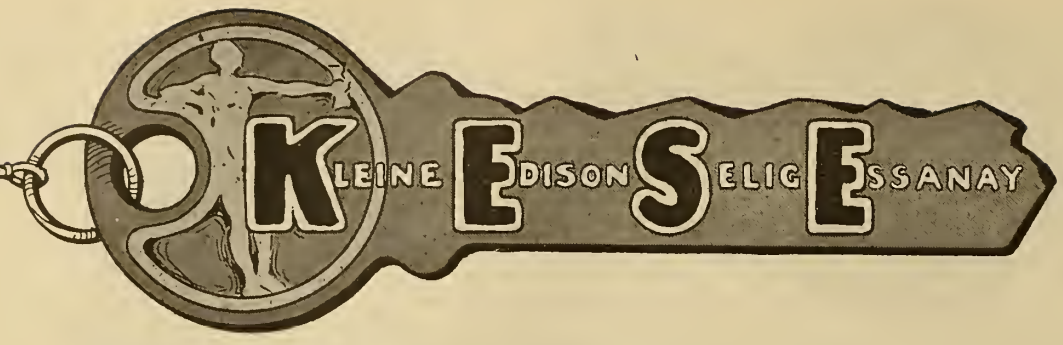
Funds now in our hands will be returned to their owners as soon as adjustments can be made, and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1st.

It is necessary that our rental charges be protected, and I confidently look for the cooperation of exhibitors in asking payment of each rental charge before shipment of the film.

Geo. Kleine

Distributor
KEYS SERVICE

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HOYT FARCE COMEDIES!

NOW BOOKING!

"A HOLE in the GROUND"
"A BRASS MONKEY"
"A DAY AND A NIGHT"

OTHERS COMING!

"A Rag Baby" "A Runaway Colt"
"A Dog in the Manger"

The "MIRROR" says:
"The new Charles Hoyt comedies released through K. E. S. E. should prove certain box-office attractions for any Exhibitor for two reasons, principally: The name of 'Hoyt' as an author of comedies has come down to us as a standard; also the two reel pictures adapted from them are excellent in themselves."



SELIG POLYSCOPE CO.
Chicago, Illinois

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KLEINE EDISON SELIG ESSANAY



SHIRLEY MASON

IN

LIGHT IN DARKNESS

(For release July 9th)

THE TALE OF A GREAT

WRONG

MADE

RIGHT

Presented by The Thomas A. Edison Studios

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63 East Adams Street, Chicago, and other principal cities

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Many a packed house is directly traceable to an advertisement in the "News."



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presents

THE LONE WOLF

by

LOUIS JOSEPH VANCE

HAZEL DAWN
(AS LUCY SHANNON)

BERT LYTELL
(AS "THE LONE WOLF")

METROPOLITAN PRESENTATIONS

ROADWAY THEATER — STUDEBAKER THEATER

NEW YORK — CHICAGO

SUNDAY JULY 1st

RIGHTS FOR SALE

ALICE BRADY

IN

BOUGHT AND PAID FOR

by George Broadhurst

IN ALL TERRITORIES, INCLUDING CANADA, OUTSIDE OF THE UNITED STATES

"BOUGHT AND PAID FOR" IS CONSIDERED ONE OF THE BEST FEATURE PICTURES ISSUED ON THE AMERICAN MARKET THIS SEASON.

ADDRESS M. HEALY
THE PLAYHOUSE
NEW YORK

FW

FIVE RIPPLING CHUCKLING-
ROARING-

REELS of LAUGHTER

The Newest, Cleanest
Brightest, Biggest Thing In State Right Film



THE INCOMPARABLE CHILD PRODIGY

MARY LOUISE IN

A BIT O' HEAVEN

ADAPTED FROM KATE DOUGLAS WIGGIN'S IMMORTAL MASTERPIECE, "THE BIRDS' CHRISTMAS CAROL"



Five thousand feet of snorts and smiles and grins~ as pure and clean and sharply brilliant as a mountain torrent - a capacity-house feature of a totally different kind ~ that will pack every house with men, women, and children of all classes! . . . . . .
A Story of infinite pathos, and rousing wholesome mirth known to more than five million American readers!

Direction, LULE WARRENTON

CHOICE TERRITORY STILL OPEN!

STATE RIGHTS BUYERS SEEKING THE NEWEST LIVEST FEATURE OF FEATURES WILL COMMUNICATE WITH-

FF CORP.

FRIEDER FILM CORPORATION
GEN. OFFS 215 W. RANDOLPH ST., CHICAGO.
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Pathé

Pathé Serials are true features!

There was a time when serials were played mostly by the smaller houses and for one day runs only. Pathé has changed that! Now Pathé Serials are booked by the best houses and for runs of from two days up. There's a reason — feature stories, feature stars, feature production and big advertising to help exhibitors have made Pathé Serials true features in quality and better than features in business-getting qualities

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is a true feature-quality serial. It is being shown by the best houses. Take a tip - Book it!

We have been mentioning many theatres which are showing "Mystery of the Double Cross" for two or more days a week. Here are others:

Strand	Detroit	7 Days
Proctors	Newark	3 "
Hippodrome	Spokane	4 "
Palace Hippodrome	Seattle	7 "
Diamond	New Orleans	3 "
Orpheum	Philadelphia	3 "
Orpheum	Allentown, Pa.	3 "
Colonial	Philadelphia	6 "
St. James	Boston	3 "
Empire	Hartford, Conn.	3 "
Park	St. Louis	4 "
Mary Anderson	Louisville	2 "
Bank	Akron, O.	2 "
Metropolitan	Cleveland	3 "

Produced by Astra
Directed by Wm Parke



Mollie King
star of
MYSTERY OF THE DOUBLE CROSS

Pathé

The greatest box office attraction of the screen

PEARL WHITE

stars in the new 15 episode serial

THE FATAL RING

For three successive summers Miss White has been "packing 'em in" in Pathe serials. No exhibitor need fear the off season if he plays Miss White.

"The Fatal Ring" is a serial of love, mystery, suspense, thrills, perils and hate. It was written by Fred Jackson and Geo. B. Seitz, produced by Astra and directed by Mr. Seitz.

WARNER OLAND

the renowned villain of "Patria" is in the splendid cast.



Released July 8

Booking now

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Pathé



Irene Castle

Dainty, graceful and dashing, in "Patria" proved her extraordinary drawing power.
With her, Pearl White. Gladys Hulette, Baby Osborne, Florence LaBadie, Frederick Warde and Mollie King Pathé has a list of Gold Rooster

Box Office Stars

that is unsurpassed.

GOLD ROOSTER PLAYS

Figures talk!

When every mail brings in repeat bookings on

Pathé Gold Rooster Plays

When exhibitors, newspapers, theatre patrons, all are enthusiastic over the Baby Osborne, and Gladys Hulette pictures and say they are the <u>best</u> produced and of the most wholesome type, when Frederick Warde's characterizations are said to be "master creations", when "Kick In" and "The Hunting of the Hawk" run for two and three weeks in the best theatres, when exhibitors say that Gold Rooster Plays <u>get the business</u>, it is easily seen that the Pathé policy of Box Office Stars in Box Office Stories is paying big dividends to the exhibitor.

American Amusement and Producing Co., Incorporated

OPERATING THE

EXHIBITING FIRST RUN FEATURE PICTURES ONLY

TELEPHONE Main 2080

DIAMOND THEATRE
IBERVILLE & BURGUNDY ST.

THE FINEST PICTURE HOUSE IN THE SOUTH

SEATING OVER 2100

New Orleans, La. | May 24, 1917.

Pathe Exchange, Inc.,
25 W. 45th St., New York.

Dear Sirs:

Enclosed please find our check for four days run of the "Vicar of Wakefield."

We might incidentally state that we are mailing this check with more than our usual amount of cheerfulness, as this picture broke all records in this house, and we are now making arrangements with your representative, Mr. R. Junet, for another four days run, in fact, we have not screened any picture on which the press comments and the approval of the public was so unanimous.

The picture is indeed a masterpiece and a classic, and while bigger productions may have been made and screened, we are willing to stake our reputation that no production will show any finer, if as fine a characterization of any character, as Frederick Warde does, in the impersonation of the Vicar. If Mr. Warde never appears in any other picture, this bit of character acting and impersonation of the old Vicar will go down in the history of the motion picture industry as a master creation of the age.

We opened our house with your pictures, and we practically have the largest house in the South, and your pictures have given us and our patrons universal satisfaction. Send regards.

Yours truly,
American Amusement & Producing Co. Inc.
R.M. Chisolm President.

E.H/R.M.C.

Pathé



Announcing

Florence La Badie

in her best Gold Rooster Play yet

The Woman in White

Adapted from Wilkie Collins' famous novel. This is a great story as all will remember. A young girl is forced into marriage with a villainous impostor who at once plots with the aid of a friend who is even worse than he, to get her out of the way in order to get her money. Almost successful the plot fails at the last moment, defeated by Love.

A picture of thrills, suspense and heart interest, beautifully produced by

Thanhouser

Coming Soon

Gladys Hulette

star of "The Shine Girl," "Prudence the Pirate," "Her New York" and "The Candy Girl" is announced in the Gold Rooster Play

The Cigarette Girl

an intense story of modern city life in which intermingle innocence and sophistication, heart interest and thrills. The little cigarette seller in a fashionable restaurant, marked as easy prey by a tango crook, unexpectedly finds a rich husband and saves him from disaster.

Produced by Astra
Directed by Wm. Parke

Coming soon



Pathé

Seasoned reviewers call

The Neglected Wife

"highly interesting," "thrilling", of "human interest" and "unusual theme":

"One of the very best serials yet to be offered. 'The Neglected Wife' should not be missed by any."—*Motion Picture News.*

"Highly interesting, unusual theme, real thrills."—*Moving Picture World.*

" 'The Neglected Wife' has a feature in every department of its production that will serve as a drawing card. Miss Roland is certainly a strong box office attraction."—*Dramatic Mirror.*

"A theme of unquestionable interest and human appeal. Ruth Roland's charm and pleasing personality are in evidence."—*Exhibitors' Trade Review.*

Pathé serials are standard in quality and as business getters are unequalled

Produced by Balboa

Pathé



Ruth Roland

star of

The Neglected Wife

Your audiences know her and want to see her – a big box office star

Pathé



SHRAPNEL BURSTING ABOVE KILLS MEN RIGHT AND LEFT

They played to over 90,000 persons in one week with thousands turned away—

The Tanks at the Battle of the Ancre (Official Government Pictures of the War)

These wonderful pictures of war as it is, proved conclusively by breaking all house records of New York's famous Strand Theatre that they are the

Greatest box office attraction ever filmed

As the number of prints is limited send your bid at once to the nearest Pathé office or direct to Pathé Exchange, Inc., 25 West 45th Street, New York, Exclusive Agent for Official British Government Pictures of the War.

MACK SENNETT

presents

Mabel Normand

and her own company in

MICKEY

"The Little Girl You Will Never Forget"



Date and method of release announced later



Mabel Normand Feature Film Co.

Longacre Bldg.
New York City

"Redemption Movie sold out. Hundreds turned away"
—New York World

Julius Steger's Production of

"REDEMPTION

with EVELYN NESBIT

and her son RUSSELL THAW

A story from life depicted with relentless truth
Now playing Fifth Week in New York to full capacity
At Dollar Scale of Prices

Exhibition rights for the State of New York and Northern New Jersey:
Bought by: PIONEER FILM CO., NEW YORK

Exhibition rights for the New England States:
Bought by: HIRAM ABRAMS, PRES. PARAMOUNT PICTURES CORP.

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FOR OTHER STATE RIGHTS APPLY

DAVID BERNSTEIN, PUTNAM BUILDING, 1493 BROADWAY, SIXTH FLOOR

Cosmofotofilm Co INC.

announces that

George Loane Tucker

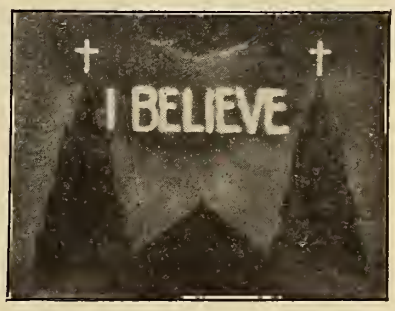
invites offers for

United States and Canada

or any part thereof

FOR HIS

MOST UNUSUAL PHOTODRAMA



Produced under the direction of

George Loane Tucker

THE CONSENSUS OF OPINION AT THE TRADE SHOWING AT THE RIALTO THEATRE ON THURSDAY WAS:—

"A TREMENDOUS STORY"
"A MARVELOUS THOUGHT"
"A WONDERFUL MORAL"
"AN EXTRAORDINARY PRODUCTION OF A GIGANTIC SUBJECT"

THIS IS A PICTURE ABSOLUTELY OUT OF THE ORDINARY AND A SURE BOX OFFICE ATTRACTION

Candler Building, *220 West 42nd St.*

Cosmofotofilm Co INC.



"You're Arrested for Treason!"

A Story of Black-Hearted Treachery

and a sublime revenge.

GRACE CUNARD and FRANCIS FORD

the brilliant co-stars
are featured in this powerful five-part picture
for the

First Time On a State Rights Basis

The demand is insistent for

"In Treason's Grasp"

Get busy TO-DAY by the quickest way
for prices and remaining territory. Strong business-getting lithographs and other advertising material.

RENOWNED PICTURES CORPORATION
1600 Broadway, New York
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WILLIAM A. MOONEY & ROBERT BOLLING

PRESENT

The Most Enthralling Photodrama of Today

HATE

NEW YORK EVENING JOURNAL ★ WEDNESDAY, JUNE 20, 1917

A Question that has been Perplexing the Medical Scientists and Sociologists of the World

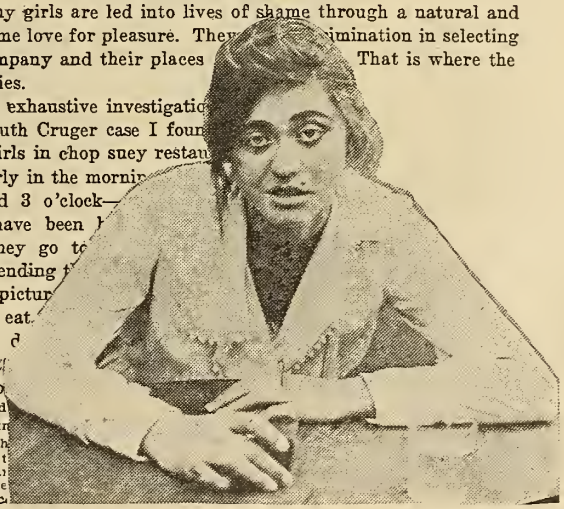
DRINK LURES YOUNG GIRLS, SAYS MRS. HUMISTON

By MRS. GRACE HUMISTON.

Many girls are led into lives of shame through a natural and wholesome love for pleasure. They ... imination in selecting their company and their places ... That is where the danger lies.

In my exhaustive investigatio... in the Ruth Cruger case I foun... young girls in chop suey restau... rants early in the mornin... at 2 and 3 o'clock— ... should have been ... bed. They go to ... after attending ... moving pictur... thing to eat. ... duced to d... realize t... taken too...

I learned ... who had kn... to her. Sh... had to be ... sent for, a... other little ... consequenc...



A Gigantic Box-Office Attraction Suspense! Surprise! and Thrills!

Story by J. Walter Meade

BIG ADVERTISING CAMPAIGN

Directed by Walter Richard Stahl

STATE RIGHT BUYERS

COMMUNICATE WITH

GUS MOHME, Special Representative

BIOGRAPH STUDIOS

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PRODUCED BY

FAIRMOUNT FILM CORP.

"ROBESPIERRE"

FRANCE'S STRUGGLE FOR DEMOCRACY









STATE RIGHTS

This production is so big that you must see it to know its tremendous scope, its exquisite art, its rare timeliness. Wire your representative to see it at our "perpetual trade show."

There will be a terrific smash on "Robespierre." It is designed for every class of house in every territory.

"*LATER*" MAY BE *TOO* LATE!

EXPORT & IMPORT FILM CO.
729 SEVENTH AVENUE, NEW YORK CITY
PHONE - BRYANT 5792

"IVAN THE TERRIBLE"

THE HERITAGE OF THE ROMANOFFS



The Fall of the Romanoff Dynasty

began when the cruel Czar Ivan IV first cracked the lash of his tyranny over suffering Russia!

This is a *GENUINE RUSSIAN PRODUCTION*, teeming with Spectacular Drama—Cossack Massacres, Palace Life, and Torch and Sword.

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CHRISTIE COMEDIES



book

MARGARET GIBSON

WITH HARRY HAM IN

"HE FELL ON THE BEACH"

RELEASED JUNE 20th DIRECTED BY

AL E. CHRISTIE

A clean and clever, fast and funny, pleasing and *profitable*

CHRISTIE COMEDY

ALMOST A SCANDAL Coming Releases DOWN BY THE SEA

The sooner you book CHRISTIE COMEDIES the sooner you'll regret not having booked them long ago! There's an Independent Christie Comedy Exchange near you—go to it NOW!

CHRISTIE FILM CO.

SUNSET BLVD AT GOWER - LOS ANGELES, CAL

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

By JACK MILLER

With her fiddle and a pail of kittens, "Jinnie" enters the world's arena.

Life's grime, its coarseness, its grisly passions cannot tarnish her faith in God's creatures.

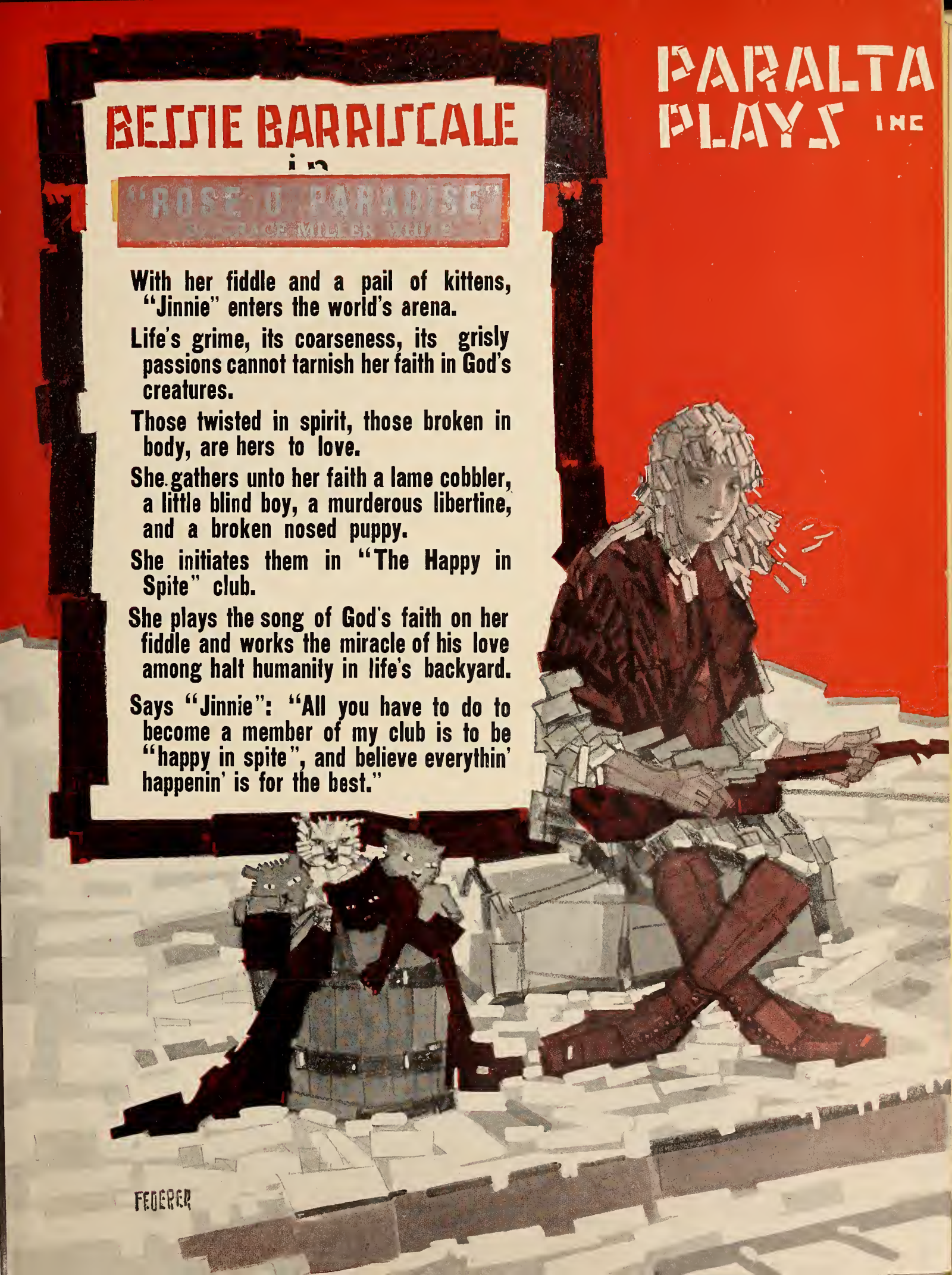
Those twisted in spirit, those broken in body, are hers to love.

She gathers unto her faith a lame cobbler, a little blind boy, a murderous libertine, and a broken nosed puppy.

She initiates them in "The Happy in Spite" club.

She plays the song of God's faith on her fiddle and works the miracle of his love among halt humanity in life's backyard.

Says "Jinnie": "All you have to do to become a member of my club is to be "happy in spite", and believe everythin' happenin' is for the best."



PARALTA PLAYS INC

THE PARALTA PLAN

FURNISHES each Paralta Plan Exhibitor with 24 big feature Paralta Plays a year.

Assures to each Paralta Plan Exhibitor all Paralta Plays in which Bessie Barriscale, J. Warren Kerrigan and other Paralta Stars appear.

Gives each Paralta Plan Exhibitor exclusive control of the showing of these productions in a defined exhibiting territory.

Charges each Paralta Plan Exhibitor only a "rock-bottom" price, which is made fixed and unalterable in his Paralta Exhibiting Franchise Agreement.

Permits each Paralta Plan Exhibitor to show each Paralta Play as long as he may desire on its first showing in his house.

Provides that each Paralta Plan Exhibitor may make future repeat runs without additional charge.

ASSURES each Paralta Plan Exhibitor certainty and stability in bookings, charges and in quality of productions.

Shows each Paralta Plan Exhibitor how the Paralta Capacity Plan—the development of the full possibilities of his exhibiting territory—will give him packed houses.

Relieves each Paralta Plan Exhibitor of all doubt. The Paralta Plan is a fixed, permanent, immovable and unalterable 12 months contract—the Gibralta of film distribution.

Everyone seeks a sure thing. What could be surer, or more certain, in the moving picture business?

"BUY THE PLAY, NOT THE DAY." A penny postal card bearing your name will bring you all the details.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors

ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.

NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

ANNOUNCEMENT

CLARA KIMBALL YOUNG

announces the formation of HER OWN company, and will immediately begin producing Pictures of Quality—Pictures in keeping with the name of CLARA KIMBALL YOUNG.

CLARA KIMBALL YOUNG

for the FIRST-TIME will head HER-OWN individual company, and for the FIRST-TIME will be able to select HER-OWN supporting players—HER-OWN directors—HER-OWN plays, stories and scenarios, and for the FIRST-TIME say how CLARA KIMBALL YOUNG pictures are to be distributed.

CLARA KIMBALL YOUNG

has no affiliations whatsoever. For the FIRST-TIME the "open door" means the latch string is out to every reputable exchange and exhibitor. No bolts—no back-fires—no recoils!

Eight or more Pictures a year—further details right along.

First release on or about August 15th.

All inquiries direct to

Clara Kimball Young
(PERSONALLY)

At
Fort Lee, New Jersey



Sara Kimball Young

BILLY WEST

KING-BEE COMEDIES

FUNNIEST MAN ON THE CONTINENT



BACK STAGE

THE HERO

DOUGH NUTS

CUPID'S RIVAL

THE VILLIAN

DIRECTION
ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
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LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVENUE N.Y.C.

PRESIDENT WILSON'S REPLY TO CALAMITY HOWLERS

" In reply to your letter of June 4th, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its processes.

" This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

MOVIE XPOSITION

CHICAGO COLISEUM

JULY 14-22

A TRADE ANNUAL

To Our Advertisers :—

Advertise heavily once a year in *a year book*

To New Advertisers :—

You can afford to advertise at least once a year in a *year-around-number*

The Convention number of MOTION PICTURE NEWS, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a *Trade Annual.*

This *Trade Annual* will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a *permanent reference value,* making this issue of MOTION PICTURE NEWS a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and *Trade Annual* issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

Address: ADVERTISING DEPT
MOTION PICTURE NEWS,
729 7th Ave., New York City.

KLEINE EDISON SELIG ESSANAY

"LAND OF LONG SHADOWS"

where the gaunt grey wolf stalks its prey, and man in his primitive strength battles against nature.

Presenting

Jack Gardner

in a new type of western pictures. Strong, rugged, red-blooded, free from all artificiality. Portrays the actual life of the great West.



Screen time 65 minutes
Written and Directed by W. S. Van Dyke

HERE'S WHAT THEY SAY OF

"Filling His Own Shoes"

presenting

BRYANT WASHBURN

"Bryant Washburn supplies another of his characteristic comedy-dramatic roles, which has the merit of originality and much entertaining quality."—*New York Dramatic Mirror.*

"A refreshing story of the sort that the capable Bryant Washburn handles to the proverbial 'T.' It has a lot of new action and a good degree of comedy."—*Motion Picture News.*

K-E-S-E

TRADEMARK
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

TRADEMARK
Reg. U. S. Pat. 1907

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JUN 27 1917
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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 1 JULY 7, 1917 80

Production and the Market

A PICTURE was brought to our attention last week the cost of production of which was so high that its profitable sale is a matter of considerable speculation.

It is customary in such an instance to curse the buying market, to shout overproduction, to demand higher prices of admission and to tell the exhibitor he is no showman.

This might be partly true; but a picture, costing four times as much as it should, is in no position to prove it.

We should like to know what chance a pair of shoes costing $20 to make would stand in a market calling for $7 shoes.

The answer is apparent. The maker would probably kick himself or his superintendent into oblivion. He would be compelled to swallow his own bitter pill; and there the transaction would end—with the making of the shoes.

The wonder of the picture business is that it may even absorb such a picture. The picture is a remarkable one, no doubt—heaven knows it ought to be. So also would be a pair of shoes set with jewels.

* * * *

BUT the moral of the above is not to go on making such pictures. The moral is that such a business as motion pictures permits a very fine profit to the man who knows that jewels do not increase the selling price of shoes, to the man who starts right, which, we state emphatically, begins with the economic making of pictures to meet a known demand at a known selling price.

The above case is of course an extreme one—though, unfortunately, there are plenty such. But it illustrates the point.

* * * *

TO put it more plainly: every dollar wasted in production will have to come right out of the pockets of the individual who wasted it. It won't be levied upon the other fellow. Competition will attend to its proper collection—meaning that some other firm or firms doing business properly will regulate the matter.

If the waste is due to a director's or to a star's salary or temperament, then sooner or later the star and the director will be set in their proper place. If it is due to criminally weak organization, then such an organization will go the way of all criminals.

* * * *

COMPETITION abhors all waste—just as surely as nature abhors a vacuum. Not so quickly—eras of waste in business flourish for a while, but not for long. Their end, at least, is certain.

By economic production we do not mean cheap production. A $100,000 picture may be produced just as economically as a $1,000 picture. We need staples and luxuries in this business, to meet the needs and taste of the different classes of the picture public. A waste in either kind of picture will show up just as clearly.

The point is that each kind of picture must be made to fill a known demand and theatre admission price.

The proper way to hitch a horse to a wagon is so he can pull forward; not to have him butt the wagon with his head.

In production we butt the market too much—and blindly; the proper process is reversed.

* * * *

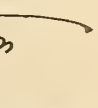
THERE are so many theatres in the country of so many kinds and classes. Each has a present and a possible patronage, varying according to the exhibitor's ability as a showman. They will pay so much; they *can* pay so much. These figures can be had.

The middleman does so much and deserves so much profit. These figures can be had.

Production cost must be based upon these market demands and limitations. It must be; otherwise competition will see that it is, and mighty quickly.

This is important and there is much room for improvement. Losses will be had and market disorganization will follow until strict economy sets in.

We might remark in closing that we also heard recently of some pictures, the cost of which was reduced by good management from $9 to $2.50 per foot of negative. They made some money all around on this basis; otherwise—well, the answer is apparent.



WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Business Optimism

A RECENT issue of a prominent national weekly carried more advertising than any other previous issue.

New York advertising agents tell us that the national advertisers right now are using and planning ahead bigger advertising campaigns than were ever contemplated in the history of advertising.

Millions of dollars are involved; and a good deal of sagacity always accompanies million dollar expenditures.

Whether these big business men are counting on peace, or whether they are not afraid of war, is not the question. The point is that they are optimistic.

We can well apply some of this business optimism to the business of the motion picture.

Pictorial Speech

THE Chicago Examiner recently published an editorial and a cartoon, both strong and convincing, against censorship as proposed by the Guernsey and Jackson bills in the Illinois Legislature.

"Legislators should remember," says the Examiner editorial, "that this nation has recently gone on record in the Federal Houses of Congress as unalterably against the abridgment of free speech.

"It is the same thing whether speech is oral, written or pictorial."

Our thanks to the Examiner, and, in addition, for the courage of a true and significant term: "pictorial speech."

Poker and Pictures

THE attention of State Rights picture owners and producers is called to the advertising plan of Frank J. Seng, as announced by him in this issue.

Mr. Seng, being an exhibitor himself and a successful one, knows the necessity of advertising the picture to the exhibitor and to the public after the territorial rights have been sold. According to his statement, Mr. Seng intends to do this.

A good many things are wrong with the State Rights market. Summing up the situation briefly, it is largely a poker game rather than a business. It is in sad need of commercialization.

Prices and territories must be standardized. In particular, prices must be regulated so that producer, buyer and exhibitors may each be put in the way of a fair and reasonable profit and an assurance of getting it. As matters have stood, with the frequent and utterly ridiculous inflation of values, someone along the line has stood the best possible chance of pocketing a loss.

Not the least essential factor in commercializing this field is the matter of advertising.

The rule in poker is to make a heavy bluff and conclude the transaction by taking in the pot.

This is good gambling, but it is not good business. Nor has it ever been looked upon as good advertising.

Good pictures well and continually advertised to the buyer, through the buyer to the exhibitor, through the exhibitor to the public, and add to this a scale of prices which permit of a profit all around, based upon the possible box office receipts—this sounds like a reasonable and wholesome recipe.

Work Ahead

H. M. CRANDALL, Washington exhibitor, warns that the war tax cloud is not permanently gone. The industry will be foolish to take such an optimistic view.

This is our own opinion—emphatically.

A wind may blow the cloud back; and we are facing, in this country, a season of winds.

To put it literally, vast sums of money will have to be raised right along by this country. There will be new and increased burdens. Motion pictures will not be overlooked. Nor does the industry expect to be or want to be overlooked. We simply want fair taxation.

We need the formation at Chicago of an exhibitor organization, able to act as a unit and to have its action carry weight.

We need support for the National Association—from everyone—so that when the next crisis comes it won't be necessary for a handful of men to dig down, as usual, in their own pockets and pay the other fellow's due share.

There are still a number of slackers so far as the National Association is concerned. It is about time, it would seem, for them either to enlist or else put forth their claims of exemption.

There is work ahead.

A Research Bureau

WE should like to see one considerable item in the yearly budget of the National Association of the Industry—and that is: *research.*

When we next appear at Washington or before a State Legislative Committee to argue our rights—we must go backed up with facts; facts about the industry, about the whole industry and analyses drawn from these facts.

You cannot, for instance, convincingly tell a legislator with one breath that you are losing money and with another that you compete in the payment of million dollar salaries.

But you can, with facts and figures, present a very reasonable analysis of the present star situation, its whys and wherefores, and its relation to the motion picture industry.

We need these facts and figures very badly. We need them for briefs. We need them in a continuous campaign of education, so that we may tell the public just what motion pictures are.

Actions Speak Louder Than——

GEORGE KLEINE is a film pioneer—a man of few words and fewer interviews. But every now and then George Kleine does say something—and when he does we usually find that his action and his words speak with equal voice.

One of these occasions was that of Mr. Kleine's declaration that he would return to exhibitors full bank interest on all deposits. It was done.

Now George Kleine announces that, with his fellows in the K.-E-S-E organization he has decided to abolish the advance deposits. There are no strings to the decision. And it will be carried out.

We congratulate the Keys Service on its courage and its wisdom. Likewise we doff our hat to George Kleine, film pioneer, man of few words—but loudly speaking action.

Ince to Produce for Paramount?—Sennett Out of Triangle

Final Papers in Sennett Deal Ready—Ince to Produce with Hart, Bennett and Rays as Stars, Is Report—Hart Status Unsettled—Triangle Proceeding with Plans

FINAL papers in the deal whereby Mack Sennett leaves Triangle are ready to be signed. Negotiations have been held up for several weeks, in fact since Thomas H. Ince and Triangle severed their connection, on account of the fact that the comedy director was entangled in a number of contracts with his star players which he desired the producing organization to take over. It was announced Monday that a satisfactory agreement had been reached in this regard. Mr. Sennett has made no statement regarding his future plans, but it is assured that rumors to the affect that he and Ince would combine are unfounded.

Strongly found reports current Monday afternoon were that Thomas Ince would supervise the productions of three or four companies organized by himself, and that Paramount-Artcraft would be the distributor for his pictures. This deal had been hanging fire for some time, the reason it is said being uncertainty on the part of Artcraft and Paramount officials as to the status of William Hart, former leading player for Triangle, whose resignation was announced immediately after Ince's, and who is desired by Paramount.

There still remains considerable doubt as to Hart's future connections, for though Ince claims to have already signed him through his Western agents to a long term contract, and though the player is said to have previously claimed his Triangle contract was invalidated by the resignation of his supervising director, yet Triangle late last week received a telegram stating that the star was ready to again commence work on Monday.

Ince, in addition to claiming the services of Hart, states he has the services of Enid Bennett and Charles Ray. He is at present negotiating, through Eugene B. Allen, who resigned as business manager for the Triangle Western Studios when Ince left, for a site upon which to build a big studio. Reports that Sylvia Bremer, Thelma Salter and Dorothy Dalton had clauses in their contracts similar to those of Hart and Ray were denied both by Triangle officials and Ince.

Definite action on Ince's part, is expected early this week. The current rumors have it that he intends forming such an organization and erecting such a studio that if necessary twenty companies can work as well as three or four. He will leave within the next few days for California to hasten the work of organization.

In the meantime H. O. Davis, general manager of Triangle, is fast shaping plans for a concern, which he believes will outstrip any other both in production excellence and in service rendered to exhibitors.

The future Triangle pictures will not be based or advertised on the personality of the star, but on general high-class making and an interesting story. The plans of Mr. Davis as outlined in last week's issue of Motion Picture News will shortly be put into affect by a most efficient organization. No stone is to be left unturned to make Triangle pictures a synonym for excellence throughout the world.

It is reported that last week that Ince obtained a settllement of $1,135,000 on leaving Triangle. The figures for Sennett's interest were not given out.

Opposition League Is Formed in Chicago

Twenty-seven Theatre Owners, Representing 160 Theatres, Organize League to Oppose Chicago Branch at National League—Schoenstadt President

TWENTY-SEVEN theatre owners, representing 160 theatres in Chicago, met on Saturday, June 23, and by electing a temporary list of officers, naming of a by-laws committee and making application for a charter completed the first definite move toward the announced plan of organizing the Motion Picture Theatre Owners Association of Illinois. It is to be formed and conducted in opposition to the present Chicago League, Illinois Branch of the Motion Picture Exhibitors' League. The decision to form a new league came several weeks ago as the result of a climax to the factional strife within the Chicago League and which resulted at that time in the expulsion of a number of the members of that body.

The new association is the result of the efforts of Henry Schoenstadt, a veteran theatre owner of Chicago; Louis H. Frank and Maurice Choynski, who were leaders of the faction ousted in the old league. The first iron bound rule to be laid down by the new organization and which their name implies, is that the membership is to consist solely of actual theatre owners, all managers and those having only a far-fetched interest in the conduct of theatres to be barred.

The officers elected temporarily at the meeting were: Henry Schoenstadt, president, and Maurice Choynski, secretary and treasurer. A committee was appointed to draw up by-laws and after they have completed their work the officers will be permanently elected according to the regular procedure. The slogan of the new association was announced as "One for all and all for one."

They plan to make immediate application to the national and state bodies of the Motion Picture Exhibitors' League for a charter either as a local or a state body. This double application is being made because of a peculiar situation that exists in Illinois. The present Chicago Motion Pictlre Exhibitors' League, Illinois Branch, is actually the state organization of Illinois, although in the past it has been considered the city local. It actually is the state body under its charter held and there never has been a local charter granted.

With this status so undefined the new organization therefore will make application for two charters, although logically they can only receive one—a local charter for Chicago. National Organizer Fred Herrington, who was in Chicago on Thursday, June 21, defined this for them. Mr. Herrington was invited to attend the meeting of the new association on Saturday, but was unable to because of his schedule calling for him to be in Cleveland at that time.

Already the roster of actual applicants for membership in the new body and among those seeking to align themselves, contains some of the largest and most prominent motion picture owners in Chicago. Included among them are Henry Schoenstadt & Son, Gumbiner, Beatty, Hymen & Katz and others. Further detail will be published shortly.

Philadelphia Convention Opens Successfully

Large Crowds Attend Opening—Scores of Prominent Exhibitors Present—Election of Officers Wednesday

PHILADELPHIA'S Convention of Exhibitors opened on Monday, June 25, to the accompaniment of brass bands and a great display of enthusiasm.

Throughout the day the best known exhibitors of the Quaker City swarmed through the convention hall at the Parkway Auditorium.

The doors were officially opened at 10.30 A. M., and closed upon the first day's festivities at midnight.

Many important events are to be packed into the three days.

At 10.45 Mayor Smith made a speech of welcome. A response came from John O'Donnell, president of the Philadelphia local. Sightseeing tours, banquets, dancing, settling of important league issues, and election of new officers are the important matters on hand. Elections are scheduled for Wednesday.

Baltimore will be largely represented at the Pennsylvania State Convention. Arrangements have been made for six or eight automobiles which will leave Baltimore Sunday afternoon, and carry the delegation to the convention city. About thirty-five members of the Maryland League will spend the early part of the week in the Quaker City. Mr. Peter Olesky, manager of the Universal Film Exchange of Baltimore, and Mr. M. C. Seigel, Maryland representative for the Bluebird Pictures, both make their home in Philadelphia, and will entertain the Baltimore delegation. The latter contingent will also be entertained by the Salesmen's Club of Philadelphia. They will return to Baltimore early Thursday morning.

The convention is an assured success.

Anti-Picture Bills Die in Penna. in Race Against Time

Among Measures Which Legislators Will Not Consider Is "Regulation" Rather Than Censorship—Tax and Color Bills Have Chance—Final Rush Will Kill Rest

EVEN the legislators who are the sponsors for many of the bills hostile to the motion picture industry that are pending before the Pennsylvania legislature now concede that about the only ones that still have a chance to be enacted into law are the Beyer law, placing a tax of one cent per lineal foot on all films passed by the Pennsylvania State Board of Censors, and possibly one of the numerous bills giving negroes equal rights with white persons in motion picture theatres.

Even these two bills are not now regarded as certain of passage. Their life depends on a race against time, for the week of June 25 is to be the last of the 1917 biennial session of the Legislature, and there is going to be such a jam of bills in the last few days before sine die adjournment that only those with the strongest kind of political backing will see the light of day and many that might otherwise pass will fall by the wayside for lack of time to get them through.

Along with many measures which the picture interests oppose, however, there will also go down to defeat the bill which proposes to abolish censorship and to substitute the saner plan of regulation of motion picture films. This bill, which would have created a Commissioner of Amusements in place of the present Board of Censors, was introduced in the Senate by Charles A. Snyder, who has since become Auditor General of the state and has relinquished his seat in the Senate, at the same time, apparently, relinquishing his efforts to have the bill advanced.

This bill, which was introduced to create a position for J. Louis Breitinger, who on January 1 was ousted as chief censor of the Pennsylvania board, has been reposing on the Senate calendar since April without any advancement and it is now conceded it will not become a law this session.

The Beyer bill, taxing each foot of film, was the subject of a recent hearing before a sub-committee of the Judiciary General Committee of the House, and although all the sentiment expressed was in vigorous opposition to the measure, it is understood the committee is ready to recommend it favorably. It must be reported out, however, before June 25, for if it is delayed beyond that date there will not be time remaining for the necessary action on it in both branches of the Legislature. Its opponents, therefore, still hope that it may be defeated, if only through lack of time for jamming it through.

Among the measures that are sure to die in the final rush of the session is that which would place a tax of two per cent. on the gross receipts in Pennsylvania of theatrical and amusement corporations chartered in other states. There was a hearing on this bill before a sub-committee of the House Ways and Means Committee, held in the City Hall in Philadelphia on June 18. There were present in opposition to its passage the representatives of several large New York and Chicago motion picture and theatrical firms, and it is said to be the determination of the committee to report the bill with a negative recommendation on June 25.

Another bill that will die through lack of time to get action on it, if for no other reason, is the Jefferson W. Smith bill that would prevent children under ten years old from attending motion picture shows. This measure has been consistently opposed by Philadelphia motion picture producers, who have employed Maurice J. Speiser, a Philadelphia lawyer, as their representative here during the entire session of the Legislature. The measure is now reposing in a pigeon hole in the House Judiciary Special Committee and it will not come out.

The bill that would prohibit the showing of motion pictures in places licensed to sell liquor is another that will not be heard of again in the 1917 session of the Pennsylvania Legislature.

Walter W. Irwin Wins $3,000 Verdict from Kalem

His Victory One Outcome of William Fox's Suits Against Ten Defendants, Including General Film and Patents Company

WALTER W. IRWIN, general manager of V-L-S-E, in his private capacity as an attorney, on Thursday, June 21, obtained a verdict for $3,000, with interest, his total claim against the Kalem Company, representing the Kalem Company's share of a charge of $30,000 against ten companies for professional services in bringing about a settlement of the case of William Fox's Greater New York Film Rental Company against the Patents Company, the General Film Company, the licensed manufacturers, and of several other cases instituted by Mr. Fox.

The Kalem Company, as one of the component parts of the General Film Company, was one of the defendants in the Fox suit. Frank J. Marion, as president of the Kalem Company, had refused to recognize Mr. Irwin's claim for legal services. Other defendants in the suit had accepted Mr. Irwin's claim as moderate and just, but the Kalem Company took the position that Mr. Irwin, as general counsel for the Vitagraph Company of America, which also was one of the defendants, was not entitled to a professional fee from the Kalem Company.

The victory of Mr. Irwin which assures him of his belated professional charge of $3,000, with interest and cost of the action, is a direct aftermath of the vigorous fight conducted by William Fox, as owner of the Greater New York Film Rental Company against the Patents Company, the General Film Company and the companies comprising the General Film Company.

Film circles will recall vividly the fight. Mr. Fox brought several suits under the Sherman Anti-Trust act and demanded damages totaling a tremendous sum.

G. S. Rogers, of the legal firm of Rogers and Rogers, represented Mr. Fox. Mr. Rogers declared that he would not seriously enter into negotiations unless conducted by one man representing all of the defendants, and a man in whom Mr. Rogers had absolute confidence.

It was at this point that Mr. Irwin came into the negotiations. At the time he was general counsel for the Vitagraph Company of America, as well as general manager of V-L-S-E, and was one of the few lawyers with an intimate knowledge of the motion picture business.

Negotiations were begun and broken off several times, and each time Mr. Irwin and Mr. Smith would succeed in reopening them. Eventually satisfactory terms of settlement were reached.

Mr. Irwin fixed his charge at $30,000 for legal services, being $3,000 pro rata on ten defendants. Meeting a refusal from Kalem, he was forced to sue June 19 last. His witnesses were Albert E. Smith, president of Vitagraph Company, and G. A. Rogers, attorney for Mr. Fox.

Paramount Presents Ambulance to Russia Red Cross

George M. Cohan, now established as an Artcraft film star, last week presented to the American Organization Ambulance in Russia a fully equipped ambulance, donated by Hiram Abrams, president of the Paramount Pictures Corporation. Mr. Abrams had the machine built especially for the Red Cross, in Russia, and in his absence asked the famous actor-author-producer to present the car to Miss Elsa Maxwell, chairman of this body.

Promptly upon being completed the ambulance was shipped to the Fifty-sixth street studio, where George M. Cohan is now appearing in his second Artcraft picture, "Seven Keys to Baldpate." Miss Maxwell was notified and visited the studio where the machine was turned over to her with due ceremonies by the Yankee Doodle Boy. The ambulance was immediately prepared for shipment and is now en route to Russia where it will soon see service.

Drops Dead in Midst of Work

While in his dressing-room at Universal City, making up for his part in "The Gray Ghost" serial, Daniel Leighton, son of the noted Irish actor, Horace Leighton, dropped dead from heart failure on June 21.

Mr. Leighton did not have one of the leading roles in the serial, and his part was practically finished in the production.

Leaves Mutual Publicity Dep't

John Fiske, formerly employed in the Publicity Department of the Mutual Film Corporation at its Chicago offices, left the service of the Mutual May 16.

Southern Exhibitors Digging Graves by Selfish Distrust

"Dog Eat Dog" Attitude Engenders Mutual Fear and Prevents Organization—Imminent Dangers Serve But to Awaken Theatre Men from Torpidness for Short Time

The following article, a survey of conditions among exhibitors in New Orleans and throughout Louisiana, is by a man who is in a position to closely observe the trend of affairs in that section of the South.

NEVER has the advisability, in fact, the necessity of a strong organization of the motion picture exhibitors of the South been so forcibly demonstrated as in the past few months. And yet it is a lamentable commentary upon the indifference of these same exhibitors that they have made but desultory efforts to build up such an organization. Despite some very costly lessons presented to their fitful attention recently, they quickly settled back into their habitual attitude of personal ease, with the one exception of calling a few meetings, the result of which was the signing of about a score of the New Orleans suburban exhibitors to a charter, and the election of officers. That was four months ago.

It was the direct result of the discovery that the New Orleans exhibitors would be compelled to pay a "theatrical" tax which, in a burst of confidence was officially admitted to be unjust and excessive but none the less inevitable, from the fact that the exhibitors had been asleep when the state legislature perfunctorily passed the revenue measures. What had been everybody's business, proved to be nobody's business and the poor exhibitor was soaked to the amount of from $150 to $5,000 a year for taxes which he might have escaped or at least reduced, had he taken the trouble to dignify his business with an organization and selected representatives of a calibre to command respect.

One of the serious drawbacks to the formation of an effective organization heretofore has been the attitude of suspicion which one exhibitor has assumed against another. If one of the their number became active in the attempt to awaken his brethren from their apathy, he was immediately charged with having ulterior motives in the matter and his efforts were met with negation on every hand. This is not such a surprising situation when it is remembered that any undue display of energy in the South is regarded with astonishment, if not with downright suspicion. Nevertheless, this apathy and the defense of it, is the most dangerous thing with which the exhibitors of Louisiana and the other southern states have to contend. It is spelling ruin for one small picture theater after another. It is the cause; the assessment of numerous and excessive taxes is but the effect—the tangible effect. Therefore the taxes are cussed but unfortunately seldom discussed in a business-like manner.

By hook or crook most of the exhibitors in New Orleans were enabled to pay heavy state taxes and keep their theatres in operation. They therefore settled back into the false position of fancied security. Then came the proposed war tax on the gross receipts of theatres and there was another scramble to find some means by which the threatened burden might be escaped or lessened. Doubtless the same experiences were to be noted in other parts of the country where the exhibitors are as careless—the word is used advisedly—as they are in this section of the country. But here, in view of the experiences through which the small exhibitors had just passed, the situation became pathetically humorous.

New Orleans exhibitors hit upon the plan of wiring up state exhibitors—charge—that their only salvation lay in wiring a vehement protest to their congressman—and about half of the messages were refused because the recipient objected to paying 40 cents charges on them. The incident is cited, not for the discussion of the merit of such a move, but to illustrate the utter contempt which the average exhibitor holds for any proposal that involve an effort or the expenditure of even the smallest sums by himself.

One of the progressive exhibitors in Mississippi was asked why the exhibitors of his state did not get together and form a practical league for their mutual benefit.

"I don't believe it can ever be done," he replied, "not in Mississippi any more than in Louisiana. These fellows won't stick together and if they pretend to be in favor of mutual assistance, they let their petty jealousies get the better of their good sense and the thing 'blows up.' They keep on getting the worst of it until they wake up, but I doubt if they will change. We have tried to organize two or three times, but it seems to be an impossible thing to do."

The condition appears to be a little better in Louisiana on the surface, but in the face of any important happening, as has been demonstrated in the case of the effort to protest against the proposed federal tax on theatres, the organization is too weak to be effective or even to get 40 cents worth of co-operation from the very men who just at that time should have been staying up nights to keep their shoulders to the wheel for the general good and for their own salvation in particular.

Spoor Says Pull, Not Rental Price, is Real Test

Essanay's President Urges Exhibitors to Pick Subjects on Power to Bring Business, Not on the Cost of Their Use

NOT the rental cost, but the business pull of a picture should be considered by the exhibitor who is choosing subjects.

This is the point strongly supported by George K. Spoor, president of the Essanay Company, in a recent announcement. Mr. Spoor says:

"A great many instances of exhibitors basing their advertising campaigns on the proportionate rental price of a picture or series of pictures rather than on the drawing power have recently come to our notice. It would certainly seem that this is a mistake, as it always puts the exhibitor on the defensive.

"The exhibitor books a picture at an exorbitant price and then feels that he is forced to advertise heavily in order to break even. Now wouldn't it be much better for him if he would book according to advertising possibilities and put the same amount of effort behind a medium-priced picture having comparatively the same drawing power?

"Do not misinterpret this question. Naturally, there are many big features worthy of higher admission prices and upon which a great deal of money spent in advertising is a real economy. On the other hand, we are repeatedly receiving information through our investigation department which shows that a large per cent. of theatre managers have more than doubled their film rentals in the last two years without increasing their admission price a penny.

"Take as an example our new series, 'Do Children Count?' With the advertising suggestions we have issued on these twelve subjects it will be possible for any exhibitor to make a larger percentage of profit several times over if he will conscientiously exploit them than he could if he were to book twelve disproportionately high-priced features and offer them at the same admission price.

"Essanay's policy in producing this series was to supply pictures which could be made the feature of short-subject programs on a co-feature on a bill where a five-reel subject is being shown. The rental prices will be unusually low when compared to the pulling power of the title and the quality of the productions. Certainly it would seem that such a proposition, with a very low first cost and an opportunity for a correspondingly large profit, would appeal to every one.

"To make this point more clear, I might sight three of our recent five-reel subjects, 'Skinner's Dress Suit.' 'Skinner's Bubble' and 'Burning the Candle,' which though released in the regular service, we know are daily bringing bigger returns at the box-office than many of the so-called specials or super features.

"Therefore the best suggestion I can make to the exhibitor is to select his subjects on the strength of the business he can secure with them and on that basis alone."

Fairbanks' Project to Assist Red Cross

A "Douglas Fairbanks Chapter" of the Red Cross Fund, has been organized by the Artcraft star, to operate throughout the entire country with the assistance of Artcraft exhibitors showing his new picture, "Wild and Woolly."

These theatre men will present an attractive lobby display with placards urging patrons of the house to contribute to the Red Cross Fund. The entire receipts taken in this manner will be turned over to the local Red Cross organization.

Nebraska Delegates to Go to Chicago Uninstructed

Though Bombarded by Ochs the Convention at Omaha Votes to Keep Its Men Free to Act as They Please on All Subjects—Resolution Against Deposit System Favors Local Guarantee

NEBRASKA delegates to the convention of the Motion Picture Exhibitors' League of America will go to Chicago uninstructed. This was the outcome of the convention of the Nebraska branch, held in Omaha. One hundred of the foremost exhibitors in the state were present.

H. M. Thomas, president, was in the chair when a motion was made to send the delegates without instructions. It carried unanimously. The delegates are:

H. M. Thomas, R. D. Shirley, A. R. Pramer, Wilfred Ladoux, Oscar Rohlff, of Omaha; F. D. Eager, of Lincoln; A. W. Ballinger, of York; R. B. Thomas, Fremont, and L. M. Gorman, of Lincoln.

"Isn't Mr. Ochs going to run again for the presidency?" asked an exhibitor. "Hasn't there been some objection to him since he entered business?" put in another.

President Thomas gave ear to these questions and after a moment answered:

"There has been a lot printed about this in the trade papers. I am merely putting it up to you to find what you want to do."

"Then I make a motion that our delegates be sent to Chicago uninstructed," moved A. W. Ballinger of the Opera and Sun theatres of York, Neb. "All we want them to do at Chicago is to work for a permanent, active, all-the-year-around organization 'for and of' the exhibitors of the country, as has been said. You never can tell what will happen and they should have a free hand to do what is best."

It was then that the motion was put to the house by Mr. Thomas and carried without a dissenting vote.

In an interview after the convention Mr. Ballinger again expressed his view that the exhibitors should retain friendly relations with the exchanges. He said:

"We are working for each other. When I get home I am going to take up with my lawyer the matter of this deposit system, whether it is restraint of trade and a violation of the anti-trust law."

The Nebraska branch is newly organized and the convention was its first one. It was held in the exclusive Fontanelle Hotel, Omaha, June 19.

Nebraska's branch league, it became plain at the convention, was organized as a permanent affair, not brought into existence for just one purpose.

Another meeting of every exhibitor in the state, to discuss the ideas brought back by the delegates from Chicago, was called for Grand Island on August 7. To show the league is for every exhibitor in the state, Grand Island was selected after Lincoln, the capital city, had been discussed.

"We are a fine bunch down at Lincoln, and we are going to show you a good time the first time you come to our city," said L. Hillman of the Hill-San Amusement Co. of that city. "We want you to come as soon as you can. But we do not want the exhibitor in the little town to get the idea this is an Omaha-Lincoln affair and that he has no part in it. For that reason I am in favor of holding our meetings here and there about the state."

What action the Nebraska league should take regarding the deposit system was discussed. "Let us not do like one state did—pass a resolution against the system and then have our secretary, before the ink is dry, sign a contract with a film company. Let us not make asses of ourselves," said President Thomas. "We are opposed to the system, but what action shall we take?"

"I don't believe it will get us anywhere to fight with the exchanges," said Mr. Ballinger. "I believe the exchanges are among our good friends and should be treated that way. The ideal arrangement, I think, would be for this league to stand for its members. Let the exchanges know that none of our members are to put up deposits, but that when one of them fails to pay we will stand for the loss and will put him out of the league."

After the deposit system had been presented in all its various sides, one of the exhibitors remarked:

"Not that I care, only my money has lain so long in the hands of the film company it must be rusted by this time, but I think it is one duty of our organization to look out for its weaker members."

The convention passed a resolution against the deposit system. No further action was taken, awaiting the action of the national convention. The delegates were instructed to fight the deposit system if it comes up at the Chicago meeting.

How to get every exhibitor of the state into the league was a question settled in this manner: Every exhibitor now a member is expected to get one more. Road men from the various exchanges will be enlisted to help, being paid for each new member they enroll. The importance of getting new members, how the state league will benefit each member, and similar phases of the subject were discussed.

The convention adopted a constitution similar to that of the Minnesota league. It was announced the constitution is practically the same as that outlined by the national league for its state branches.

Hoover Decides Upon Pictures as Mouthpiece

National Food Dictator Appoints National Association and Association Advertisers as Official Propagandists in Effort to Muster Food Resources of the Land—Express Deep Appreciation at Association's Offer

HERBERT HOOVER, food dictator of the United States, has appointed the motion picture to be his official mouthpiece.

This announcement takes the form of a letter to William A. Brady, president of the National Association of the Motion Picture Industry.

This official recognition by the Government of the film industry as a power to direct national ends is said to come as a result of the splendid results achieved by the screen in securing subscriptions to the Liberty Loan.

Coming at a time when great events are happening so rapidly that their importance is difficult to grasp, the recognition of the power of the film can only be glossed over in this space.

The food problem is the greatest confronting, not only the nation, but the world, and film men have been quick to feel the great weight of responsibility which has been placed on their shoulders.

Mr. Hoover's letter to William A. Brady, president of the National Association, is as follows:

"Mr. William A. Brady, president of the National Association of the Motion Picture Industry, Inc., 805 Times Building, New York City.

"Dear Mr. Brady:

"The offer of motion picture co-operation made on behalf of the National Association of the Motion Picture Industry, Inc., and of its affiliated organization, the Associated Motion Picture Advertisers, Inc., is accepted with thanks, and in order to avoid confusion and conflict of patriotic effort, these organizations are designated as the official motion picture avenues of publicity and patriotic propaganda in behalf of the food administration during the war.

"The promptness with which the National Association has responded to aid its country's needs, makes its action doubly valuable. No medium is better able than the screen to undertake the work of informing the public of the country's needs, and I assure you of my very great appreciation of your loyal service.

"Yours very truly,

"HERBERT HOOVER."

Commonwealth Active

The Commonwealth Pictures Corporation of Chicago, after quite a spell of inactivity, during which plans were being made for the future, and some little reorganization and strengthening was going on, have announced that they will again begin production in Chicago about the middle of July. H. A. Spanuth, president of the organization, left for New York on Saturday, June 23, where he will engage a director, technical man and camera man, and fill in part of his cast for the first picture.

The Commonwealth Corporation were in negotiations some months ago to secure the services of Mrs. Vernon Castle for a special series of pictures, but this was dropped, and Miss Elsie Mackay, well known on the legitimate stage, was put under contract. Miss Mackay will star in the first picture produced.

Rothacker Films Ad Men

The Rothacker Film Manufacturing Company was appointed as the official photographers of the Ad Men's Convention and parade at St. Louis the week of June 4. Watterson Rothacker, the head of the concern, brought with him a crew of cameramen from the studio.

Varner Campaign to Head League Starts with a Bang

Energetic Campaign Committee Appointed and Wires Hum to All Sections of Country—Review of Southerner's Career in Motion Picture Field

FRIENDS of H. B. Varner, who two weeks ago nominated him for the presidency of the Motion Picture Exhibitors' League of America were in receipt throughout the week of assurances of support that assure a bitterly contested election for Chicago in July. The North Carolina aggregation has started like a whirlwind, with the formation of a well-organized Campaign Committee, the volunteering of funds and plans of sending a Southern delegation to Chicago that will rival any State's representation at a national political party convention.

One of Mr. Varner's prominent New York supporters declared his reasons for advocating the Southerner's election to Motion Picture News last week. "The defeat of the proposal to tax theatres on ten per cent. of gross receipts," he declared, "a proposition that meant ruin in many cases, was due more largely to Varner's untiring work than to any other man or set of men. Those who were on the inside of this fight will most willingly concede this. No secret gumshoe work for Varner, but an open, fair fight against powerful influences convinced the Senate Finance Committee, after the House had already passed the Revenue Bill with the iniquitous provision, that such a tax was unfair and ruinous. Every exhibitor who realizes the extent of the industry he is engaged in—the third largest in America—can compute what this victory means to them.

"This is not the first fight he has made for the exhibitors. In 1914 he was instrumental in having the Federal tax graduated on seating capacity and size of towns from which patronage could be drawn, instead of a flat head tax that would touch some lightly and deliver a knockout blow to others. In 1916, after the House had passed a tax of one-half of one per cent. on gross receipts, he appeared before the Senate Finance Committee and defeated the proposal, effecting a saving of some four and one-half million dollars a year to exhibitors. In North Carolina, with the most compact exhibitors' league of any State in the Union behind him, he succeeded in eliminating the county special tax on theatres, which amounts to from $30 to $150 on each theatre in the State.

"All these things he has accomplished in the two and a half years, he has been an exhibitor, and at the same time has done the detail of organizing his State league into a unit of power and mutual benefit."

H. B. Varner was a welcome visitor to New York last week, making his first stop at Motion Picture News office.

When interviewed as to what would be his aims, should he be elevated to the presidency of the National League, he stated them briefly: "I would cement the organization into a compact, capable and effective body and seek to create a community of interests. A force of good to their communities, capable of protecting fully their own interests should be the aim of the exhibitors, and I should work along those lines. The motion picture theatres should become firmly entrenched in the affections of the masses through rendering the best possible service at all times. The exhibitors have this in their hands, and I believe I can help the industry to attain these worthy aims. I have heretofore fought the battles of the exhibitor, not to hurt any other branch of the industry, but because I realized his welfare was paramount to the welfare of everything pertaining to motion pictures. I trust there will never be a conflict of interests, but rather a community of interests, but come what may I shall stand with my fellows to the end."

Colonel Varner, as he is more familiarly known in every county of the South, is one of the leading good roads exponents of the Southern States, founded and still publishes Southern Good Roads Magazine; has for eight years been president of the North Carolina Good Roads Association; publishes the leading weekly paper of his State and was twice president of the North Carolina Press Association, and served one term as president of the National Editorial Association. He was Commissioner of Labor and Printing for eight years; has for four years been chairman of the State Prison Board, and the present Governor recognized his worth by again naming him chairman, and the only member of the old board renamed. He is a member of the Prison Parole Board and interested in various public capacities.

It is claimed by Mr. Varner's friends that he has rendered more service of public character for less money than any man in North Carolina, and they urge in his behalf that no honors the exhibitors of the nation might bestow would rest unworthily.

Maryland May Not Send Delegates to Chicago

Baltimore.—There is a diversity of opinion among the members of the Maryland State Exhibitors' Organization regarding the sending of delegates to the coming convention of the Motion Picture Exhibitors' League at Chicago. At a recent meeting tentative delegates were selected, but no authority has yet been given to duly credit a Maryland delegation.

There is a feeling among many members of the organization that the money now in the hands of the body, which is very young, should be used for fighting adverse legislation and other matters of direct interest to Maryland show men.

It would be impossible for Maryland to be represented on the floor of the convention as yet, for no charter has been granted the organization. This latter is simply a matter of form, however, as money has been appropriated for the purpose of joining the National body.

It is expected that a meeting held early this week will settle the question of sending delegates to Chicago.

"Series and Serial" in One New Kalem Plan

Phil Lang, general manager of production at the Kalem Studio, Glendale, California, is in town to confer with William Wright, treasurer, regarding a new group of short-length pictures to be produuced by the Kalem Company.

The Kalem officials determined upon a new policy of production. They will make the new group of pictures a combination of a series and a serial. The production will be a serial inasmuch as there will be a continued thread of interest, and a series inasmuch as each episode will be a complete story in itself.

Kalem has never favored making the final fade-out come at the height of the climax, with a notice to come back next week. This policy will not be changed.

Robert Welles Ritchie, who will write the stories, is enthusiastic over the new plan. He has talked it over with Lang.

Frank R. Abrams in Ranks of Married Men

Frank R. Abrams, well-known film producer, and Ethel Levy were married at the home of the bride's parents, No. 985 Aldus street, Bronx, New York City.

Mr. Abrams is president and general manager of the Cameragraph Film Manufacturing Company, Inc., making advertising and industrial pictures as a specialty.

Industry Subscribed Five Millions to Liberty Bond Issue

Reports received by the National Association up till Saturday indicated that the motion picture industry subscribed approximately five million to the Liberty Bond issue. This takes into account only the direct subscriptions from the industry and does not include the influence of the vigorous screen campaign.

Included in the last minute tallies were the following subscriptions: Doris Kenyon, $50,000; Mrs. Margaret Talmadge, mother of Norma and Constance, $10,000.

When the books of the bond sale were closed office records of the Famous Players-Lasky Corporation showed that a total of $580,000 had been subscribed by the organization and its employees. The Lasky Home Guard and a step to insure any member of the Lasky organization who enlists are other evidences of practical patriotism by this organization. The exceptional showing made by the Lasky organization caused Secretary William G. McAdoo to wire a warm telegram of congratulation to Cecil B. De Mille.

Goldwyn Pictures Corporation "Doing Its Bit"

By way of "doing its bit," the Goldwyn Pictures Corporation is to furnish a positive print of all its pictures to the United States troops in the European army. Two standard projection machines will be given to whatever unit of service takes the matter in charge.

Ovation Accorded Hart on Return to Los Angeles

Tremendous Throng Crowds Station and Big Auditorium and Typical Scenes of the Old West Are Seen—Entire Trip Is a Triumph

THE return of William S. Hart was made as spectacular in Los Angeles as any of the demonstrations and portrayer of the Western good-badman experienced on his tour of thirty-five days to the principal cities of the country. Mr. Hart arrives in Los Angeles, Monday, June 11, and more than 500 of the film colony were at the station to greet him. Members of his horse-opera troup carried him on their shoulders from the train to his pony, "Fritz," which waited in front of the station. The Inceville cowboy band was at the train steps, and lead the way. A procession was formed with Mr. Hart on "Fritz," who wore a blanket of red roses, and a bodyguard of cowboys and Indians in front. The procession moved to the Auditorium theatre where an audience taxing the seating capacity waited to honor the actor. The doormen were unable to stop the crowd, and every bit of standing room was taken regardless of fire ordinances.

Mr. Hart's trip back to the west coast was fully as strenuous as any of the whirlwind campaigns of Bryan in his balmiest days of candidacy.

The star did St. Paul and Minneapolis on Thursday, speaking at two theatres in the afternoon, and two in the evening besides visiting six other theatres not on his schedule. The crowds being unable to gain admission to the theatres, Mr. Hart spoke from a soap box in front.

Upon urgent request of the mayor of Butte, Montana, Mr. Hart stopped there on Sunday morning to speak to forty thousand miners. The following morning he reached Spokane, and the mayor there asked him to read a proclamation from the governor of Washington, in connection with the public unfurling of a silk flag presented to the city by the governor, and to wave until peace is declared.

The stops in other cities were but repetitions of the above.

Valuable Co-operation Secured for Fashion Films

Florence Rose has sent to about five hundred buyers and advertising managers, in various cities, beginning with those in which Pathe Exchanges are located, a new prospectus which should greatly stimulate interest in the Florence Rose Fashion Service both for theatres and newspapers, as well as retailers.

Miss Rose sends what she calls a "Retailers' Service" showing photographs and descriptions of the costumes in each release of the Fashion Films, to the most important stores in the United States. Recently she signed the advertising manager of B. Altman & Company, New York, for this service.

It stands to reason that when a big store has on hand certain garments which are to be seen in the Florence Rose Fashion Films, the store will do everything in its power to co-operate with the exhibitor in presenting the pictures. Window displays and newspaper advertising worth large sums are thus employed for the exhibitors' benefit, and live exhibitors will see the possibilities of such co-operation.

Vault Makers Sound Praises of "Movies"

"Motion pictures are a wonderful boon to the honest manufacturer whose proposition will stand for pictorial proof."

This is one sentence from a booklet just issued by the General Fireproofing Company of Youngstown, Ohio. Two pages are devoted to a detailed description of the plant of the Rothacker Film Manufacturing Company of Chicago. One statement is:

"Mr. Rothacker believes that no building is more fireproof than its contents, so all the office equipment in the plant—desks, tables, filing cabinets, safes, letter trays, waste baskets—are GF Allsteel while the master films are stored on Allsteel shelving in fireproof vaults."

Letters from Public Praise "Persuasive Peggy"

M. A. Schlesinger, president of Mayfair Film, basing his opinion upon the results of an expensive and exhaustive investigation, says of the human interest appeal of "Persuasive Peggy":

"It is an assured success from the exhibitor's point of view if we are to accept the opinion of numerous responsible publishers throughout the country who have printed the story."

Two sample letters are from the editor of Farm and Home and a reader of that paper. The editor says:

"Since I finished running 'Persuasive Peggy' in Farm and Home, I have received several thousand enthusiastic letters from readers of Farm and Home expressing their appreciation of the story."

To this the reader's letter adds:

"I certainly was charmed with the beautiful story of 'Persuasive Peggy,' and I do hope Maravene Thompson will give us another account of this same Peggy and Big Ed. in case, by some unexpected accident, they are left penniless with her at the age of forty."

Lavish Presentation Draws Crowd to Hichens' Film

A ten-part film version of Robert Hichens' romance of the Sahara, "The Garden of Allah," has broken all records in the Pitt theatre, Pittsburgh. Originally scheduled for two weeks only, the engagement of the picture was extended to the third week, and capacity houses have been the rule ever since the opening.

The two most popular features of the production of "The Garden of Allah," which has been made under the personal supervision of William Moore Patch, managing director of the Pitt theatre, are, first, the musical score, which is most atmospheric and appropriate; and secondly a massive stage setting revealing a vast stretch of desert, with a herd of live camels imported from the New York Hippodrome.

Miss Young on Western Trip for Her Own Company

CLARA KIMBALL YOUNG, who has finally realized her ambition to become the active head of her own producing company, left New York last week for a hurried business trip through the West and Middle Western States. Temporary offices of the Clara Kimball Young (Her Own) Company, as the new organization is to be known, have been established in Fort Lee, N. J.

The productions that are to be produced by this company will be distributed through the medium of the foremost exchanges throughout the country, and it was for the purpose of closing contracts with a number of these exchanges that Miss Young is making the trip.

Even before it was announced officially that the Clara Kimball Young productions would be available, she was in receipt of offers for the territorial rights to every district in the country, it is said, as well as an offer from probably the most important distributing organization in the country.

This company, which now distributes the pictures of several of the foremost film stars, made, it is said, a most flattering offer to Miss Young for the exclusive distribution privileges on all of her forthcoming productions. The new actress-manager, however, is a firm believer in the open market system of film distribution, and adhered to her original intention to distribute her pictures only through those exchanges that would follow out her own ideas.

The first release of the Clara Kimball Young (Her Own) Company will be about August 15. The name of the production has not yet been made public, nor have the names of the directors and the supporting players been announced. It is expected, however, that this information will be given out at an early date.

Colonel Roosevelt on Commodore J. S. Blackton's Foresight

Colonel Theodore Roosevelt, after witnessing "Womanhood" at Lyric theatre, Oyster Bay, addressed the audience, highly commending Commodore J. Stuart Blackton of Greater Vitagraph. He said:

"Commodore Blackton started two years ago in an effort to arouse this country to its peril. His foresight was uncanny.

"The picture you have seen here tonight represents just exactly what has happened abroad. All the scenes were taken before the Germans invaded Belgium. But they are absolutely true to life. They show just exactly what would have happened to this country if by the grace of God we were not protected by the Atlantic Ocean, the battle fleet of England and the bravery of France."

Colonel Roosevelt, in concluding his address, declared that there is but one false note in the picture, and that is where America is seen to arise above all difficulties, raise a tremendous army and drive out the foreign foe.

"Let us hope," said Colonel Roosevelt, "that such will be the case, but at present we have no good reason to believe it to be so."

American Film Men Are Ignorant of Foreign Market

President of Export and Import Film Co., Buying Foreign Metro Rights, Declares Ignorance Causes Best Subjects to Fall Flat—Porto Rican Buyers in Town

WITH the purchase last week by the Export and Import Film Company of the complete foreign rights excepting England to the entire Metro output, Ben Blumenthal, head of the Export concern disclosed what he designated as the ridiculous business methods of some American manufacturers.

"In bidding for film here, I find that American manufacturers ask prices with absolutely no foundation for their figures," said Blumenthal. "They have no idea of how many prints it might be possible to sell in the different countries, but ask outright sums that are ridiculous. In state rights trading here, an exchange man figures the booking possibilities in his territory and buys accordingly. In buying foreign rights we also have calculations, but the film makers here do not consider this. They name an amount that suits their fancy and wait to be bargained with. I attribute this attitude to their lack of authentic information on the market.

"Of course, criticism without corrective suggestion accomplishes nothing. If I were asked what to do about selling foreign rights I should say that the main requisite is to see that the European concern is really a concern, not an unattached individual speculating with a sample print. A reputable concern, financially responsible can demonstrate its reliability and value in one transaction, and thereafter the manufacturer always feels that his European returns are all that efficiency can make them."

The Metro Company officials announce that they are highly pleased with the move they have made, paying a high tribute to the integrity and progressiveness of Mr. Blumenthal and his associates. It is stated that in the course of the negotiations exhaustive inquiry was made throughout Europe regarding the Export & Import Film Company and all reports gathered proved the eminent standing.

Francis J. Tietsort and Stewart I. De Krafft of the Porto Rican-American Film Corporation with headquarters at Ponce, 7 Pujals Street, Porto Rico, are in New York, purchasing film for the Porto Rican Cine Circuit, with which their company is affiliated.

The Porto Rican Cine Circuit controls forty out of the sixty-three picture theatres in Porto Rico.

The Porto Rican-American Film Corporation operates the Cine Ideal at San Juan and the Cine Delisias at Ponce. The company is also the lessee of the New Broadway theatre which is now being built at Ponce, and has practically concluded negotiations for the lease of the Municipal theatre at San Juan, which has 1,200 seats.

The officers of the Porto Rican-American Film Corporation are as follows: President and Treasurer, Antonio S. Arrias, a Porto Rican banker; First Vice-President and New York Representative, Francis J. Tietsort; Second Vice-President, Clarence E. Ferguson, of San Juan; Secretary and Porto Rican Manager, Rafeal Sacarello, of Ponce; Manager of the New York office, Stewart I. De Krafft.

The company will shortly open offices in New York City.

The Porto Rican-American Film Corporation was formed to secure good pictures for the Cine Circuit and also to correct the present poor service which exists. According to Mr. Tietsort, there are few competent film men on the island.

Social dramas, says Mr. Tietsort, stories of social life, featuring fashionable drawing rooms, restaurants, etc., are of the greatest appeal to the Porto Rican public. They do not care for Western dramas. The eternal triangle is always acceptable, but the situations must not be crudely presented. Some of the better theatres are equipped with up-to-date American machines and electrical appliances. Fans are used. The Cine Ideal distributes free ice water, and has a large and attractive candy booth at the entrance. The prevailing price is fifteen cents. High class pictures will frequently draw to twenty-five cents admission, and special attractions have occassionally drawn as high as fifty cents. It is the intention of Mr. Tietsort and De Krafft to ship films eventually to Santo Domingo and Hayti.

Superpictures to Buy and Produce Features

Sells Its Holdings in Triangle Distributing Corporation to S. A. Lynch—Will Now Distribute Twelve More Pictures a Year as Triangle Releases

SUPERPICTURES, Inc., will buy, produce and market pictures, beginning this week. The aim will be to establish itself as the dominating figure in the motion picture industry. It will produce for the state rights market, and also release through Triangle.

Until last week Superpictures, Inc., the holding company for McClure Pictures, producers of "Seven Deadly Sins," was, it is said, the controlling factor in the Triangle Distributing Corporation.

Superpictures, Inc., has withdrawn, selling its holdings to S. A. Lynch, it is stated, at a substantial profit. Frederick L. Collins, president of Superpictures, Inc., has such confidence in the Triangle organization that he has arranged for Triangle to produce six pictures to be sold by the state rights method and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.

Superpictures, Inc., is prepared to buy any feature of unusual quality. A campaign of nation-wide publicity in newspapers and magazines will be launched behind every photoplay released by this company. McClure publicity, as was demonstrated in the advertising that, it is said, made "Seven Deadly Sins" a sure-fire box-office attraction, is offered as a stout and sturdy worker for every exhibitor that shows a McClure production. McClure publicity, it is promised, will be right on the heels of every Superpicture throughout its run.

State rights buyers will not merely purchase from Superpictures, Inc., prints and permission to use them. They will also share the good will demonstrated in the McClure publicity campaigns, that will work to crowd patrons into every theatre showing a Superpicture.

President's Proclamation Cited by Schindler

Declares "Business as Usual" Statement of Executive an Answer to Hysterical Ones Desiring National Convention Called Off

CONFIDENT of the success of the coming national convention of the Motion Picture Exhibitors' League at Chicago, beginning July 14, the members of the committee in charge of the plans at Chicago are scoffing at the idea that the war should affect its successful outcome. "We are following the governmental plea for 'business as usual,'" said Ludwig Schindler, manager of the convention, last week. To further bury the protests of what he calls the hysterical ones, Mr. Schindler is quoting and referring to President Wilson's message contained in a letter sent out to the New York Merchants' and Manufacturers' Exchange on June 17.

Embodied in the letter was the following statement by the President: "In reply allow me to say that I not only see no reason why commercial conventions should be omitted during the war, and should regret to see any instrumentality neglected which has proven serviceable in stimulating business and facilitating its processes. This not only is not a time to allow any slowing up of business, but it is a time when every sensible process of stimulation should be used."

Arrangements have been made with the Hotel Morrison, in the Loop, located at Madison and Clark streets, to have that hostelry as the headquarters of the convention. All delegates are advised to write or wire for reservations. The big banquet will be held at the hotel on the night of July 19, and on July 20 the terrace gardens of the hotel will be turned over to the visitors.

It is expected that the meetings will be well patronized despite the war.

Supreme Court Upholds $100,000 Complaint of William A. Johnston

Justice Erlanger, in Special Term, Part 4, of the Supreme Court, handed down a decision on Friday, June 15, in the case of William A. Johnston against the Exhibitor's Trade Review, holding that the articles published and attacking Mr. Johnston were libelous, "as involving," according to the Law Journal of June 16, "a personal attack upon the plaintiff beyond the scope of fair criticism directed to his work as an editor."

"Departmental Co-operation Road to Good Pictures"—Parke

By PETER MILNE

"THE conservation of time and more extensive co-operation between author, continuity writer, director and editor," are the slogans of William Parke, now directing Gladys Hulette in Pathe-Gold Rooster Plays and erstwhile producer of "The Mystery of the Double Cross." Mr. Parke, interviewed last week by a representative of MOTION PICTURE NEWS, announced his intention to keep plugging until he was completely satisfied with the advancement of picture production along these lines.

"If the director, the man who is a combination of artist and business man," said M. Parke, "were given free rein in his studio, I am certain that he would be able to reduce the cost of production to a material extent. As it is under the systems maintained in the majority of the studios at present, hours of valuable time are often wasted owing to the exertion of temperament by the star who in so doing is liable to cause the loss of a half-day's work. The worst of it is though, it is not always the star who is to blame. The property man, unless proded, doesn't always have his sets ready at the specified time."

The fact that it is the aim of the Pathe officials to build separate organizations round each director, is one with which Mr. Parke is heartily in accord. But not until this aim has been achieved will he be satisfied. "With the case of myself," said the director, "I am quite certain, that given a free rein, I could reduce the cost of producing a five-reel feature by two or three thousand dollars, and still maintain a high state of efficiency.

"The present lack of complete co-operation between all concerned with the production of a picture," continued Mr. Parke, "will, I hope, also be remedied in due time. It appears to me that there is not a lack of good stories furnished producing companies. The lack is an insufficient amount of skilful continuity writers. A staff man will often go to work on a fine, original story, and because of workshop methods kill the redeeming features of the script. He turns out a technically good product, but an artistically unfinished piece of work. Such at least has been my observation in particular instances already encountered in my short experience in the film business.

"The same fault applies to the system of things existing between director and editor. Editors often kill those points which the director believes are the finest in his work. Co-operation here would work to further improvement."

Mr. Parke is not, however, a pessimist. He appreciates pictures for the simple reason that so many people appreciate them. But, despite the conventionality of the statement, he believes the directors' work is still in its infancy. "We must always progress," he concluded, "the picture of today won't amount to much when compared to the picture of two, three or five years hence. There will be more art in them, better acting, better stories, and the director will correspondingly have a better opportunity in his end of the business."

Vitagraph Refuses to Join in Cutting Out Private Views

GREATER Vitagraph V-L-S-E has refused to join with several of the large distributing companies and discontinue private showings of the Greater Vitagraph product to members of the trade press of the country.

After consultation with Walter W. Irwin, general manager of V-L-S-E, the distributing organization of Greater Vitagraph product, Nat S. Stronge, publicity director for the organization, announced that V-L-S-E would continue its usual custom of holding pre-release showings of all Greater Vitagraph's features in V-L-S-E private projection room every Tuesday afternoon. In making the announcement, Mr. Stronge said:

"It has been the policy of the V-L-S-E organization to treat every one with courtesy. This not only applies to the exhibitors who present our pictures, but to every person with whom we do business. We see no reason why the representatives of the trade press should not receive courtesy similar to that accorded in every other branch of the service. It is on account of this business rule, insisted upon by our Mr. Irwin, that we continually are receiving letters addressed: 'V-L-S-E, the House of Courtesy!'"

Mr. Stronge explained that there is another reason for refusing to discontinue trade showings, which is that the minds of the reviewers, when they see a picture in the projection room, is upon the picture and upon nothing else.

"We notice that some of the distributors give as an excuse for discontinuing courtesies to the trade press," said Mr. Stronge, "that the value of the review is greater if the reviewers are where they may hear the comments made by the audience. Such an excuse for stopping trade reviews is all wrong from our standpoint.

"We take the attitude that reviewers should be allowed to see pictures in surroundings where their minds will be on the pictures and upon nothing else. This is only possible in the projection room, where there is nothing to distract the attention of the reviewers. In these surroundings the reviewers see every weak point in the picture. Beautiful music will not cover the weak point in the picture. If the weak spot is there the reviewers will see it."

July to Mark Entry of Woods' Organization in Field

Frank E. Woods, who has been in New York for the past six weeks, is expected on the coast about July 1, and announcement will then be made of his plans which it is understood will concern a new producing organization for the west. During his absence Mr. Woods has maintained an office in Los Angeles, and his aides have been carrying out his plans for his future project, definite information concerning which is not given.

Pierre Key, Bach's Successor, Well-known Newspaper Man

Pierre V. Key, who succeeds W. A. Bach as sales and advertising manager of M. H. Hoffman, Inc., is not as well-known in picture circles as some others, but as a thorough business man and manager he ranks with some of the best. As a newspaper man, special writer, critic and advertising man he has had many years experience.

Mr. Key comes to M. H. Hoffman, Inc., with a thorough knowledge of the detailed principles of the exploitation of subjects in general. For the past two years he was general manager of the Boston National Grand Opera Company and for the past six years has been musical critic and special writer for the New York World. He has also written special articles for the leading monthly magazines.

"For the next few months during the summer," said Mr. Key, "I shall devote much of the time to a study of the distinctive phases of the industry as applied to production and distribution of motion pictures. The biggest moments in the motion picture industry, both in distribution and photoplay making, are ahead of us," concluded Mr. Key, "and with many others it will be my purpose to work with this thought before me."

Public Rights Play Has Food Trust Villain

"The Public Be Damned," a new production of the Public Rights Film Corporation, with Charles Richman and Mary Fuller in the star parts, has been exhibited privately to Herbert Hoover, Food Administrator, who highly commends it. Mr. Hoover said:

"It is especially timely and will arouse the public to a realization that something must and can be done to stop the depredations of the food barons who are robbing the public of millions of dollars every month."

The new picture shows the insidious methods of the Food Trust in squeezing both the consumer and producer, and also presents a solution of the problem of defeating these vultures.

The story tells of the efforts of the head of the Food Trust to prevent a generous woman from aiding a city mission by furnishing the products of her farm at a reasonable price to the poor. Her husband is bribed to sell the farm's produce to the Trust for three years for $10,000. She denounces her husband. The passage of a true bill through the Legislature rights the wrong, and they are reconciled, in the last scene.

Trade-Mark Still Undecided

Although over two weeks have elapsed since the closing of Art Dramas Trade-Mark Contest, in which fourteen thousand answers were received, no final decision has yet been arrived at by the committee of judges.

This committee has succeeded in eliminating all but ten of the designs submitted, and these are now in the hands of the board of directors, so it is improbable that the decision will be delayed longer.

Little Interest at Michigan Convention

Michigan exhibitors did not turn out in very large numbers for the annual convention held at Grand Rapids, June 12 and 13. The number in attendance, including exchange representatives, probably did not total over forty for the two days.

Little was accomplished at the convention because it is impossible for, say, twenty-five exhibitors to transact business for 700 other exhibitors. The first session took place Tuesday afternoon.

The convention went into executive session taking up the various things which directly concern the exhibiting end of the industry. Tuesday night many of the delegates attended the Empress theatre to see "Within the Law" as the guests of Lew Barnes.

Wednesday morning and afternoon business executive meetings were held. It was decided to make an active campaign for new members during six months and to start by organizing units in each county.

Election of officers resulted as follows: President, S. A. Moran, Ann Arbor; First Vice-President, W. S. McLaren, Jackson; Second Vice-President, Frank Ongie, Hancock; Third Vice-President, Frederick Jacobi, Ionia; Secretary, Claud E. Cady, Lansing; Treasurer, Paul J. Schlossman.

The semi-annual convention will be held in December in Detroit.

Film Man Active for Patriotic League

Royale V. Rothermel, president of the Filmcraft Corporation, 220 West Forty-second street, New York, who, it was announced in an earlier issue, is actively engaged in the service of the Patriotic Service League, announces that a great service is being done and that the league is now hard at work raising $25,000 in the Nineteenth Congressional District, as its contribution to the Red Cross $100,000,000 fund.

Mr. Rothermel also announces that the league is in need of several men familiar with the exchange and exhibitors' field, in New York City, to serve on the publicity committee of the league, extending from Seventy-second to One hundred and twenty-fifth street, New York. Any one volunteering to serve on the committee will have to be a resident of this district.

English Opposition to American Films in Australia

An English concern—the British Ideal Film Company—has instituted a branch in Australia to give battle to American concerns, who have a strong hold on the film business in the Antipodes.

Starting some years ago in London, the Ideal Company went after the leaders of the English stage, and got them. Amongst their players are George Alexander, Henry Ainley, Albert Chevalier, James Welch, Ellen Terry, George Robey and John Hare. The opening pictures to be reeled off in Australia are "The Vicar of Wakefield," "The Second Mrs. Tanqueray," "Lady Windermere's Fan" and "Her Greatest Performance."

K-E-S-E Abolishes Advance Deposit System

No Further Collections to Be Exacted as Rental Guarantees—Funds Now Held to Be Returned—Campaign on Conquest Films

THE advance deposit system has been abolished by George Kleine in connection with the K-E-S-E service. On issuing these instructions Mr. Kleine said:

"When the system of advance deposits was introduced into our business to guarantee contracts, I announced:

"1. That these sums would be held in a separate trust fund, apart from our business bank accounts, and that they should be withdrawn from time to time when earned by film rentals.

"2. That a cash discount of six per cent. upon the amount deposited would be allowed.

"These agreements have been kept. The unearned advance deposits of the K-E-S-E Service are deposited separate from our business funds in the Harriman National Bank of New York, the Merchants' Loan & Trust Company and the Continental Commercial National Bank of Chicago.

"Recognizing the justice of the exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of $14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig of the Selig Polyscope Company, and Mr. Spoor of the Essanay Company, I take pleasure in announcing that K-E-S-E will abolish the system of advance deposits.

"No further collections will be exacted to guarantee rental contracts by Keys Service.

"Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1.

"It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film."

Kleine-Edison-Selig-Essanay are now releasing fifteen reels each week. From their publicity department comes the announcement that they have already inaugurated a vigorous campaign in behalf of Conquest Pictures, of which, beginning July 14, they will release a program of seven reels each week, made up of a four-reel feature and three shorter subjects of one reel each.

Series of Film Robberies

Three Detroit exchanges have had film stolen during the past thirty days. No trace of the stolen film has yet been found. Carelessness on the part of operators is the reason for the film being stolen, the thieves apparently awaiting the opportunity when no one is about or looking.

No Reason for Bad Business in Summer, Says Selznick

A word to exhibitors to dispense with the old idea that summer is a bad time for business, was given last week by Lewis J. Selznick in a statement in which he warned against theatre managers hurting their prestige by presenting old and poor films while laboring under this misapprehension.

"Any time is a bad time for the exhibitor that thinks so," said Selznick. "You can flop just as hard in the middle of winter as you can in summer. The only trouble is that as soon as the weather begins to get warm, it seems to melt away the brains of a great many people.

"It is a well-known fact, proved by statistics, that less than ten per cent. of the population of any city ever gets out of it for a summer vacation.

"And get this into your head—that your business lives, moves, and has its being, not from the contributions by occasional millionaires, but out of the earnings and savings of the millions who can't afford to get out of the city in the summer.

"The business is right there all the year round. That's what makes pictures what they are to-day. Keep your house cool, keep cool yourself, and spend a little cold cash for pictures worth seeing, and you'll find out a few things."

Chaplin Scramble Continues, with No Definite Move Yet

With Syd Chaplin safe in an out-of-town retreat, not to return till Tuesday, the scramble for the services of the one and only Charles Chaplin spent a quiet week-end. The dopesters had to content themselves with their own conclusions as to whether Mutual, Paramount or Triangle—the last a late entry in the Rumor Handicap—would succeed in offering the most millions to the comedian.

Well-informed film men scouted the story that Triangle was seeking to sign Chaplin, though it saw publication in a New York daily on Sunday. The race is understood to lie between Paramount and one of the most recently organized film factors, with Mutual ever present in the background.

MOTION PICTURE NEWS succeeded in getting in touch with Syd Chaplin late Monday. "No definite step has been taken," he declared. "I will not return to the city until late on Tuesday and until then matters will stand as they did last week."

"Garden of Allah" Opens in Chicago July 22

"The Garden of Allah," Selig's spectacular motion picture production will have its Chicago premiere beginning July 22, at the Colonial theatre in the Loop. It will run for two weeks there. The Edmund Allen Film Corporation, one of the newest and most promising state rights organizations in this section, purchased the Illinois and Michigan rights for this picture as one of their first moves. They have since announced the acquisition of wider territorial rights by which they acquire Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas.

WITH THE EXHIBITOR

Sectional Grievances in Ohio Smoothed Over

Cincinnati Exhibitor Talks to Cleveland Group—Further Action After National Convention—Officers Elected for Sixth City Body

THE Motion Picture Exhibitors' League meeting last Tuesday resulted in favorable reports of outstanding committees, the accomplishment of assisting an exhibitor in distress and the nomination of offices for the latter half of the year.

The committee on organization, of which Henry H. Lustig is chairman, brought in the statement that it had personally visited thirty exhibitors who had not been displaying an active interest in the League with the result that many of them were present at the last meeting.

The case of J. J. Mellert, manager of the Fulton theatre, 3812 Lorain avenue, against James Dolan, accused of scattering foul and injurious liquids in and about the premises of the theatre, was warmly championed by the League. The League attorneys, Schwartz, Lustig and Sawyer, are handling the case, which is scheduled for June 27. In the meantime, the League authorized the printing of 5,000 circulars, stating in full Mr. Mellert's just grievances, as well as the unjust claims demanded from him by the operators' union. These handbills are to be disseminated throughout the neighborhood of the Fulton theatre for the better understanding of all. All expenses entailed from the issuing of these bills are to be defrayed by the League.

A special meeting of the League was called for July 9 in response to a letter from Lee Ochs saying that he would be in Cleveland on that date.

The outcome of a letter which Secretary Sam Bullock sent to the Cincinnati branch of the Ohio League, urging a meeting of joint committees for the purpose of adjusting the present strained relations that exist between the two bodies, resulted in a visit last Monday from H. Serkowich of Cincinnati. Mr. Serkowich thought it best to do nothing until after the convention in Chicago. Then the committees can get together and adjust all difficulties. That plan met with the approval of the Cleveland League members.

The nomination for officers resulted as follows: For president, Henry H. Lustig, W. J. Slimm; vice-president, J. H. Simpson; recording secretary, Sam Bullock; financial secretary, Walter Horsey, Sam Deutch; tresurer, Sam Bark, George Heinbuch. Sam Bullock, B. J. Sawyer, Dave Schuman and Sam Aublee were nominated for delegates to attend the Chicago convention. Election of officers will take place next Tuesday.

How One Exhibitor Put Over a Red Cross Benefit

THE U. S. theatre in the Bronx, New York, recently gave a "Red Cross Day," using the Thanhouser-Pathe production, "The Vicar of Wakefield," as the very appropriate feature picture. So pleased was the committee of ladies with the handling of the affair that they wrote Mr. Thanhouser a letter, from which the following are some excerpts:

Dear Mr. Thanhouser:

Regarding your request for more information on our very successful "Red Cross Day" at the U. S. theatre here in the Bronx, beg to say it was handled by a committee of the Park branch, Bronx Chapter, American Red Cross, and Manager M. Z. Fleischman of the U. S. theatre, which is the newest and largest motion picture house in our neighborhood. A number of films were viewed, and the committee chose "The Vicar of Wakefield," with Mr. Frederick Warde in the title role, as being a classic, a clean, beautiful story, and suitable for young and old. Mr. North of Pathe was consulted, and promised that Mr. Warde would appear personally at the performance and speak during the showing of the film.

Placards were placed in shop windows, notices were read by the principals of the various schools and from the pulpits of our churches, and on the Saturday before the benefit we collected all the available automobiles and had an automobile parade.

Flowers were sold in the lobby of the theatre by young ladies dressed in the Red Cross uniforms, who also acted as ushers. A good sum was thus realized with comparatively little effort, two shows being packed to capacity.

Progress in Organization of New Iowa League

The new organization known as the Iowa Motion Picture Industry League, composed of a number of exhibitors who seceded from the Iowa Motion Picture Exhibitors' League, and of exchange men, has been formally launched. Committees in charge of different branches of legislation have been appointed and by-laws drawn up.

The radical change in organization was due to a factional fight between several exhibitors and exchangemen. The exhibitor group, according to reports, came out with a demand that the league should be open to exhibitors only, rather than as in the past to both theatre men and exchange men.

ON THE FIRING LINE

"The Shine Girl," "Daredevil Kate," and "Peggy" were the big drawing cards recently at the GEM THEATRE, CHATFIELD, MINN., writes MANAGER L. R. CAMPION, who advises he would like four-reelers instead of five, to go with news and comedy reels which he thinks made an ideal balanced program. Like all the small-town exhibitors he wants the "family picture." Fox, Pathe and Triangle is his choice of service, with popularity among his patrons pretty evenly divided between them as will be noted from the hits named above.

RUSSELL S. WEHRLE, OF THE COLONIAL, BLUEFIELD, W. VA., joins the "kickers' brigade" against a certain brand of high prices—the kind that are set by inefficiency men representing certain concerns that know about as much about your town, its exact population, and drawing power as some picture censor boards about what is a good picture. No question brother Russell is in the majority. His kick doesn't only apply to his town, either.

"Two and four-day runs," caught our eye in a communication from the ALHAMBRA THEATRE, UTICA, N. Y., and we requested an explanation. Here it is in the exact language of PRESIDENT H. G. LUX of the ALHAMBRA AMUSEMENT CO.: "We are handling two and four-day runs at our Alhambra theatre in order to accommodate bookings along the following lines:

"We have booked in the Metro program for Monday and Tuesday, same to be set forward or back to accommodate week runs, when we book a picture that we feel will stand up that long. It is our endeavor for the last four days of the week to schedule pictures of sufficient strength to go over that length of time, as we feel a good picture should be thoroughly advertised and when backed up with plenty of publicity should do business on Wednesday, Thursday and Friday without any trouble. Saturday being a transient day takes care of itself.

"We figure that a four-day rental and a four-day advertising campaign does not entail the expense incurred through a double booking and a second advertising campaign."

"Sick of the daily change, bother and worry," writes H. S. ROBBINS, ROBINHOOD THEATRE, GRAND HAVEN, MICH., who runs Paramount, Artcraft, Selznick and Triangle pictures. "As long as the program keeps up its end the exhibitor can run a picture two days, as I am doing it in a town of 6,000. If producers would only send paper and advertising that is attractive it would surely aid the exhibitor. The trash they send is certainly terrible at present."

EXHIBITOR PERSONALS

ARIZONA.—Morenci: Frank C. Martin, of the Empire theatre here, has bought the Princess and the Empire at Clifton, and will personally conduct same.

Nogales: E. D. Wells has disposed of his two houses here, the Airdome and Lyric, and is to go to Old Mexico where he has negotiated for the purchase of a circuit of theatres.

CALIFORNIA.—San Francisco: Myrt Blum, manager of publicity for the Rialto theatre here became a benedict at a pretty wedding in Los Angeles last week. The bride was Miss Hellman. Among the guests present were Howard Sheehan, and Louis Lurrie, owners and managers of the Rialto.

ILLINOIS.—Champaign: Mrs. Della Fox, formerly of this city, has opened a new moving picture theatre in Monticello.

INDIANA.—Portland: Charles W. Wilson has been appointed manager of the new Princess theatre.

Montpelier: The Star theatre, which for the last eight months has been owned by H. L. Kelly, was recently sold to W. E. Abshire, owner of the Keystone theatre, there. The sale price was $1,000.

Bluffton: Eugene Larkin and Charles Gray, of Cloverdale, have bought the Star theatre here, from W. H. Rupright, of Ossian.

Attica: Charles Kirkpatrick, bank president, and John W. Hollin, druggist, both of New Richmond, prominent and popular business men, have consummated a deal whereby they come into possession of all the furniture, fixtures and belongings of M. Paul Williamson, connected with the Messner theatre, and have taken possession of the same.

IOWA.—Creston: W. H. Hoffman has been appointed manager of the Willard theatre, which recently was reopened as a moving picture house.

Sioux City: T. S. Martin is erecting a new picture theatre to cost $150,000.

Rich Valley: C. P. Dischler and W. R. Richter have purchased the Scenic theatre, and leased the Opera House here.

West Branch: R. W. Rifley has purchased the Pastime theatre here.

Lake Mills: James West has purchased the Dime theatre and will personally assume management.

Cedar Rapids: H. H. Fish has bought the Lyric theatre from A. A. Beguhn.

Lake City: The Isis theatre has been purchased by J. H. Sandy.

Dumont: John Peters has sold his picture theatre to a group of men headed by A. C. Hares and Dr. Crawford.

KANSAS.—La Cygne: Ernest Creager, an old showman, has purchased the interest of U. G. Stewart in the Pathe at La Cygne, and hereafter the show will be known as the Liberty, under the management of Welborn & Creager.

Atchison: The Atchison Airdome has been opened at Atchison, and will play stock, musical comedy and feature pictures.

MAINE.—Brunswick: The Cumberland Theatre Company, J. D. Hallen; manager, has purchased the Pastime theatre this week and both Brunswick picture houses are now under one managership.

MICHIGAN.—Ann Arbor: The Wuerth theatre opened here a couple of weeks ago, with Ross Rainsburg as publicity man.

Detroit: The Iris theatre, located on the corner of Joseph Campan street and East Grand boulevard, will be formally opened next week.

The Fine Arts theatre (Emmett Sorg, manager) recently installed new equipment.

Pontiac: Harry Griffin has resigned from the management of the new Oakland theatre, which recently opened.

Calumet: John C. Vogel, of Calumet, proprietor of the Crown theatre, was burned to death last week when the building was completely destroyed. He was sleeping over the theatre at the time of the fire, and suffocated.

Calumet: The Crown family theatre, one of Calumet's most reputable playhouses changed hands recently when the interests of the Vogel estate were purchased outright by Louis G. Sesing and Delbert Laity, who also closed a lease with the Butlers for five years on the building. Both men will take active charge ot the theatre and Mr. Laity will be the manager.

MISSISSIPPI.—Natchez: The Natchez Amusement Company, who owned and operated the Princess theatre, has disposed of their interest to the Southern Theatrical Company, who own and operate the Baker Grand.

MONTANA.—Kalispell: The Princess theatre, owned by E. B. Knott, was recently purchased by E. N. Disnay of Missoula. Mr. Disnay was for a number of years proprietor of the Bureau of Printing of Missoula.

NEBRASKA.—Nebraska City: J. C. Jordan, of Sioux Falls, S. D., has succeeded J. R. Jackson as manager of the Overland theatre here.

Bloomington: M. J. Hall has opened a new motion picture theatre here.

Aurora: The Giltner Opera House has been purchased by W. R. Kingsbury.

Diller: Allen Nelson has purchased a motion picture theatre here.

Franklin: Lee Shea has leased the Opera House for a number of years and will devote same to the silent drama.

Loop City: Thomas Daddew has purchased the Garland theatre.

Clearfield: Fred Powell has purchased the Klondyke theatre and renamed it the Princess.

Alma: William Moore will open the new theatre here in the near future.

Bertrand: Emil P. Nelson and Gale Bailey have purchased the Ideal theatre and will jointly conduct same.

NEW YORK.—Brooklyn: H. Clark Mooney, manager of the Triangle theatre, has severed his connection with the house, consequent upon his having offered his services to the Government, and been commissioned as Lieutenant in the Coast Artillery Corps.

OHIO.—Painesville: The Utopia theatre has been taken over by B. D. Nickle, former owner of the Pullman and the Delmar theatres, Rochester, N. Y.

The new proprietor will remodel and decorate both the interior and the exterior ot the theatre, and also install a pipe organ.

OKLAHOMA. — Checotah: Charles Brasch opened the new Cozy theatre here a few days ago.

PENNSYLVANIA.—Reading: Michael A. Carmen is now manager of the Colonial theatre here. The Colonial has a seating capacity of 2,000, 1,100 on the first floor, 800 on the balcony and 100 box seats.

TENNESSEE.—Nashville: The Bijou theatre of this city, locatcd at 423-27 Fourth avenue north, has been sold by the Chatt-Nash Company, a New York corporation, to Michael Starr, for a consideration of $16,000. Mr. Starr has had the lease on this property for some time and will continue to operate it as a colored motion picture house.

TEXAS.—Alto: Berryman and Walters, of McAlester, Okla., have purchased the theatre here from W. E. Gwinn.

La Grange: Gaston and Prenzel have purchased the La Grange theatre, and installed H. R. Gaston as manager.

Henrietta: J. O. Kile has assumed the management of the Partola theatre, in place of Mr. Ault, who resigned.

Moody: Luther Scott is the new manager of the Alamo theatre here.

Dallas: P. G. Cameron, proprietor of the Crystal theatre booked "The Railroad Raiders," and for the opening episode sent free passes to all the railroad men in the city. They responded in force with their families, and are since paying full fares tor the following chapters of this intersting series.

WISCONSIN.—Grand Rapids: John E. Daly, who has had the Daly theatre leased to the Palace Theatre Corporation, and J. T. Stark during the past year, assumed personal management of same early this month.

Lancaster: Donald Dyer and Virgil Angus a few days ago leased the Grand theatre from Cliff Taft, who will remain with the new lessees as musician.

Motion Picture Educational, Says Hillman

L. Hillman, of Lincoln, Neb., manager of several houses, discussed the motion picture show as a worthy educational institution recently. He said:

"It should be protected, fostered and promoted as such, and not viewed with the cold eye of criticism all the time. The newspapers have for years been getting away with questionable stuff under the guise that they are an educational influence. The motion picture impresses people and they remember it better and longer than they do a newspaper article.

"The newspapers have done nothing as compared with the motion picture in impressing on the people of today the world-wide education even the most pronounced stay-at-home may have. The motion picture impresses people, and they remember ten to one better than they do by reading a newspaper. The motion picture is a news agency, bringing big stories home with more emphasis than a newspaper.

"The picture men, if they emphasized the educational feature of their profession, would do away with a lot of adverse legislation and criticism and would win more concessions and appreciation."

Maryland Theatre Men Establish Film Exchange

A film exchange has been decided upon for Maryland exhibitors through discussions at several recent meetings of the Maryland Branch, Motion Picture Exhibitors' League of America. It is to be located at 404-406 East Baltimore street, and a competent man will be put in charge to handle the exchanging of film for the various houses that follow one another in program booking.

This has been done to prevent the loss of films, which has heretofore been left at any convenient place, the unnecessary shipment of pictures back to the exchange heads of Washington, and the general inconvenience of the exhibitors of Baltimore. Members of the League will be charged ten cents to obtain their film through this service and non-members twenty-five cents.

More Films Like "Barrier" Needed, Says Manager

Commenting on the box-office attraction of "The Barrier," Arthur Robb, house manager of the Garden theatre, Washington, D. C., said last week:

"'The Barrier' went big, and each day bigger, during its week's run here. The books show a continual upward climb. Why? It was not a play with a costly star to give it popularity; it was not advertised through its star. But it had a more important, more lasting factor—it had a story, a well-known author, and was the filming of a very widely read novel. After all, it is the story that counts, the story will be remembered, and a patron will tell his or her friends to go see the picture. 'The Barrier' and Rex Beach gave us big receipts."

Business Building Policy

"No off nights—no 'second rate' days—co-operation between manager and patrons to secure only shows that please *all* the patrons," is the rule which H. Waters, of the Truxton theatre, Washington, D. C., lays down as a sure one for success.

Under the management of H. Waters the Truxton is offering more expensive productions than this house has known in the past, and these are being given the best presentation, with good music, clear projection, excellent ventilation and courteous ushers. Mr. Waters has had many years in theatre management and believes that only the best will succeed. "The Truxton will be run on a par with the largest and best in the city. That is what the public expects, and that is what I shall give them," he adds.

Philadelphia Work That of Outsider

A slip of the typewriter keys in last week's MOTION PICTURE NEWS credited Mrs. Irene Page Solomon with being an exhibitor in the story regarding her successful efforts with children's performances in Philadelphia. Mrs. Solomon, who is the NEWS correspondent for Philadelphia, interested herself in the subject as an outsider, and managed the performances for Mr. Stamper of the Frankford.

LIVE WIRE EXHIBITORS

Bombs Bring the Business

Taking advantage of the announcement of a newspaper in Seattle which stated that fifteen aerial bombs would be exploded from the top of his publishing building in case war was declared, Manager James Clemmer, of the Clemmer Theater of Seattle, caused every one to wonder a few days after the bombs were exploded by having a repetition of the same. The newspaper conducts an information department to which any one can 'phone at any time and get the desired information.

Clemmer had the bombs exploded, and the girls at the information desk were advised of it, so that when friends of the paper 'phoned in to hear the cause of the unusual phenomena they could say, "It's the opening of 'Womanhood,' the big motion picture feature at the Clemmer theatre."

Figures compiled by the information bureau of the Seattle Times, show that more than eleven hundred people called to see the cause of the bombs within eight minutes after they had exploded.

In connection with the same patriotic subject, Manager Clemmer induced the management of the navy yards at Bremerton, a short distance from Seattle, to send the U. S. Marine Band to his theatre, and the navy boys gave a noon and evening concert.

Passes the Hat

Something brand new in open air community moving picture shows is being worked out successfully by Manager A. L. Rousseau of the East Weymouth theatre of that town. Manager Rousseau is giving the public a moving picture show and band concert in the municipal squares, two evenings a week, and making money by simply passing the hat.

Proving O. Henry's Vogue

For the purpose of testing the interest in O. Henry, the Review of Reviews chose five playhouses in as many different communities and through General Film, distributors of the O. Henry's pictures, offered each of these theatres a supply of souvenirs equal to the seating capacity, the souvenirs being in the form of O. Henry calendars, each page lithographed in colors with some character of the short story artist's creation, and excerpts from his books.

The five houses booked—and which rendered proof of the popularity of O. Henry—were: Strand theatre, Syracuse, N. Y.; Royal theatre, Lowell, Mass.; Majestic theatre, Hartford, Conn.; Montclair theatre, Montclair, N. J.; Pictureland, Reading, Pa.



Advertising a replica of the program in the newspaper is said to produce rapid fire results for the Palace theatre.

ATTRACTIONS FOR THE MONTH OF **MARCH** AT THE COLONIAL BLUEFIELD'S LEADING THEATRE

MON.	TUES.	WED.	THURS.	FRI.	SAT.
COMING		SEVEN DEADLY SINS	1 Dorothy Gish in "Atta Boys' Last Race"	2 Gladys Coburn in "The Battle of Life"	3 Cleo Madison in "The Office of Secrecy"
5 Clara Kimball Young in "My Official Wife"	6 Frank Keenan in "John Grimsby's Boy"	7 Carlyle Blackwell in "The Madness of Helen"	8 Douglas Fairbanks in "American Aristocracy"	9 Charlie Chaplin in "The Love Thief"	10 Ruth Stonehouse in "Love Never Dies"
12 PAULINE FREDERICK in THE ETERNAL CITY	13	14 Gail Kane in "The She Devil"	15 Constance Talmadge in "The Mirror of Mystery"	16 Valeska Suratt in "The Victim"	17 Myrtle Gonzales in "The End of the Rainbow"
19 Douglas Fairbanks in "The Lamb"	20 William S. Hart in "The Devil's Double"	21 Blanche Sweet and Bessie Barriscale in "The Girl Secret"	22 Lillian Gish in "The Children of Feud"	23 George Walsh in "The Island of Regeneration"	24 J. Warren Kerrigan in "The Measure of a Man"
26 Wm. Farnum in "The Law of Silence"	27 Wm. Desmond in "The Criminal"	28 Episode of "The Great Secret"	29 Dorothy Gish in "The Children of Feud"	30 June Caprice in "A Modern Cinderella"	31 Rupert Julian in "The Butler of Lighters"

A monthly calendar issued by the Colonial theatre, Bluefield, West Virginia, has an original idea in the handling of type. The numerals are red and the announcements in black, so that they are easy to read.

Be Nice—And Wax Wealthy!

Mrs. T. H. Swenson, Grand theatre, Hastings, Minn., has written an article in the current issue of "Paramount Progress," in which she sets forth the indisputable fact that being polite is not its only reward in managing a picture theatre.

Says Mrs. Swenson:

"Statistics show that people trade at certain stores more because of a *general impression* than because of any special merit of goods, and this trade or patronage should go even further in a theatre because the *impression makes the sale*—there is nothing to draw business with except impressions—sometimes a smile or a look that may be interpreted as: 'Isn't life just great? This theatre sure does make you feel happy' will bring in crowds of people who are wondering what theatre to go to.

"It is up to an exhibitor to maintain his theatre in such a fashion as to make people want to come.

"My idea of courtesy consists of being sincerely considerate of the rights and feelings of others and the success of any business depends largely on that. Define and practice this to the smallest detail and your reward in dimes which will immediately follow will astonish you."

Greater Vitagraph Grows

The press sheet for Greater Vitagraph exhibitors has doubled in size, and it has quadrupled as far as handsomeness is concerned. It is printed on a heavy grade of coated paper, contains numerous attractive cuts, and it continues to provide real service to any exhibitor who cares to examine its columns. We are taking the liberty of reprinting one of the short articles, many of which appear in the new Vitagraph service book, intended to give helpful pointers to exhibitors.

"After nine o'clock your to-day's announcements have served their purpose," said an exhibitor in Ohio. "Why waste the advertising value of your display frames by showing the same paper to the people when they come out. I believe in changing my paper between nine and ten o'clock every evening, thereby getting double advertising value from the same space.

"'Coming' announcements should not be seen from the front.

"Where posters of coming plays are to be announced, it is always preferable to have these in a position where they will be seen only by those passing out of the theatre. Make it easy for the passer-by to see what you have to-day—he is not looking for, nor caring about to-morrow's show. The time to sell them on your coming attractions is after you have sold them and received their money for to-day's."

The next time you have a happy thought and put it into practice to draw patrons—let us know about it for the other fellow.

Street Car Advertising as an Aid to the Exhibitor

Statistics Indicate Car Cards Stimulate Attendance at Picture Houses and Reach People Theatre Manager Wants—Cost Is Comparatively Reasonable

WHAT opportunities offer themselves in street car advertising for up-and-doing motion picture exhibitors?

That in substance is a question almost every exhibitor has pondered over. A great many theatre owners have found the answer and are now running car cards that stimulate the flow of cash into the box-office.

Although some of these exhibitors only change their car advertisements once a month, the majority obviously favor the system of installing new cards every week. This latter privilege is obtained by the payment of an additional sum over the regular monthly rate—an amount not significant enough to be a deterrent.

The average exhibitor who leaves his cards stay in the cars for a month at a time merely strives to drive home the dominant features of his theatre and to make its name synonymous with the very thought of moving pictures.

Frequent changes are necessary, of course, when the advertiser wants his car cards to tell about present specific productions. Strong layouts can be worked up in simple attractive ways, and the program printed in big eye-pleasing type. Every card should be similar in design and general appearance, so that the public will instantly recognize it as being the ad of this or that theatre.

The Adelphi theatre in New York has been running a series of excellent program cards. The house name and address appear at the top of each card in bold graceful hand lettering. Underneath are three panels divided by light lines. Each panel announces the pictures scheduled for a couple of days, the three together giving the entire program for a week. At the very bottom is another display line carrying the Adelphi slogan—"The Best and Most Exclusive Picture-Play House on Upper Broadway."

Everybody knows the keen rivalry between New York theatres and photoplay houses. The Adelphi, however, figuratively laughs at competition. It doesn't worry at all. It points you to its street car advertising and tells you frankly that it gets the business.

Big circulation is, perhaps, the most outstanding advantage of the street car medium. Statistics show that the number of daily passengers in the average community just about equals, and in some instances exceeds, the population. The compilers of these statistics have also figured that the average car carries daily about 500 people, and that the average time a person spends on a street car at one time is between fifteen and twenty minutes.

In the face of things one would think that street car advertising was expensive. The fact is, however, that it is surprisingly economical. Before an advertiser can lose a dollar in this medium, 33,000 people must fail to see his ad. In other words, the exhibitors using street car advertising are putting their messages before 33,000 possible steady patrons for the insignificant cost of $1.00.

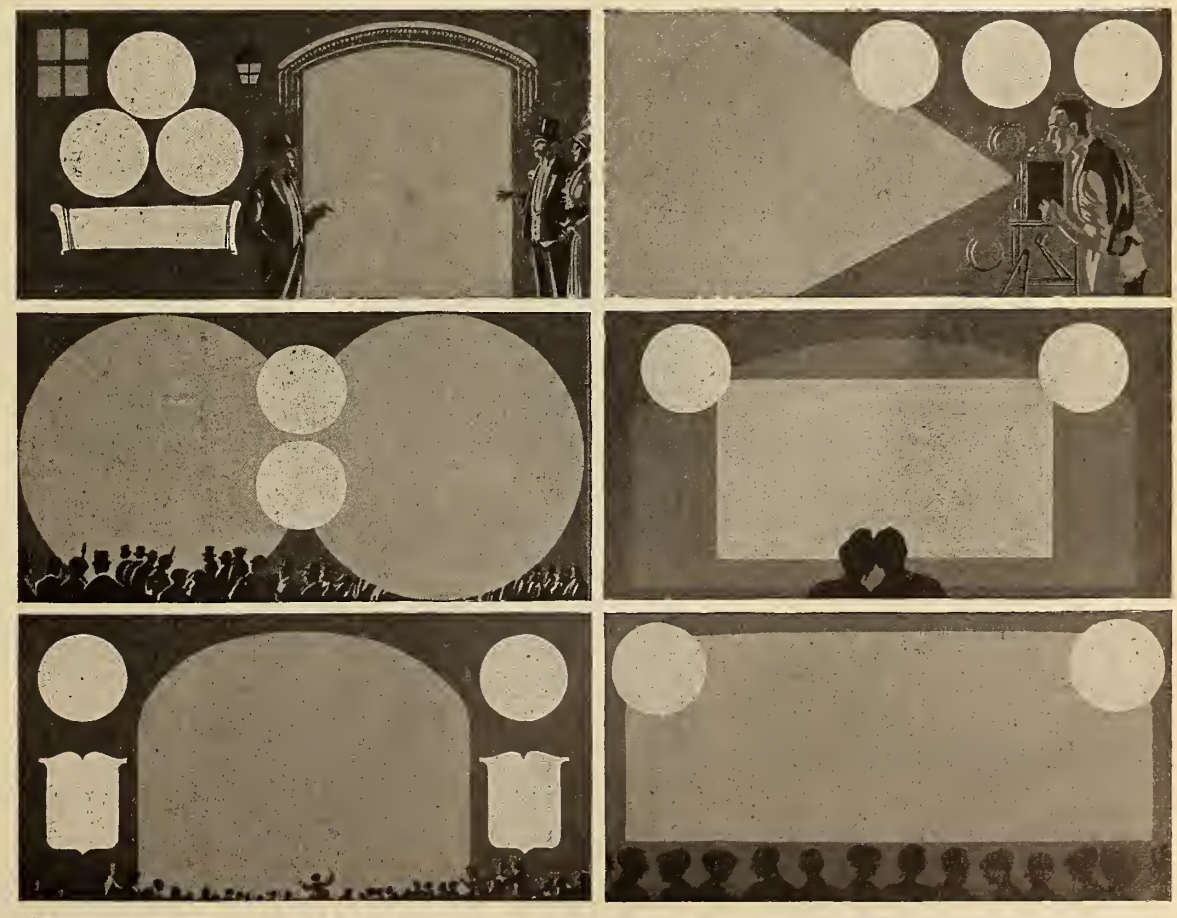
With but few exceptions, the people that ride in the street cars are the very people every exhibitor is trying to get to come to his theatre. Most people use the street cars to get to their favorite photoplay house. Thus it will be seen that the street car card reaches the people at the psychological moment.

The reiterative value is another feature which has attracted many exhibitors to the street car medium. An advertisement in the street cars keeps repeating its message from morning until night every day—Sundays and holidays included. So long as the people are awake and moving about the city, the car card stays on the job and persists in telling its story.

The fact that every street car card is of standard size—11x21 inches—and the fact that one advertiser cannot buy up enough space to overwhelm those about him with less money to spend, give added advantages to the street car advertiser. The average number of cards in a car is 30 as against hundreds with which the advertiser in other mediums has to compete.

An interesting thing to know is that the street car people maintain elaborate service bureaus and get up the best kind of car-card illustrations and copy. They sell finished cards in several colors at prices just about equal to those an advertiser would have to pay for having the plainest kind of cards made up by his local printer. This is possible for the simple reason that the street car people sell so many of these cards. They make it a rule not to allow the use of these card series by more than one advertiser in any one town.

Therefore, it is easy to deduce that street car advertising should be as productive of results to the theatre manager as to any of other constant advertisers.



"Stock" Cards Which Can be Secured by Street Car Advertisers. They Are Supplied in Various Colors, With Attractive Ben Day Gray and White Spaces on Which the Theatre's Ad Can Be Printed

READY-MADE AD-TALKS

"The Road Between"—the Picture Beautiful—with Marian Swayne

(Art Dramas Five Reel Production)

A picture of beauty—these four words describe Art Dramas, "The Road Between" which will be seen at the ———— theatre ———— week. Marian Swayne, whom you will remember for her good work in "A Song of Sixpence" and "Little Miss Fortune," will be seen in the title role of the daughter of wealthy parents. She is dissatisfied with the life of inactivity which she leads and desires to do something worth while and be of some practical use and not a social butterfly. Her mother, high on the social ladder, wishes her daughter to marry a title, disregarding her daughter's wishes in the matter. The daughter is out of sympathy with her mother's social aspirations and the events which lead up to a most surprising climax unfurl a story on the screen before you which for dramatic moments and action, is unequalled. In support of Miss Swayne are Armand Cortez, Bradley Barker, Frank Andrews, Gladys Fairbanks, Kirk Brown and Salli Tysher. "The Road Between" calls for lavish settings and the ones used in the production are the furniture, paintings and tapestries from the home of a well-known millionaire of New York. Many valuable paintings and antiques are shown and lovers of art will be given an opportunity to see some rare examples in "The Road Between."

Marian Swayne in "The Road Between" will be seen on the screen of the ———— theatre on ———— of ———— week. A picture and star of beauty.

"Doug" Fairbanks Enters the Wild and Woolly West and Enacts "Wild and Woolly"

(Artcraft Five Reel Production)

Douglas Fairbanks is at his old tricks again in "Wild and Woolly," his latest picture. The old tricks to which we refer are his many and diverse ways of wringing a laugh from the most sedate and unsentimental of us. Mr. Fairbanks or "Doug" as he is familiarly called, is sure to please and that is the reason why we mention him before we do the picture in which he is to be seen. It pretty generally follows that if Douglas Fairbanks is announced as appearing in a picture, the story which he enacts is just as good as the star himself. It is so in this case. "Wild and Woolly" is an ideal vehicle for "Doug." He is taken to wide-open West to tell by action what he has to offer us in this picture. Jeff Hillington is "Doug's" alias in his latest. He is the son of a railroad president and when a committee from the West visits the father to induce him to extend a trunk line through their "wild and woolly" town, Jeff becomes interested and plans are made for his departure to investigate the advisability of making said extension. A welcome is given Jeff on his arrival which proved serious or would have had it not been for Jeff who turns the tables and rights the wrong. Yes—there is a pretty girl also and Jeff makes a "hit." Every opportunity is given Mr. Fairbanks to present the typical Fairbank's surprises which are always expected from him and which he always gives. There is no exception to the rule in this picture. "Doug" is "there" in modern phraseology, and has many surprises in store for you when you see him at the ———— theatre on ———— of ———— week in "Wild and Woolly" his latest picture.

"The Plow Girl"—A Human Story Told in Human Way by Mary MacLaren

(Universal Five Reel Production)

Many of our best authors have found material for their works of fiction in the West. In the early days when the Western plains were thinly populated, adventurous spirits found the subject of their search aplenty and some who entered the life of the plains found adventure without seeking it. In this expansive land, tragedies occurred which have never been brought to light and the sacrifices that some made for others might be placed on par with some that have gone down in history. The next Butterfly Picture to be shown at the ———— theatre will tell the story of these people and especially that of a girl who sacrificed everything in this life which meant happiness for her, for her sister whose mere existence was repulsive to her father who held the idea that women were meant only for slaves. Mary MacLaren has the role of Mary MacTavish, the daughter of the man who held this idea. Her younger sister Ruth was disliked by the father. A young Army officer enters their lives and both girls fall in love with him. He loves the younger sister. The sacrifices which Mary, the older sister, make in order that her younger sister might have all the joys of which she was deprived and the human tragedy of it all form the basic plot for "The Plow Girl" one of the most intensely interesting screen dramas which has been seen at the ———— theatre in many weeks.

Mary MacLaren in the "The Plow Girl" will be seen at the ———— theatre on ———— of ———— week.

Bessie Barriscale in "Hater of Men," a Story Enacted by Many

(Triangle Five Reel Production)

It very often happens that a person who is in a position to study human nature from under the many side lights which are thrown upon it, is turned against all human kind and especially the opposite sex from the observer. So much of the bad in us is seen and so little of the good that this change invariably takes proportions far beyond its true scope. "Hater of Men," Triangle's latest release featuring Bessie Barriscale, takes up this question and explains by a most interesting picturized drama, how a young girl was affected by being constantly in touch with the people about her and studying their good and bad points. As Janis Salshury she is a special writer for an evening paper and as newspaper men would say "covered the courts"—that is she reported the court room proceedings. At a certain divorce trial she was greatly disturbed because Billy Williams who was to be her husband and a reporter listened intently to the evidence as it was given. This one incident coupled with others like it proved to her own satisfaction that men were not to he trusted and she decides to lead the Bohemian life. But the events that follow soon convince her that she can not take it upon herself to defy precedent. She learns the lesson that many another has learned and repented.

"Hater of Men" with Bessie Barriscale featured will he seen on the screen of the ———— theatre on ———— of ———— week.

Dorothy Phillips in "Fires of Rebellion," Social-Labor Problem Play of Intense Interest

(Bluebird Five Reel Production)

The material welfare of the working class is being taken up by many of our most prominent public-spirited citizens. It is a question which has since the first years of civilization presented itself with more or less marked importance because upon it rest the success and happiness of a municipality, state or country. The working class is the class that makes civilized existence possible for themselves and others. It forms the main spring for the intricate works governing any one body of individuals or any one community. Bluebird Photoplays, presents Dorothy Phillips, supported by Lon Cheney and William Stowell in a social-labor problem play titled "Fires of Rebellion." Miss Phillips has the role of a mill-girl who has submitted as long as her rebellious spirit will permit, to conditions that have for years surrounded her people. She has heen informed that the "Big City" affords many opportunities for young girls, and leaving her position at the mill, she sets out for the city. Here she finds, as many another has found to their sorrow, that all is not sunshine. She returns to the mill-town and finds happiness where she once found nothing but discontent for she had learned the lesson that many have learned to their sorrow.

"Fires of Rehellion" was written and directed by Ida May Park one of the few woman directors. It is a picture that you all will enjoy and from which you can glean a lesson well worth while.

At the ———— theatre on ———— of ———— week, Dorothy Phillips in "Fires of Rebellion."



Frederick Miller, Los Angeles Picture Showman, Owner and Manager Miller's Theatre and the Alhambra, Who Is Now Building a 3,200 Seat House

Right Is Might—Emmy Wehlen Makes It So in "The Trail of the Shadow"

(Metro Five Reel Production)

"The Trail of the Shadow" is the title of the picture in which Emmy Wehlen, Metro's star will be seen next at the ———— theatre. It would be difficult to tell a more human story than that which Miss Wehlen as Sylvia Mason, a girl of the mountains, tells in "The Trail of the Shadow." In the supporting cast are Eugene Strong, Harry S. Northrup, Frank Currier, Fuller Mellish, Kate Blancke, Alice MacChesney and De Jalma West. Miss Wehlen in all her career in pictures has never heen called upon to enact a more human story than the one which is flashed upon the screen when "The Trail of the Shadow" is shown. As Sylvia Mason, she lives alone in a cahin in the mountains. A man visits her one night who turns out to be the one who had ruined her father many years before. He is fleeing from the law and asks that Sylvia allow him to conceal himself from the authorities. She does so and after the officers have gone he attempts to compromise her. She meets a young Easterner who falls in love with her and he, learning of the man's attempt, sets out to bring him to justice. He succeeds in finding him and justice is had. Only a running outline can be given in these few lines. The picture is deserving of more space, but we are confident that you will recognize in these few lines a subject for the screen which will prove of intense interest.

Emmy Wehlen in "The Trail of the Shadow" will be seen on the screen of the ———— theatre on ———— of ———— week.

Regina Badet, the Vampire of France in "The Golden Lotus"—Picture of Merit

(Brady-International Five Reel Production)

The unprincipled woman is made the subject for many of the hest screen dramas. There is a reason for this aside from the fact that the story of a woman who has become the victim of her own hase qualities, is always interesting hecause in a picture of this sort there is not alone human interest hut it teaches a moral lesson or rather demonstrates the results incident upon the life of the transgressor. Brady-International Service latest picture is titled "The Golden Lotus." In this picture Regina Badet, a famous beauty of Paris, often referred to as the French Vampire, will be seen in the featured role. Mlle. Badet has the part of Leah, the mistress of a gambling house at one of the famous French gambling resorts. She is in love with a young author who is ignorant of the life she leaves. She later marries the young author's father, while he is away on a hunting trip in Africa. Like all others of her character, her end is disastrous. "The Golden Lotus" is a French picture. It was directed by Louis Mercanton, who directed Sarah Bernhardt in "Mothers of France." The story was written by a famous French author. Mlle. Badet presents the part of a woman who leads a double life. As the siren in a noted gambling house and as the woman who loved, purely and nobly but could not draw herself away from the lure of the game, Mlle. Badet presents a strong, dramatic bit of acting.

The famous French beauty, Regina Badet, will be seen in "The Golden Lotus" at the ———— theatre on ———— of ———— week.

William Russell, Francelia Billington, in "The Masked Heart"—Unusual Picture

(American-Mutual Five Reel Production)

There is romance to be found at a masked ball. At least William Russell is of that opinion. In

his latest picture Mr. Russell has the part of Philip Greycourt, a wealthy young cluhman who has grown tired of his easy conquests among women. In his many acquaintances he finds none who measures up to his standard as applied to women suitahle for a wife. At the masked ball he meets one but she refuses to unmask and leaves without disclosing her identity. Philip is invited to the country to the home of the Villiers and finds that the wife of his host is the girl of the masked hall. The events which follow lead to a surprising climax and a strong interest is maintained throughout the run of this, one of the hest pictures in which William Russell has ever heen seen. Francelia Billington plays the leading feminine role opposite Mr. Russell and with her usual strong acting, presents the role of the girl of the masked hall. Others in the supporting cast are William Conklin, Kathleen Kirkham and Ashton Dearholt. The title of this, Mr. Russell's latest picture is "The Masked Heart." It is something different in the picture world and will please the most varied audience.

William Russell and Francelia Billington will be seen on the screen of the ———— theatre on ———— of ———— week in "The Masked Heart."

"The Woman in White"—From Wilkie Collins' Famous Novel—Florence La Badie

(Pathe Five Reel Production)

The works of many of our great authors have been adapted to the screen and their presentation have won instant success, with very few exceptions. Lloyd Lonergan has adapted to the screen, Wilkie Collins' famous novel, "The Woman in White," for Pathe. Full of tense moments this story is presented on the screen with all the interest which only a Collins could inject into a script. Florence La Badie, one of Pathe's most accomplished stars has the featured dual role of Laura Farilie, the heiress, and Ann Chaterick, the "woman in white." In the supporting cast are seen Richard R. Neil, Gertrude Dallas, Arthur Bower and Wayne Arey, all well-known screen artists. Laura's father had requested that she marry Sir Lord Percival. She did not love him but respecting her father's wishes, she married him only to live a life of unhappiness. The complications which arise as the result of her husband's attempt to obtain her money and the intervention of the "woman in white," are full of dramatic moments and tense situations. The picture can be highly recommended to all for it is one of the few that combines intense human interest with strong dramatic acting and realistic portrayals of the characters as they were meant to he presented by the author.

Florence La Badie, in an adaptation from Wilkie Collins' novel, "The Woman in White," will he seen at the ———— theatre on ————of ———— week.

Valeska Suratt in Typical "Suratt" Picture, "The Siren"—Story of the Transgressor

(Fox Five Reel Production)

"The way of the transgressor is hard"—a bihlical passage which you all recognize. It is applicable to many phases of life but especially to the life of the young girl or woman who allows her baser instincts to predominate her nobler womanly instincts. In the latest Fox picture starring Valeska Suratt, this lesson is brought to us in a manner which is not alone interesting as a screen presentation hut it is convincing and one that is enacted in the lives of many young women whose transgressions have eventually terminated in a condition which is both deplorahle and miserable. "The Siren," the picture in which Miss Suratt will be seen at the ———— theatre on ———— of ———— week is one that should be seen by all, both young and old. It has none of the suggestive hut it has a lesson contained which may he the means of preventing an existence such as is portrayed by Miss Suratt in her latest picture. She has the part of Vivian Courtney, who, hecause of circumstance is lead to an untimely end through her own indiscretions. In support of Miss Suratt in "The Siren" is Clifford Bruce, whom you will rememher for his excellent work in "A Fool There Was," in which picture Theda Bara was starred.

Others in the supporting cast are Robert Clugston, Curtis Benton, Isahel Rea, Armand Kalisz, Cesare Gravina and Rica Scott.

"The Siren" with Valeska Suratt in the featured role, will be seen on the screen of the ———— theatre on ———— of ———— week.

"The Price of Pride," with Carlyle Blackwell and June Elvidge in Strong Roles

(World Five Reel Production)

Carlyle Blackwell and June Elvidge are to he seen at the ———— theatre in one of the most fascinating pictures in which these two stars have been seen for some time. "The Price of Pride" is its title. Mr. Blackwell has the dual role of half hrothers, one of whom is a Western "hold-up" man, the other a clean-cut Easterner. The two resemble each other, closely. The Easterner is in love with a girl. She starts for the West and while en route the train in which she is riding is held up by the half hrother of the man whom she loves. The desperado's mother is a woman of questionable character, who manages a gamhling house in the West. The Westerner is arrested for the train rohhery and the judge hefore whom he is tried is his own father, who, years hefore had left his wife and child because of his infatuation for another woman. There is every essential contained in this picture which goes to make a strong, actionahle and stirring story. It is told in a fascinating way and the work of Mr. Blackwell and June Elvidge is as fascinating as the story told. Frank Mills, who has heen seen to good advantage hoth on the stage and screen has a strong part in the supporting cast. Mr. Mills is considered by many to be among the best of the leading screen actors. In "The Price of Pride" he is given a part which he interprets faithfully and with a thought always for realism.

Carlyle Blackwell and June Elvidge in "The Price of Pride," will he seen on the screen of the ———— theatre on ———— of ———— week.

"The Ghost of Old Morro," Tale of Romantic Spain—Mabel Trunnelle, Robert Conness

(K-E-S-E (Edison) Five Reel Production)

Spain is the seat of romance and adventure. Its sunny lands have formed the settings for innumerable tales of fiction and adventure—adventure such as makes the nerves tingle when related either between the covers of a novel or especially in pictorial form on the screen of the tbeatre. James Oppenheim has written a story which has been picturized entitled, "The Ghost of Old Morro," which unfurls a hanner of fiction on the screen in such a novel manner as to take you to the shores of Spain and make you live its adventurous life during the run of this picture. Mahel Trunnelle, who has heen seen in featured feminine roles for the Edison Company for several years, and Robert Conness, have the outstanding roles in this offering, which the management promises will he thoroughly enjoyed hy each and every one who takes advantage of the opportunity offered hy the ———— theatre on ———— of ———— week to see these two gifted screen artists in a picture which can he safely recommended as one of the hest yet shown on the screen of tbe ———— theatre. Old Morro is a disreputable old woman and an innkeeper. She is in league with smugglers. Her daughter, Mercedes (Mabel Trunnelle), has spent her days in a convent and knows nothing of the disrepute in which her mother is held. She meets Captain Jose (Rohert Conness), commandant of the revenue guards and is compromised after heroic endeavors on the part of her mother to prevent it. Helen Strickland, Herhert Prior, Bigelow Cooper, Dorothy Graham and Marie La Corio, all favorite screen artists are in the supporting cast.

"The Ghost of Old Morro" will be seen on the screen of the ———— theatre on ———— of ————. Mahel Trunnelle and Rohert Conness in the featured roles.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 30, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Alladin's Other Lamp"	Metro	5 reels
"Broadway Sport, The"	Peerless World	5 reels
"Divorce Game, The"	Fox	5 reels
"Golden God, The"	Art Dramas	5 reels
"Heir of the Ages, The"	Paramount	5 reels
"Her Strange Wedding"	Lasky-Paramount	5 reels
"Kentucky Cinderella, A"	Bluebird	5 reels
"Love or Justice"	Triangle	5 reels
"Madcap Madge"	Triangle	5 reels
"Man Who Was Afraid"	K.E.S.E.	5 reels
"Man and Beast"	Universal	5 reels
"Periwinkle"	Mutual	5 reels
"Roadside Impressario, A"	Paramount	5 reels
"Son of the Hills, A"	Vitagraph	5 reels
"Some Boy"	Fox	5 reels
"Upper Crust, The"	Mutual	5 reels
"When Baby Forgot"	Pathe	5 reels

SERIALS

"Mystery of the Double Cross, The"	14th Epis.	Patbe
"Neglected Wife, The"	5th Epis.	Pathe
"Voice on the Wire, The"	14th Epis.	Universal
"Voice on the Wire, The"	15th Epis.	Universal
"Railroad Raiders"	9th Epis.	Mutual

SERIALS

Identity of the "Other Woman" Revealed to Wife in Late Chapter of "Neglected Wife"

(Pathe Serial, Two Reels)

The silent drama is a convincing medium through which hoth the good and had points in our lives can be placed vividly hefore us. Invariably a screen showing teaches a lesson—some more vital than others hut always there is the lesson or a chapter from a lesson. For some, one particular showing may mean a change in their lives—others can rest in the satisfaction of knowing that even though there is no hint of a change necessary, they can rest assured that if they are now doing right, a change might he called for in the future. Pathe's "Neglected Wife," series, teaches a lesson—a series of lessons—all of vital importance. The home is the most sacred institution and its preservation means tranquility and peace of mind. If it he hroken up, there is unhappiness. With this suhject the "Neglected Wife," series deals. The darker side of the home life is brought to the foreground because this is tbe side which needs the light. Very few homes can boast of the fact that an unwelcome visitor never enters its portals. When this visitor comes there is need for remedy. It is best tbat the visitor should never enter. Tbis then is the reason why you should all see each and every chapter of the "Neglected Wife" series. A lesson is taught for old and young—those who bave entered the marital relations and those who are contemplating the move.

The seventh and late chapter of the "Neglected Wife" series titled, "The Message On the Mirror," reveals to the wife the "other woman." See it at the ———— theatre on ———— of ———— week and draw a lesson therefrom.

Not Better Than Preceding Chapters, but Just as Good—A Compliment to Helen Holmes

(Pathe Serial, Two Reels)

"A Desperate Deed" is the title of the eleventh chapter of the "Railroad Raiders" series. The last chapter left Helen Holmes near death by drowning, imprisoned in a box car which had been run off the ferry into the river. In the chapter to he shown at tbe ———— theatre ———— week, you will see how the "daughter of thrills" escapes. It cannot be said that any one chapter of the "Railroad Raiders" is more thrilling than the ones which bave gone before but it can be said that it is just as full of exciting moments and thrills. Helen Holmes is never seen witbout accomplishing some thrilling, clever, unusual "stunt." It is so in this late chapter and will be so in the chapters to come. An electric launcb plays an important part in the rescue of Helen in this late chapter. Even after the most exciting escape from the car Helen goes one step farther and executes a "stunt" which far outshadows in point of thrill, the escape from the car. From the pilot of the launch she reaches the drawbridge hefore the train on which the "raiders" are making their "get-away" and from the structural iron work boards the freight.

The eleventh chapter of the "Railroad Raiders," to be seen at the ———— theatre on ———— of ———— week is not better than the ones that have gone before, but no chapter which you bave seen is better.

First Installment of "The Gray Ghost" Serial Marks New Epoch for Serials

(Universal Serial, Two Reels)

The Saturday Evening Post thought so well of "Loot," hy Arthur Somers Roche, that it was run in installments in the columns of tbat weekly. The Universal Film Company thought so much of this sparkling story that it had its plot and chief character transferred to the screen under the title of "The Gray Ghost." The short space allowed here will not suffice to praise this serial story in detail or even complete generalizations. No doubt, many of you read the "Loot" in the Saturday Evening Post. Those of you wbo have will need no hetter or further recommendation and surely not an introduction to its plot. There are some who perhaps did not read the story. To those allow me to say that the management of the ———— theatre recommends that you see the first installment of this serial and from it judge what is to appear in the fifteen succeeding chapters. If you see tbe first you will not miss one of the sixteen chapters. To those who have read the story, need the management recommend the picture? It shouldn't he necessary. Suffice for him to say that "The Gray Ghost" is a wonder. The Gray Ghost is a master rogue, whose activities in the underworld are almost superhuman because of their brilliance of execution and the Gray Ghost, himself, so clever and elusive, that the police forces of every city in which he works are haffled.

The ———— theatre wants you all to see

(Continued on page 123)

ADVANCE OFFERINGS OF THE PROGRAMS

High Class Universal Array for Week of July 2

Mary MacLaren in Butterfly Feature, "The Plow Woman"—Several Entertaining Comedies and Short Length Dramas Round Out List

MARY MACLAREN is the star in the Butterfly Picture, "The Plow Woman," which heads the Universal program for the week of July 2. She will be remembered for her work in a former Butterfly release, "Money Madness," "The Plow Woman," is a film version of the novel by Eleanor Gates, and was put in scenario form by J. Grubb Alexander and produced under the direction of Charles Swickard.

In the cast supporting the star are Eddie Polo, Kingsley Benedict, Harry De More, L. C. Shumway and others. "The Plow Woman" will be released Monday, July 2. On the same day will appear the Nestor comedy, "Poor Peter Pious," with Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, July 3, is the Gold Seal three-part military drama, "A Young Patriot," with Mignon Anderson in the leading role. Supporting Miss Anderson are J. Morris Foster, Charles Mailes and Roy Stewart. The Victor comedy, "Not Too Thin to Fight," starring Eileen Sedgwick, is the other release of this date.

The chief offering for the Fourth of July will be the two part L-Ko comedy, "Bombs and Bandits." The regular issue of the Universal Animated Weekly will also appear on this date.

"Seeds of Redemption," a two-act society drama, will be released under the Rex brand on Thursday, July 5. Claire Mersereau, sister of Violet Mersereau, has the leading role in this picture. The Victor comedy, "Daredevil Dan," featuring Ruth Stonehouse, will also appear on Thursday.

Eddie Lyons and Lee Moran appear in the principal roles in a two-part Nestor comedy, "Five Little Widows," which is presented Friday, July 6. The weekly issue of the Universal Screen Magazine also is released on this day.

On Saturday, July 7, the chief offering is the Bison two-part western drama, "The Wrong Man," with Harry Carey in the leading role, supported by Fritzie Ridgeway. This story was written by N. P. Oakes and directed by Fred Kelsey. Other Saturday releases are the Joker comedy, "The Twitching Hour," with Gale Henry and Milton Sims, and the Universal special release, Universal Current Events.

Sunday, July 8, is the date of the release of the Imp drama, "The Girl in the Limousine," featuring Molly Malone and Lee Hill. The other releases are the Powers, "China Awakened," a Hy Mayer travelough and the Big U drama, "The Mad Stampede," with Jane Bernoudy.

During the week the second episode of "The Gray Ghost," the mystery serial founded on the Saturday Evening Post story, "Loot," by Arthur Somers Roche, will be released. The title of this chapter is "The Mysterious Message."

Lou-Tellegen, Now Director, in Last Screen Appearance

When "The Long Trail" is released by Paramount on July 23, the production will mark the last appearance of Lou-Tellegen as a motion picture star, at least for the time being, this actor having become a director at the Lasky Studio where he is at present staging an adaptation of George Broadhurst's stage success, "What Money Can't Buy," with Jack Pickford and Louise Huff in the stellar roles. "The Long Trail," which was written by Eve Unsell, is a story of the Canadian northwest, and was produced last winter during the heavy snows. In the supporting cast are a number of well-known players, among them Mary Fuller, Sidney Bracey, Winnifred Allen, Franklin Woodruff, Ferdinand Tidmarsh and Frank Farrington.

Two July Bluebirds Change Places on Schedule

Because of factory delays the Violet Mersereau Bluebird, set for July 23 has been switched with the Dorothy Phillips release, originally scheduled for circulation July 30. This change brings Miss Phillips, in "The Rescue," to exhibitors throughout the country three weeks after she has appeared, on July 2, in "Fires of Rebellion." "The Little Terror" is the Violet Mersereau feature now set for July 30. It is a Rex Ingram feature.

Otherwise the previous announcements of Bluebirds, until August 13, remain the same. Franklyn Farnum and Brownie Vernon will present "The Clean-Up," a comedy-drama, August 6, and Lynn F. Reynolds' "nature study" entitled "The Show Down," will be distributed August 13. Five features completed and ready for circulation, remain unscheduled.

They are: "The Fourth Glove," produced by Franklyn Farnum and Brownie Vernon's new director, Elmert Clifton; "The Triumph," a Joseph De Grasse production, starring Dorothy Phillips; "Mr. Opp," made by Lynn F. Reynolds from Alice Hegan Rice's story, and starring Neva Gerber and George Hernandez; "Little Miss Fix-It," directed by Jack Conway, with Ella Hall, the star, and "My Mother," a Rupert Julian structure, in which Mr. Julian will jointly star with Ruth Clifford.



Harold Lockwood's Metro-Yorke Company Stops for Lunch on the Location. Fred Balshoffer on the right.



Zena Keefe and Alan Hale in the B. S. Moss release "One Hour"

Magazine Story by Terhune to Be Filmed by Art Dramas

Ludwig G. Erb, president of the Erbograph Company, has purchased the motion picture rights to Albert Payson Terhune's story, "The Millstone," which appears in the June number of the Red Book, and will shortly start producing it as a five-reel feature for Art Dramas program.

It is said a star of wide reputation will be signed to handle the leading feminine part, the role of which requires much emotional ability.

"The Millstone" in the story is the wife, who has helpel her husband to struggle to success and wealth, and then has allowed herself to become lazy and contented, so that she is a social drawback for him. He has, through struggle and hard work, become a man of culture and refinement, as well as of wealth, and he begins to see the ignorance and vulgarity of his wife.

To divorce her and go his own way, marrying some woman of the class to which he aspires, seems to him the only solution. He puts it up to her one evening, and nearly breaks her heart.

She asks another chance, solves the problem, and wins anew her husband's respect and love.

Exciting Prologue to Triangle's "Paws of the Bear"

In what might be called the prologue to the latest Triangle drama, "Paws of the Bear," by J. G. Hawks, in which William Desmond is starred, a glimpse of the Belgian frontier is given, where the Uhlans are brought sharply into conflict with the Allies. There are scenes of actuality, with the explosion of big guns and the circling of aeroplanes. And yet this is not a war story.

The opening scene, or prologue, is purely episodic, and in a flash the audience is started on a detective story of the Sherlock Holmes type, a story that picks up stray clews in Belgium, Russia, France and on the ocean. It is finally unraveled in the peaceful surroundings of an American country house.

Vitagraph's Big Program of Summer Releases

Five Blue Ribbon Features and Five Sets of Stars for July—Four for August—A Robert W. Chambers Play—Bunny Pictures Revived

V-L-S-E, the distributing organization for Greater Vitagraph productions, has completed its summer release schedule, including four features for the month of August. Already work on the fall program is under way.

The Vitagraph list for July includes five Blue Ribbon features, in which five sets of stars will be presented. It is made up as follows:

July 2, "Caste," Peggy Hyland and Sir John Hare, English character actor; July 9, "The Message of the Mouse," by George Randolph Chester and Lillian Chester, Anita Stewart; July 16, "The Stolen Treaty," Earle Williams and Corinne Griffith; July 23, "Richard the Brazen," Alice Joyce and Harry Morey; July 30, "By Right of Possession," Antonio Moreno and Mary Anderson.

The August schedule is as follows: August 6, "The Second Mrs. Tanqueray," with Sir George Alexander and Hilda Moore, both English artists; August 13, "Mary Jane's Pa," Marc MacDermott and Mildred Manning; August 20, "Transgression," Earle Williams; August 27, "The Divorcee," Mary Anderson.

These features already have been completed. Vitagraph is working overtime at both its Brooklyn and Hollywood plants on its autumn and winter product.

In addition to its regular weekly Blue Ribbon feature of five reels, the company will release in the early fall, "Who Goes There?" by Robert W. Chambers.

Earle Williams will be starred in this feature, and W. P. S. Earle, who directed "Within the Law," the last special Blue Ribbon production of Greater Vitagraph, will direct it.

Following its policy of seeking the best possible stories for adaptation to the screen, Greater Vitagraph has obtained list of literary successes. These are being made into scenarios by Eugene Mullin, head of the scenario department at the Brooklyn Studio, with his staff of writers.

Beside the program already outlined, V-L-S-E will soon begin distributing, for Greater Vitagraph, several other units. Among these are a new Bobby Connelly series of ten subjects; a fifteen-episode serial; a selected list of reissue subjects, and numerous comedies featuring Sidney Drew and the late John Bunny.

Selznick Offers Three Dramas and One Comedy Picture

FOUR Selznick pictures are ready for release—"The Lone Wolf," "The Lash of Jealousy," "The Moth" and "The Lesson." The "Lash of Jealousy" was titled "The Modern Othello," while in course of preparation.

Herbert Brenon created "The Lone Wolf" from a novel by Louis Joseph Vance. It is described as very much a melodrama, with enough "big punch" to supply several modern serials. Its premiere is set for Sunday evening, July 1, at the Broadway.

Harry Rapf, president of the Warwick Corporation, considers "The Lash of Jealousy" the "best production Robert Warwick has yet given the public." Leonce Perret, the author, also directed.

"The Moth," as the title might suggest, is high society drama predicting the perils of the young wife. Edward Jose directed the production. It was completed even before "Poppy." Norma Talmadge is the star.

"The Lesson" is the first of the Constance Talmadge pictures. The story is by Virginia Terhune Van de Water.

This will be a prolific season for Selznick pictures, and other releases will follow rapidly. However, the "Lone Wolf" will be the only Brenon offering until fall as Brenon will be busy on an epic with Lewis J. Selznick—"The Fall of the Romanoffs."



Scenes from "The Lash of Jealousy," Selznick Production, Featuring Robert Warwick

Westerns and Comedy on Essanay Summer Program

"Man Who Was Afraid" and "Golden Idiot," for Bryant Washburn, Jack Gardner and Taylor Holmes, to Be Starred in Releases

BRYANT WASHBURN and Jack Gardner are scheduled to average a feature a month, and sometimes two, for Essanay during the summer and fall. In addition, Taylor Holmes is to be filmed in the initial picture of a series.

"The Man Who Was Afraid," a Washburn picture, was released July 2. It is from the story of Mary Brecht Pulver and based on the timely theme of the President's call to arms. In the opinion of the Kleine - Edison - Selig - Essanay Service, booking all Essanay features, this assures its success.

Mr. Washburn's second July release, "The Golden Idiot," has been through the filming process. Trade showings are promised shortly. As a courtly "knight of the road," accompanied by a three-legged dog, Washburn has adventures in high society. It is adapted from H. Tipton Steck's magazine story. Arthur Berthelet is director.

It is stated that Mr. Washburn is to appear also in "Skinner's Babies," third of the Skinner pictures, his support being Hazel Daly, originator of "Honey."

In "The Range Boss" Mr. Gardner as hero will frustrate a conspiracy to accomplish his own death and to wrest a ranch from the rightful heiress, a young Eastern girl. This is the second of a series of Westerns, the first being "Land of the Long Shadow," released June 18. Trade showings on this second one begin July 10 and release is July 16. The third will be "Open Places."

"Efficiency Edgar's Courtship" is the Taylor Holmes picture. It ran as a story by Clarence Buddington Chelland in Saturday Evening Post. On the speaking stage Holmes has been seen in "His Majesty, Bunker Beans," "The Third Party" and "The Million."

Essanay fall and winter releases will be announced shortly to give exhibitors ample opportunity to pick their subjects.

Mutual's "Grey Seal" Serial Ends Week of July 2

"The Masked Heart," with William Russell, Heads Program—Ovey in New Comedy—Usual Varied Assortment of Features Also

WILLIAM RUSSELL is the featured star on the Mutual schedule for July 2. Mr. Russell will appear in "The Masked Heart," renamed from "The Weakness of the Strong," a story of love and intrigue in which he is a blase society man who is bored by his easy victories over women and goes in quest of an elusive woman.

The other principals in the cast are Francelia Billington, Kathleen Kirkham, William Conklin and Ashton Dearholt.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which is also scheduled for July 2. A smashup between a passenger train and a freight makes the big thrill of the chapter.

"Mutual Tours Around the World," ready July 3, show Bizerta, Tunis; a French naval port; and Sydney, the capital of New South Wales, Australia. On this date also comes the La Salle comedy, "The Girl in the Frame," in which Jean Otto is the principal funmaker.

Mutual Weekly with its many news topics and patriotic features will go to the public on July 4.

The Cub Comedy of the week, with George Ovey in the lead, is "Jerry's Gentle Nursing," released July 5, in which Jerry takes care of a gouty invalid and what he does not do to the invalid and his wheeled chair is not worth reporting.

"Reel Life," released July, is made up of six subjects—Making Jewelry at Home, Berry Pickers of the South, Toys of Wartime, Making Real Men, The Army System, Animated Drawings from Life—A Saving Grace and Hands Up.

The sixteenth and last chapter of the "Jimmie Dale Alias the Grey Seal" series comes to the screen on July 6. This is entitled "Victory," and E. K. Lincoln is the lead.

Newest Mutual, with Mary Miles Minter, Nearly Ready

Mary Miles Minter, under the direction of James Kirkwood, is finishing her next Mutual-American production, "Melissa of the Hills," an adaptation of Maibelle Heikes Justice's story. The story is laid in the hills of Tennessee and deals with mountaineer feuds. Mary Miles Minter, as Melissa, is the daughter of the circuit rider, and there are few of the comforts of life for Melissa whose one ambition is to have a new calico dress each year for the revival.

Spottiswood Aiken plays the lead opposite Miss Minter in this production. He is Melissa's father, the circuit rider of the country around, whose business is that of healing sick souls, comforting the dying and instilling the fear of God into the hearts of the feudists. But he is sadly unappreciated by the community, which accepts his services with no thought of remuneration.

Others in the cast are Alan Forrest, George Periolat, Perry Banks, Harvey Clark, Frank Thompson, George Ahearn, C. E. Rogers, John Gough, Gertrude Lebrandt, Emma Kluge and Ann Schaefer.

Most Human of Beasts This Week's Ditmars Offering

"The Orang Apprentice" is this week's Ditmars release from Educational. The orang-outang, most human of beasts, in this picture does everything but talk. You will surely conclude he has reasoning powers in one or two incidents of his seriocomic attempts to imitate the plumber, whose tools he has discovered unguarded.

The climax comes when he tries to smoke the plumber's very savory old pipe. That he draws on the pipe in real earnest is evidenced by the quick emission of essence of strong nicotine from his pursed lips.

New Comedy Team Finishing Up First Production

The Gertrude Selby-Neal Burns Comedy Company are nearing the completion of their first picture, "An Interrupted Vacation," made at the David Horsley Studios under the new combination between Mr. Horsley and W. A. S. Douglas. The picture deals with the new military situation.

World-Brady Release Schedule Is Changed

A rearrangement has been made in the release sheet of World-Pictures Brady-Made.

The new photoplay, "Jerry-for-Short," in which little Madge Evans makes her first appearance as a star has been moved up from its position at the far end of the line and will be published August 13.

According to present schedule "Jerry-for-Short" will be followed August 20 by Ethel Clayton in "Souls Adrift"; August 27, Montagu Love, June Elvidge and Arthur Ashley in "The Guardian"; Sept. 3, Alexandra Carlisle in a dramatization of a popular novel; Sept. 10, Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Marriage Market"; September 17, Ethel Clayton in "The Woman Beneath"; September 24, Killy Gordon in "The Divine Sacrifice."

This keeps the schedule of practically ready plays up to the minimum of three months ahead, with an ever-increasing flock of pictures in the immediate offering. Six directors are always working in the World's studio, and it is a fixed rule of the Brady direction that the actual making of any World play shall not take up more than three weeks' time.

Beban Flips Flapjacks in Latest Role

Those who are accustomed to think of George Beban in terms of spaghetti will have the pleasure of seeing the celebrated Morosco-Paramount character actor in a new role in his next picture, "The Cook of Canyon Camp." He is of course the cook who gives the picture its title and it is said that no white-gloved luminary of the Café des Enfants ever flipped a flapjack with more dexterous cunning than that which Mr. Beban displays in this picture.

The story was written by Mr. Beban, Julia Crawford Ivers and Donald Crisp in collaboration, and was directed by Mr. Crisp, who has produced all of Mr. Behan's most recent pictures.

Helen Jerome Eddy, who has been identified with Mr. Beban in some of his previous pictures, plays opposite the star. Monroe Salsbury makes his return to Paramount Pictures after a long absence, having been a member of the cast of Lasky's "The Rose of the Rancho," and having appeared as leading man for Marguerite Clark in "The Goose Girl." John Burton and Florence Vidor are others of note in the supporting cast.

Fleming with Feature Film Co.

Carroll Fleming, general stage director of the Hippodrome, New York, has resigned as director-general of the Feature Film Company, to devote his time to the direction of a serial. Four stars have been selected for the leading roles, and work is already begun on the serial. It will be released through one of the prominent companies this fall.

Mr. Fleming directed "The Iron Claw," the Pathe serial, starring Pearl White, which was released last summer.

Two Triangle Stars in Strong Releases July 1

Dorothy Dalton Seen as Flame, Famous Alaskan Character, in "Flame of the Yukon"—Bessie Barriscale in Newspaper Story

DOROTHY DALTON and Bessie Barriscale are the stars of the Triangle plays to be released July 1.

"The Flame of the Yukon" is the title of the drama in which Dorothy Dalton will make her ninth stellar appearance. It was written by Monte M. Katterjohn, directed by Charles Miller and photographed by Clyde De Vinna.

Bessie Barriscale will be seen in a comedy of the eternal feminine from the pen of C. Gardner Sullivan, known as "Hater of Men." Charles Miller also directed this production.

The scene of Dorothy Dalton's vehicle is Alaska during the early days of the gold rush. "The Flame" was a well-known character in the country between Nome and Dawson. She was the ruling spirit of "The Midas Cafe," where she lured the nuggets from her victims one day only to stake the unlucky to a new start when her mercurial sympathies were touched. Melbourne MacDowell takes the part of the proprietor of the cafe in which "The Flame" dances, while Kenneth Harlan has the strongest role of his career as the hero opposite Miss Dalton. A tribe of twenty Esquimaux were brought from Alaska to lend realism to the production, together with several malamute dog-teams and other equipment.

As the leading figure of "Hater of Men," Bessie Barriscale takes the part of Janice Salsbury, a special writer on one of the big city newspapers. She is engaged to a reporter, Billy Williams, but becomes convinced that marriage is only another name for slavery. She breaks off relations with Williams forthwith. Phillips Hartley, known as the drawing-room philosopher, is also a member of the group in which Janice moves. He loves Janice, but silently waits for the time when she will forget her rebellious instincts and turn to him for comfort. Miss Barriscale is said to make the most of the role that Sullivan has provided her with. She is supported by Charles K. French and Jack Gilbert.

Release of New Pearl White Serial Is Advanced to July 8

THE demand of exhibitors throughout the country for a Pearl White serial this summer, has caused J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., to change his plans and instead of releasing "The Fatal Ring," the serial in which Pearl White is starred, some time in September as originally planned, the release date will be July 8.

"The Fatal Ring," says Pathe, will be a money maker for the exhibitors in the months that they are glad to break even when they have the greatest stars and the greatest features on their programs.

In "The Fatal Ring," Pearl White, who plays the lead part of Pearl Standish, is supported by a strong cast. Warner Oland, who played the part of Baron Huroki in "Patria," is the villain of this serial. Ruby Hoffman is a woman of mystery, a priestess whose followers do her bidding. Ton G'Selle and Earl Fox are supporting members of the cast.

The serial is directed by George B. Seitz, author of the "Exploits of Elaine," "Perils of Pauline," "The Iron Claw," and the "Shielding Shadow." In "The Fatal Ring" Mr. Seitz has had the co-operation of Fred Jackson, popular magazine writer. The serial is based on a series of stories which appeared under the title of "Nocturnal Adventures of Nicholas Knox," in the Popular Magazine.

Pearl White, the heroine of "The Fatal Ring" is a blasé society girl, who has so much money and so many things at her disposal that she finds life a bore. When she is involved in the recovery of a certain violet diamond sought by a strange religious sect, who have no compunction in killing those who oppose their efforts to recover the diamond, she finds life so thrilling and of so much interest, that she is kept busy night and day avoiding the perils and pitfalls prepared for her.



June Elvidge, World Film Star

Randolph Lewis Story for George Walsh

"The Kid Is Clever" is the title just chosen for George Walsh's new subject written for him by Randolph Lewis.

Lewis has had long experience in the newspaper and magazine game in New York. He recently was in charge of publicity work for the Fox-Kellermann spectacle, "A Daughter of the Gods."

Paul Powell is directing the photoplay, the first he has had in the William Fox studios. Doris Pawn plays opposite. The work is well under way.



Left and Right: Dramatic Moments in William Fox Production, "The Siren," Valeska Suratt's Latest Picture. Centre: June Caprice Caught by the Camera in Unconventional Attire Prior to "Making Up"

Fox Films Make Extensive Program Changes

"Two Little Imps" and "To Honor and Obey," a Brockwell Feature, Moved Up a Week from Original Schedule—One Walsh Subject Added to List

TO balance the program and to meet the demand from exhibitors for the quick release of "Smiling George" Walsh's popular subjects, William Fox has made several changes in his schedule of July films as announced last week.

The revised list of photoplays is: July 1, June Caprice in "Patsy"; July 8, Jane and Katherine Lee in "Two Little Imps"; July 15, Gladys Brockwell in "To Honor and Obey?"; July 22, George Walsh in "The Kid Is Clever."

Under the new order, "Two Little Imps" and the Brockwell feature are advanced one week from the positions they held on the original schedule. In their initial starring vehicle the Lee children are described as more attractive than ever.

"To Honor and Obey?" presents Miss Brockwell, the beautiful emotional star, in a dramatic role.

The George Walsh subject which has been added to the program is said to have a clever scenario and a strong supporting cast to interpret it. The chief roles are taken by Mr. Walsh, Doris Pawn, Ralph Lewis, A. Burt Wesner, Clyde Hopkins and Don Likes.

Mr. Walsh has the part of Kirk White, on the trail of adventure. To satisfy his appetite for it his father arranges for him to take a sea trip with a motion picture company which guarantees a thrill a minute to the village.

The film makers miss the steamer, but Kirk doesn't know it. He thinks a band of South American revolutionists are the players, and considers all their doings on shipboard as mere fun. When attempts are made on his life and that of Jane Ogden, a fellow passenger with whom he is in love, he still thinks the whole affair a huge joke.

Kirk finally realizes the truth when he is knocked unconscious by Ramon Cortez, leader of the band. He regains consciousness in a dungeon in Mexico. Finally Kirk and Jane are rescued by a troop of United States cavalry and restored to their anxious friends.

General Film Promotes 'Variety Day" for Short Subjects

WARM response has been made to the suggestion by General Film Company in a circular to exhibitors, urging them to devote one or two days a week to what is termed a Variety Day.

In its circular letter General Film urges the variety day, which in other words is a day given to a complete program of good, snappy one-reel, two-reel and three-reel pictures. This leaves out entirely the traditional five-reel feature.

Says General Film in its communication: "Exhibitors all over the country, men who have made a success of the show business and who are continually and watchfully keeping their fingers upon the public pulse, are beginning to vary their plan of showing five-reel and six-reel pictures throughout the week. They replace one or two such programs with something different, a day of short length pictures all selected for their special work. And the public likes the change. It is high time that you become aware of the popularity of such a program and give it a good trial."

The exhibitors, judging from the replies received, are in favor of this proposition.

General Film has consistently held that length is not the thing that makes a "feature" nowadays. It contends that the acclaim given such two-reel subjects as the O. Henry stories and the Black Cat films goes far toward bearing out the point made in the circular.

Child Player to Appear in Series of Comedies

Baby Blanche Schwed of "The Alien" fame, who supported George Beban, under the direction of Thomas Ince, will shortly be featured under the Junior Players' banner in a one act comedy drama, "A Bit of Life." This is to be followed with two one-reel subjects every month.

New Pathe Serial Begins the Week of July 8

Gladys Hulette in a five-reel feature, "The Cigarette Girl," and the first episode of the newest Pathe serial, "The Fatal Ring," with Pearl White, stand out on the program for the week of July 8.

Astra produced "The Cigarette Girl" under direction of William Parke. Philip Bartholmae wrote the story.

"The Violet Diamond" is the title of the first episode of "The Fatal Ring," in which Pearl White is seen in a serial which is expected by Pathe to break records. "The Fatal Ring" is described as a serial of love, mystery, suspense, thrills and perils, written by Fred Jackson and George B. Seitz, and produced by the Astra Film Corporation under the direction of Mr. Seitz.

The ninth chapter of "The Neglected Wife," in which Ruth Roland stars, is entitled "Deepening Degradation." In this episode fate brings the drama of two women and a man to still another climax.

The twelfth release of the "Know America," Combitone scenics is entitled "Through Central Texas," and it shows scenes taken in the largest State in the Union. A comedy, an International cartoon and scenic split-reel, and Hearst-Pathe News, Nos. 56 and 57, complete the program.

Anti-Capital Punishment Society Sees Propaganda Picture

The Selig Company on Friday evening, June 15, gave a private presentation of their feature, "Who Shall Take My Life?" to the members of the Chicago branch of the Anti-Capital Punishment Society of America. Maurice Bennett Kovnat, the national secretary of the Society, was in charge. Mabel Hikes Justice, the author of the drama, was also present at the showing.

Before it was screened Mr. Kovnat delivered a short address to the assemblage in which he thanked Mr. Selig for the courtesy of being allowed to see a preshowing of the film. The picture is said to present a strong argument against capital punishment and is shortly to be released. Thomas Santschi and others are featured in it.

Film Specialties

Bray-Picto Number 74, "Wild West Show," Supreme

When a cowboy is at play the things he does ordinarily are not to be classed with the stunts he pulls in his leisure hours.

The picture secured for the Bray Studios, Inc., this week (Pictograph No. 74) shows some of the most daring horsemanship that cowboys ever attempt and few, if any, of the things they do in this picture have ever been done before the camera before. One hair-raising stunt is the roping of four steers with one lasso, performed while the cowboy is going at breakneck speed. Another is an exhibition of accurate roping by a number of contestants, and the skill with which they encircle an objective point is almost beyond belief. A number of unbroken bronchos were reserved to be ridden for this picture and the marvel of it is that they ever were broken, for they succeed in performing antics that would no doubt horrify the sedate horses seen in our metropolitan cities.

As a record of the fast disappearing cowboy and his profession this picture must appeal to everyone who enjoys seeing the wild West as all of us have always considered it to be.

The mechanical operation of the British tanks (drawn by J. F. Leventhal) is another feature worth a whole reel in itself, but here a part of this issue. "Dehydration" is a process of food economy which everyone has been asking about—the papers have been full of this subject. These subjects, with a Lloyd "Picto-Puzzle," make the biggest single number yet of the popular Paramount "Magazine on the Screen," which shows that the pioneer of the screen magazines is out to hold its own with all comers.

Cocchi's Shop and Mrs. Humiston Feature of U Weekly

The current Universal Animated Weekly claims a "scoop" in securing a picture of Mrs. Grace Humiston, the indefatigable woman lawyer, who unraveled the mystery surrounding the disappearance of Ruth Cruger, in New York, since last February. Cameramen had made any number of futile attempts to secure pictures of her without success, and finally Jack Cohn, the editor, went out himself and after half-an-hour of persuasive talk succeeded in inducing Mrs. Humiston to pose for him.

In the same number are scenes showing the graduating ceremonies at Princeton and the conferring of diplomas upon the English, French, Japanese, Italian and Belgian Ambassadors. Also scenes of the annual regatta of the South End Rowing Club, San Francisco, California; scenes of the Yankees and St. Louis Browns playing the first big league Sunday game ever played on the Island of Manhattan, the welcome of the Belgian Commission, the Marine Drive for recruits and a dozen other intensely interesting and timely topics.

Harry Palmer's Cartoons to Supplement Ditmar's

Combination of Animal Pictures with Timely Subjects from Famous Cartoonist Big Announcement from Educational Films Corporation

Starting with the week of June 25, Educational Films Corporation will release a "double header" attraction composed of the exclusive product of Harry Palmer's well-known cartoons, combined with the already very popular Ditmar's "Book of Nature" animal pictures.

Harry Palmer has started the production of cartoons under his own name, Harry Palmer, Inc. He will release his cartoons every week through the Educational Film Corporation of America. Mr. Palmer was the creator of such well-known comic cartoons as "Babbling Bess," "'Twas Ever Thus," and "That Elusive Nest Egg." His cartoons graced the pages of the largest daily and Sunday papers in the country for many years. As a pioneer of animated cartoons his slogan is *draw pictures that move—not jump.*

Mr. Palmer's pictures in the past five years have been seen on the General, Kriterion, Paramount and Mutual programs, and he claims to have produced more cartoons for the screen than any other single cartoonist.

In commenting on his releasing arrangement with the Education Film Corporation of America, he said: "I am only following the lines which we must all follow in the near future—specializing. To my knowledge the Educational Film Corporation comes nearer the real meaning of that word than any other film organization—they are specializing on single and split reel subjects; therefore they can give more thought and consideration to these subjects than any program dealer furnishing the short-reel subject as fillers only and are proceeding accordingly.

America's First Submarine Is Shown by Gaumont This Week

So much appears in newspapers and magazines from time to time about Havana, Cuba, that patrons of motion picture theatres will welcome the views of that city which Gaumont will present through Mutual in "Tours Around the World" No. 36, released July 10. It will visualize for them this lovely city of the tropics, the metropolis of the West Indies. The Gaumont cameraman has been thorough in photographing the beautiful and historic places, and Havana is rich in both. On the same reel are pictures of a number of cities along the Nile. These give an excellent idea of life in Egypt as it has been lived for thousands of years.

The second Gaumont release of the week in The Mutual Weekly, which appears July 11. This is No. 132. It will contain latest news caught by the motion picture camera all over the world.

Gaumont's "Reel Life" reaches the screen July 12. This issue—No. 63—will entertain with pictures of America's Civil War Submarine. Strictly speaking, this may not be the first submarine, since there were previous attempts that are chronicled as memories of American ingenuity, but certainly this is the first practical submarine to be used in war. It was built early in the war, sunk in 1862 to escape capture by Admiral Farragut, and raised in 1885. While it itself did no damage, others of the same type were more successful.

On the same reel appear "A Square Deal for the Baby," the story in pictures of how settlement workers teach mothers to take care of their infants; "Whale Meat," "Camp Fire Signal Girls" and two animations from "Life" in the exclusive Gaumont series, taken from pictured jokes in this magazine and which are replete with lively incidents.

Pathe "Specialties" This Week

From Pathe this week come the usual News issues, in which the latest activities on the war front and world news are pictured up-to-the-minute, including the visit of the Belgian War Commission, together with other important short subjects.

"Through Central Texas" is a "Combitone" that shows a most vital industry just now, the onion-fields of this important part of the country, and views of several of the important cities of Texas, including Waco and Austin.

The International split-reel, on the same reel with an unusually funny "Krazy Kat Cartoon," has the most timely subject of the month. It shows the beginning of our new wooden merchant marine—building wooden ships at Puget Sound, where the big redwood timber forests are being felled to give us an adequate showing on the seas.

Motoy Woods Tale Surprises

The current Motoy release from the Peter Pan Film Company is entitled "Mary and Gretel." It shows the Motoy doll characters meeting Rip Van Winkle, some funny dwarfs, and a still funnier "bunny" in a trip through the woods. The clever manipulation of the toy figures and animals will keep the audience in continual wonderment and entertainment. Bunny's ears have a comical way of expressing all kinds of emotion.

U Magazine Covers All Ground

Duck-shooting with decoys; a wonderful engineering structure—Hell Gate Bridge; a new mechanical prodigy, the "payroll machine"; a little insight into candy-making on a wholesale scale (the manufacture of macaroons), and another Will Hopkins "study in clay" are the subjects covered in Universal Magazine No. 28.

IN THE STATE RIGHTS FIELD

"News" Plans Aid for State Rights Men

Correct Data Is Necessary from Independent Exchanges for Proposed Realignment of Territories—Call Is Made to Experts for Opinions

IN this issue of Motion Picture News is published a map of the United States marked off according to certain state rights divisions. The territories, in black lines, have been indicated only tentatively. They are meant to serve merely as a starting point for a close study of the independent field. Each territorial section is numbered and on this page is a list of states constituting the various districts.

The News, in order to obtain data for a proper realignment of the state rights field, for the benefit of state rights operators and exhibitors booking pictures marketed on this plan, seeks the aid of all engaged in this branch of the industry.

Will you, Mr. Exchangeman, help by marking new divisions, if necessary in your judgment and expert knowledge of buying and selling conditions, and mail the map to us at once?

The object of this request is, we think you will agree, important. All the maps are to be used for recharting the whole country by the means of a composite map, which will appear in the News, Trade Annual and Convention Number, scheduled for issue on July 21.

A diversity of opinion on the segregation of certain states to form certain state rights sections has impelled Motion Picture News to ask the aid of exchangemen for a solution of this vital problem. Today there is considerable disagreement and a feeling of unrest over these unsettled conditions.

In many cases, it is stated on the authority of men who have made a special study of the matter, that certain divisions need an immediate revision. They are fundamentally wrong, and have been from the first, because of handicaps in express charges to distant points, inadequate transportation facilities, population inequalities, or peculiar local conditions.

How these misfit districts became known as state rights divisions, nobody can tell. Like Topsy, "they just growed." Often when a man buys a picture for a particular territory he would prefer to have the district include part of a state in another division, but because of these traditional and arbitrary distinctions that have fastened themselves on the business, he is obliged to keep "within his own territory."

It would have been better all around, and for him, to have had the concession, but precedent said no. Consequently, in calculating his profits, he had to figure on a small amount, and possibly a loss, for a part of the territory in which he operated. And this might be due to the fact that on account of poor transportation he was unable to make prompt deliveries; or because of the immense distances between towns it was impossible, from the expense involved, to canvas the section thoroughly by the kind of roadmen necessary to get the best results.

Whole states now included in a district should, in some instances, be split up, and the subdivisions apportioned to different state rights territories.

Look the map over carefully and see if this incongruity exists in your part of the country. If it does, let us know today. You will enable us to help alleviate conditions affecting you, by the presentation of your expert views. It will help your neighbor, in the more correct readjustment of his territory. By this cooperation among every exchangeman in the country something definite, concrete and satisfactory will be achieved for the mutual benefit of exhibitors and exchanges.

Don't put off marking the map, but do it now, and mail at once to Motion Picture News. This will mean a larger, better state rights service for everybody, with the knowledge that you have given aid in fullfilling the ideal of accurate, bedrock business information that will be the means of bringing order out of the chaos that exists in the marketing of state rights pictures today.

The pioneer work of the News in the state rights field has called forth praise from exchangemen and exhibitors alike, but instead of resting on the laurels of the past, it is constantly planning to render additional service.



Thomas Dooley

Selznick Will Father "Parentage" in His Territory

Lewis J. Selznick has secured the rights to "Parentage" for the territory covered by his New York and Chicago exchanges.

"This is the latest evidence that Mr. Selznick meant business when he said, a few weeks ago, that he had decided to establish the open door at both ends of his business—open booking for the exhibitor and open distribution for the producer," says an officer of the company.

"Last week it was 'On Trial,' the first of the National Exhibitors' circuit production, which he took on for his distributing system; this week it is the Hobart Henley 'Parentage.'"

Last week a private showing of this picture was held for the trade and reviewers at the Rialto. S. L. Rothapfel, of the Rialto, immediately booked the picture for the first public showing, which will be at the Rialto, July 8. Aaron Jones, of Jones, Linik and Schafer, the Chicago associates of Lewis J. Selznick, booked the film for the Colonial, Chicago, for the week of the national convention.

Frank J. Seng, who controls the picture, has refused to consider other offers from state rights buyers. He says no territory will be apportioned until exhibitors have an opportunity to see the subject under normal exhibiting conditions.

Australian Rights to "China" Sold

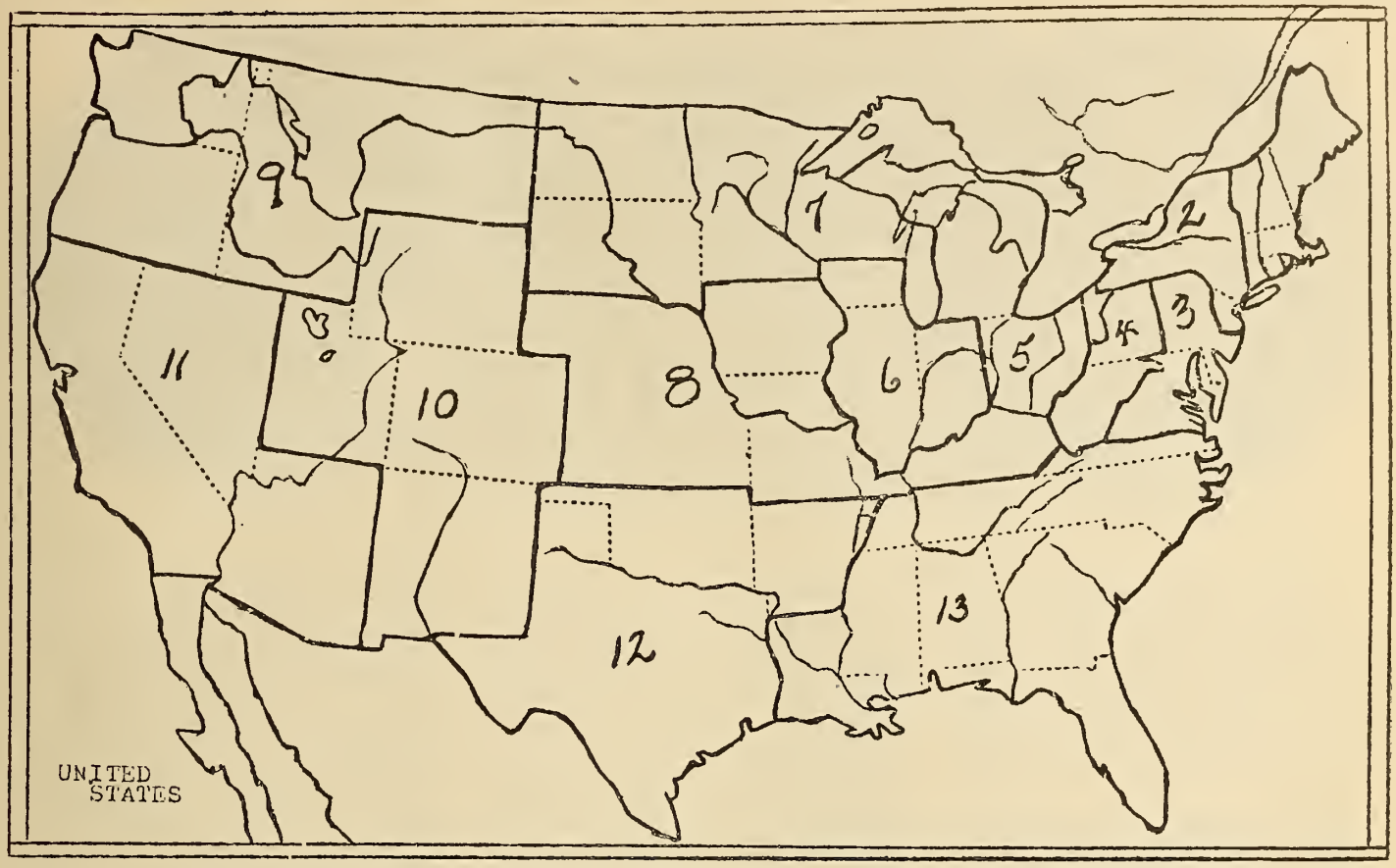
Brodsky's "Trip Through China" was sold for Australia, during its recent run at B. F. Keith's Alhambra theatre, New York. California, Arizona, Oregon, Washington and other territories in this country have been sold by D. S. Markowitz of the Supreme Feature Films, Inc., to people who saw the picture at the Eltinge theatre, New York, where it ran for three successful weeks.

The value of the picture has been greatly increased by the controversy over China in diplomatic circles in this country, Great Britain and Japan.

Super Film Attractions Reports Lively Season

Reports from the newly organized Super Film Attractions Company, of Syracuse, N. Y., are that the market is in a very satisfactory state. This new independent exchange is occupying the offices at 445 South Warren street recently vacated by the General Film Company.

Thomas Dooley, formerly manager of the Greater New York Film Rental Company and of the General Film Syracuse office, is manager of the independent organization. Exclusive rights have been secured to the Ivan productions and other high class subjects soon to be announced. Super Film will be pleased to hear from any company desiring to arrange for the distribution of their product in the up-state territory.



District No. 1—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut.
District No. 2—New York State, Greater New York, Long Island, Northern New Jersey, (Give Boundaries).
District No. 3—Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, District of Columbia, Northern Virginia, (Give Boundaries).
District No. 4—Western Pennsylvania, West Virginia, (Give Boundaries).
District No. 5—Ohio, Michigan, Kentucky.
District No. 6—Illinois, Indiana, Southern Wisconsin, (Give Boundaries).
District No. 7—Minnesota, North Dakota, South Dakota, Northern Wisconsin, (Give Boundaries).
District No. 8—Missouri, Kansas, Iowa, Nebraska.
District No. 9—Washington, Oregon, Montana, Idaho.
District No. 10—Colorado, Wyoming, Utah, New Mexico.
District No. 11—California, Arizona, Nevada.
District No. 12—Texas, Arkansas, Oklahoma.
District No. 13—Louisiana, Mississippi, Alabama, Georgia, Florida, North Carolina, South Carolina, Tennessee, Southern Virginia, (Give Boundaries).

"Joan" for Crest in South America

The Crest Pictures Corporation has purchased all rights from Carle E. Carlton for "Joan the Woman," featuring Geraldine Farrer, for the principal countries in South America, and in addition to this production such pictures as Mae Murray in the "Mormon Maid," Jane Grey in "The Fighting Chance" and the Jackie Saunders features have been secured.

Aragon and Company, of Buenos Aires, known to the exhibitors as the "house of big successes," will represent the Crest Pictures Corporation in Argentina, Uruguay and Paraguay, and branches will be established in Brazil and Chile shortly. Several valuable plays have been secured which will be produced as soon as a suitable star can be obtained.

"Barrier" and "Stingaree" for Orient

Robinson and Walker, Seattle, who have one of the two exclusive agencies granted by Nicholas Power, for the Orient, and in their general export and import business maintain a special department for motion pictures and accessories, will shortly market "The Barrier" and the "Stingaree" series in Asia and other Far East territory.

House Organ from Seng for "Parentage"

In addition to the twenty-page advertising book for the use of exhibitors in their publicity campaigns for "Parentage," Frank J. Seng has in preparation a house organ, which will be issued every two weeks.

"It will constitute a medium for presenting all the profit-pulling stunts available for the picture," says Mr. Seng. "The publication should be the means of stimulating interest among exhibitors and state rights buyers.

"It will be of benefit to the exhibitor in bringing to his attention the ideas of other exhibitors who have found successful means of presenting the picture in the most effective way."

"Sin Woman" in Illinois and Wisconsin for Owl

The Owl Features Company, through Philip Lewis, of Chicago, has purchased from M. H. Hoffman, Inc., the rights for northern Illinois and southern Wisconsin to "The Sin Woman," the seven-part feature produced by the George Backer Film Corporation.

The picture, which is said to contain snow scenes of excellent quality, has been the subject of active bidding.

Lesser Organizes State Rights Firms

The recent announcement made from the offices of the All Star Features Distributors, Inc., San Francisco, to the effect that they were organizing the state rights buyers, has now reached a concrete basis. The following buyers have pledged themselves:

M. Rosenberg of the De Luxe Feature Film Company of Seattle; L. Goldstein of the Supreme Photoplay Corporation of Denver; Harry Rathner of the Supreme Feature Film Company of Minneapolis; L. D. Netter of the Masterpiece Film Attractions of Cleveland; Harry Grelle of the Supreme Feature Film Company of Pittsburgh, and a prominent exchange for the control of Canada.

Stahl Ready for Matrimony

Wedding invitations have been sent out during the past week announcing the wedding of Walter R. Stahl, well known director, and Miss Pauline Lorraine, well known concert singer, on Thursday night, June 28, at the home of the bride, 533 West 142nd street, New York. Mr. Stahl is a well known director, and has recently come into considerable prominence through his work in "Hate."



Scenes from "Ivan the Terrible," Export and Import Film Co.

State Rights Market Reflects Prosperity, Says Hall

THAT the state rights market is reflecting the beginning of a tremendous business boom is the opinion of Frank Hall, who is rapidly closing contracts with buyers of territorial rights for the special Edgar Lewis production "The Bar Sinister" and the A. H. Jacobs Photoplays, Inc., Jane Grey feature "Her Fighting Chance."

"When the country decided upon conscription," said Mr Hall in talking over the conditions of the market, "a sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a few days, but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the slump.

"Judging from the live interest now being shown in the disposition of territory for 'The Bar Sinister' and 'Her Fighting Chance,' the independent exchanges of the country are equipped to take care of a large number of new state right pictures and are preparing for a strenuous midsummer drive for business While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high class features should have little trouble selling them at a fair profit.

"This country is entering upon an era of unprecedented prosperity, and since the show business is one of the first to profit by good times it is natural that motion picture men should be preparing for a rich harvest about to be reaped.

"With everybody working and tremendous sums of money in circulation it is a foregone conclusion that the capacity of our theatres will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will quickly profit by the prosperity of the theatres and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones.

"With this condition in mind many successful exchange men are preparing for a marked increase in business and are therefore showing an interest in state rights offerings, which is exceptional for this season of the year."

Extensive Newspaper Advertising for "Parentage"

IN conjunction with the showing of "Parentage" at the Rialto theatre on July 8, Frank J. Seng will conduct an extensive newspaper campaign, which will work out as part of the advertising plan, which is supplemented by a big New York showing of billboards as its basis.

This campaign will embrace big space in every New York daily, so that the message of the advertisement will reach into every home and be a means of stimulating business not only for the Rialto theatre, but for exhibitors who run after the initial showing.

The campaign will continue for some time after the Rialto showing, and keep the mind of the public concentrated on "Parentage."

This big display of advertising will also be of great benefit to exhibitors and state rights' buyers all over the country, inasmuch as the New York and Chicago showing will create word of mouth publicity that will be a powerful lever for increased patronage to those exhibitors whose patrons are influenced by the big city showings, especially if it is properly exploited and advertised to the fullest.

The value of this campaign is already being felt as evidenced by the number of inquiries which are being received daily not only by state rights' buyers, but by exhibitors who are following the course of the "Parentage" campaign.

Young Ingenue with Lois Meredith's Company

Mildred Bayly, formerly with Metro, with which company she played important parts with Petrova, under the direction of Burton L. King, has been engaged by Lois Meredith Pictures, Inc., to play the part of Isabelle in the first production by that company for release through Superlative Pictures Corporation.

Buyers Show Interest in "Ivan"

State rights buyers are asking the Export and Import Film Company for more information about its production, "Ivan the Terrible," announcement of which was made in our advertising columns by means of pictorial display only. Mr. Blumenthal, head of the company, made it his special object to thus arouse the interest of the market, but did not intend to give the impression that the picture was not ready for inspection.

"Ivan the Terrible" is a survey of the conditions that have contributed to the eventual overthrow of czardom in a country where such an event was not dreamed of until it happened, and then hardly believed. The absolutism of autocratic government and its reactionary effect on progress come in for scathing arraignment and the difference between despotism and democracy forms another theme.

"Ivan the Terrible" is offered in six reels, and the Export and Import Film Company has inserted titles and reading matter that make the production timely.

West at Work in Two Films at Once

Billy West King Bee Comedies are in such demand among exhibitors and the public that Louis Burstein, president and general manager of the King Bee Films Corporation, is considering the feasibility of having the young star working in two pictures simultaneously.

Exhibitors who complain of too much footage and enough action in pictures exempt the King Bee comedies, according to Louis Burstein.

"The reason for this is simple," says Mr. Burstein. "Our two reelers are cut down from several thousand feet of developed negative. We are not needlessly extravagant; but we don't stint raw stock.

And then you will notice that King Bee Comedies have very few sub-titles, and those that are employed are short and to the point. It is my aim in supervising these pictures to assure that every foot of the action will be understood in every part of the world, no matter where the pictures are shown."

Express Charges Are a Problem in Minnesota

The State Should Be Separate Territory, Say Exchangemen— Montana and North and South Dakota Should Be Grouped as One

[This is the third article on the state rights situation by Jesse J. Goldburg, written exclusively for Motion Picture News. *Mr. Goldburg analyzes conditions in Minnesota and the Northwest territory and throws light on facts of interest to everybody, handling pictures on a state rights basis. The next article from Mr. Goldburg, who is making a countrywide trip as exploitation manager of the Frohman Amusement Corporation for the purpose of studying state rights conditions, will deal with the situation in the Kansas territory.—Ed. Note.]*

AS an indication of the serious thought given by state rights buyers to the ever-changing conditions in the state rights field in the territory controlled from Minneapolis, there is the encouraging fact that every one of the independent buyers has pre-conceived and logical ideas on territorial allotment and what they believe is necessary for the advancement of the motion picture industry.

In this territory the cry of the exhibitor is against express charges, particularly where the shipment of a feature is made from Minneapolis to any point in Idaho or Montana.

The consensus of opinion among state rights buyers is that Minnesota should be an independent and separate state rights territory; that Montana and North and South Dakota should be a separate entity with an exchange in either Butte or Helena, and that Idaho, perhaps the best state out of the six Northwestern states, should also be a separate exchange center; that another territorial division might logically be Minnesota and Northern Wisconsin and the two states of Iowa and Nebraska; but that it is illogical to bunch Minnesota, the Dakotas with Montana or with Iowa and Nebraska, as has been done on some extraordinary attractions.

The territorial divisions suggested as the proper ones are borne out by distances, express rates, train service, population, temperament of the inhabitants with respect to pictures, and last, but not least, the dry laws and other so-called blue laws in existence here.

So you see that there are situations in this territory, apart from theatrical and motion picture facts, that should control the regulation of the state rights market.

In the exploitation of productions, little or no consideration is to be given to the use of heralds, or wide assortment of lithographs. The motion picture houses do little or no advertising in the daily papers, nor to individual exploitation apart from the electric light display in front of the house. In other words, they depend upon a regular or transient patronage.

A peculiar situation in the city of Minneapolis exists. There is not a program, large or small, that has a contract with any single house for a regular run downtown of its productions. In other words, it is all open booking and what has gone big in other territories die here. In fact, four of the largest independent box-office attractions that have played big everywhere from New York to this point, have not even had a first run here.

The conditions that exist here, which tend somewhat to a harum-scarum way of doing business is no logical method of booking, no newspaper publicity, the papers refusing to insert "movie" news articles; no projection room attached to any exchange, no co-operation either among theatres or exchange men, and last but not least, a woeful lack of assistance emanating from the exchange to the theatre. But there are some live wires in this territory who seem to be exerting their best endeavors toward remedying these evils, and among these might be mentioned: Robarge and Deroma, of the De Luxe Feature Film Company, and T. Stuart Kipping, of the Saxe Feature Film Company.

Robarge and Deroma, rather newcomers in the field, are operating their exchange along strict business lines, giving pre-release advertising to their attractions and upholding their price where they believe they have a real box-office attraction.

It is contemplated here to house all the exchanges under one roof with a decent projection room for the use of all, and to have the exchanges ship by express in one lot to each town on any single day's booking of all exchanges here and to arrange with the theatres in that town to lift the shipment simultaneously. This was my suggestion to the exchange men, to overcome burdensome express charges. I have also suggested the following radical changes in the method of doing business, which in all probability will be adopted: the use of twenty sheet posters instead of twenty-four sheets. This will permit of a four sheet date poster being used, newspaper advertising and trade paper advertising. In connection with this latter suggestion, I advised the exchanges to solicit subscriptions from theatres for the trade papers in order that the theatres might then be acquainted with the subjects offered for booking.

[Motion Picture News *seems to be about the only publication published in the East which is on the table in every exchange office.*]

This is decidedly a state rights territory and a lucrative one at that. With proper showmanship and business methods, the money-making value of his territory, from a state rights standpoint should be doubled.

THEY ALL READ THE "NEWS"

J. E. Kirk, manager of the Fontenelle Film Exchange, Omaha, noticed on a recent trip through Iowa, that the majority of offices had on file copies of MOTION PICTURE NEWS. Furthermore, people read the "News" and were impressed with the views it advocates. The campaign for longer runs made by the "News" has found favor wherever he talked with exhibitors. He says:

"I found the long-run people making the most money and finding the least fault with present conditions. I noticed in the majority of their offices, too, files of MOTION PICTURE NEWS.

"I heard a number of comments on the longer run campaign you recently made and I have yet to hear from a man who tried it and was dissatisfied."

Fairmount Plans Studio in Quaker City

In making the announcement of plans for a new production, which will be started within at least three weeks, Robert Bolling, vice-president of the Fairmount Film Corporation, producers of "Hate," a recent release, stated that he was negotiating for the purchase or lease of one of the largest studios in Philadelphia, for producing all the interiors of a new seven reel feature written by James W. Meade, and which will be directed by Walter R. Stahl. Sidney Vaughn, manager of the studio and art director of the corporation, accompanied by Mr. Stahl and Mr. Meade, went to Philadelphia last week ostensibly for the purpose of closing the deal for a studio.

"Sinister" and "Sin Woman" in Big Demand

Hy. Gainsborg, manager of the Foursquare Exchange, which recently began its operations at 729 Seventh Avenue, New York, reports that hundreds of requests for bookings are being received from throughout the state. These demands are for "The Bar Sinister" and "The Sin Woman," each being now ready for release.

According to Mr. Gainsborg, his salesmen state that the warm weather is having no appreciable effects upon the bookings of big pictures.

West Comedies for Masterpiece

The Masterpiece Film Attractions of Philadelphia, B. Amsterdam, proprietor, has acquired the rights for Eastern Pennsylvania, Southern New Jersey to the King Bee comedies, starring Billy West. The first release in that territory will be on July 1.

"Personal Endorsement" Is New Wrinkle for Show Paper

BELIEVING that the personal touch in advertising is one of the most potent factors in attracting patrons to a theatre, especially if it be a local endorsement, Frank J. Seng, who is presenting "Parentage" has just originated an idea for a personal endorsement on a twenty-four sheet stand, which is so flexible that it can be adopted by an exhibitor running "Parentage."

This twenty-four sheet has been gotten out in addition to the regular colored lithograph twenty-four sheet which is a modernized version of the Madonna and Child. This new twenty-four sheet in striking red and black, is a personal endorsement of the film, and for the New York showing will have the signature of Manager Rothapfel of the Rialto.

In reality this new twenty-four sheet is a twenty-three sheet, the extra one sheet being so located on the stand, and in such plain colors that the exhibitor can have this single sheet printed up with his own signature to exactly match the stand and fit the entire scheme.

As it is now, the stand reads: "To you and all of your friends. I want you to see Hobart Henley's Thought Film of Real Life, 'Parentage,' A Message. It is a remarkable film. You will like it. It makes you laugh. It makes you think." And on the last sheet the signature of Manager Rothapfel of the Rialto theatre.

While this plan has been worked out on one and two-column advertisements, slides and other accessories, Mr. Seng believes that on the twenty-four sheet results should be big. This is the first time this idea has been put into concrete operation, and Director Rothapfel of the Rialto is very enthusiastic about the returns. He also is a firm believer in the personal touch in all advertising.

This endorsement advertising has added value because it brings the picture and the theatre closer to the patrons, and those who trust their theatre managers will have added confidence in the picture, because they have so much faith in his judgment. This is the first time Manager Rothapfel has ever issued a personal endorsement on a film in advertising it to his patrons.

Receipts from Ivan Picture for Red Cross

FOLLOWING the example of the Ivan Film Productions, who had given to the fund for the American Ambulance Society in Russia part of the receipts for the final week's run of "One Law for Both," at the Lyric theatre, New York, a number of theatres in New York, Brooklyn and New Jersey showing the picture made similar donations.

These houses were: The Strand theatre, Newark; North Star theatre, Harlem; Empire theatre, Bronx; Lee Avenue theatre, Brooklyn; Fourteenth Street theatre, Manhattan; Webster and Regun theatres, Manhattan. With the exception of two houses all have rebooked the picture.

Excellent reports from state right buyers who are exploiting "One Law for Both" are reaching the office of the Ivan Film Productions.

The U. B. O., the Exhibitors' Board of Trade Circuits, Poli's, and others who have run the picture on a week or two weeks' run, are enthusiastic over the surprising interest that "One Law for Both" has created and still is creating.

Lyda Borelli to Become as Popular Here as in Europe

Ben Blumenthal, president of the Export and Import Film Company, has plans under way for placing Lyda Borelli, the star of "Robespierre," on the same footing with motion picture patrons here that she has already attained in Europe. An announcement of the plan will be made following the launching of "Robespierre."

The company states that it intended at first to issue the subject with no special stress on the work of the members of the cast, but as a result of the favorable reception of the picture by trade paper reviewers, it was decided to make known to the public the acting ability of the players.

"Come Through" on State Rights

Following the success attained by the special seven-reel feature "Come Through," at the Broadway theatre, the officials of the Universal Film Manufacturing Company have decided to offer this picture on the state rights plan.

The story is by the distinguished playwright, novelist and author, George Bronson-Howard, and the cast is headed by Herbert Rawlinson.

West Films for Standard

The Standard Film Company, Cleveland, has bought the Ohio and Kentucky rights for the Billy West comedies, which, beginning about July 1, are to be released regularly twice a month, in this order: "Back Stage," "The Hero" and "Doughnuts."

"Beware of Strangers" Packs Baltimore House

Exhibitors Film Exchange of Washington, D. C., A. Dresner, general manager, presented for the first time in the Southern territory W. N. Selig's "Beware of Strangers," at Ford's theatre, Monday, June 18, at 25c. to $1.50.

The opening night this theatre, with a seating capacity of 2,000, was entirely filled. Even the warm weather did not hinder the opening, and from the looks of the advance sale for the balance of the week it looked as though "Beware of Strangers" might establish a new box office record for feature films at that playhouse. Many prominent exhibitors were present at the premier, also many prominent city officials and business men of the city of Baltimore. In fact, it appeared that the industrial, financial and professional element was represented.

¶The state rights department of MOTION PICTURE NEWS has become recognized as the leader in the field, and scores of letters from exchanges flowing into the office every day attest this fact.

¶The Popular Film Exchange, Buffalo, N. Y., Says:

¶"We are very glad to see the interest that MOTION PICTURE NEWS is taking in the state rights angle of the business. I am sure that not only the state rights men but the exhibitors are interested to see this."

"Redemption" Sold for Five States

"Redemption," featuring Evelyn Nesbit and her son Russell Thaw, and produced by Julius Steger and Joseph A. Golden, of the Triumph Film Corporation, has been sold to the Pioneer Film Corporation for New York, and to Hiram Abrams, president of the Paramount Pictures Corporation, for the New England States.

Stanley Mastbaum has secured "Redemption" for Eastern Pennsylvania and Southern New Jersey, and will exhibit it at the Forest theatre in Philadelphia for a run beginning September 3. Jones, Linick and Schaefer have bought the "Redemption" exhibition rights for the State of Illinois. It will be seen in Chicago at the Colonial theatre. The exhibition rights for Canada have also been disposed of, and the remainder of the territories are now being contracted for through the agency of David Bernstein, Putnam Building, 1493 Broadway, New York.

"Redemption" has been booked for the Alhambra, New York, following its four-week run at the George M. Cohan theatre, New York.

Buyers and Regular Audience See Frieder Film at Same Time

The Frieder Film Corporation of Chicago has found a novel and altogether unique method of showing its feature, "A Bit o' Heaven," founded on Kate Douglas Wiggin's "The Birds' Christmas Carol," to state rights buyers. Instead of adhering to the customary method of a morning showing to an invited audience, General Manager Omer F. Dowd decided to give it the acid test before a regular audience. Accordingly, the subject was added to the regular program at the Olympia theatre and prospective buyers invited to see just how it "got over" with an everyday crowd of unbiased fans. The results more than justified the experiment, says Mr. Dowd.

"'A Bit o' Heaven' is a comedy," said Mr. Dowd in discussing the innovation. "We had sufficient confidence in 'A Bit o' Heaven' to be willing to stake the verdict on results obtained before an average audience."

Fielding Company Films Hesser Story in Canada

Progress is being made in the production of "For Liberty," Capt. Edwin Bower Hesser's story of the "American Legion" of the Canadian army, which is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia. Mr. Fielding has been in Canada for two weeks with the company, and has been accorded every aid by the Canadian military authorities in making the war scenes.

First going to Montreal, then to Camp Valcartier, taking some scenes in Quebec City, and then proceeding to Toronto, the company is now working at Camp Borden, Ontario, the finest of Canadian training camps. The training of soldiers in modern trench warfare, as it will be practised in the United States Army, is shown and actual frontline conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the front.

E. K. Lincoln plays the stellar role, that of a young American who enlisted in the Canadian Army. Romaine Fielding himself interprets the heavy, and Barbara Castleton is the heroine. The studio scenes are to be taken in Philadelphia, where Ira M. Lowry, general manager of S-M, is arranging the sets at the Lubin Studios. Casting for the studio scenes is now being done by Frank J. Carroll, New York representative of the company, at 220 West Forty-second street.

Klotz and Streimer Buy "Secret Trap"

Klotz and Streimer, Inc., announce the acquisition of the selling rights of the five-reel feature "The Secret Trap," starring Baby Em Gorman, the child artist, who has been trained under the direction of the industry's distinguished producers.

Little Miss Gorman will not celebrate her eighth birthday until next September, yet she has played leading roles in many successes, among which will be remembered "The Little Orphan," "The Soul of a Child" and "The Little Mother."

In "The Secret Trap" Baby Em plays a dual role.

Klotz and Streimer, who will offer the feature to the state rights buyers some time early in July, plan a "secret stunt" at the convention in Chicago. They say it has nothing to do with the film.

Color Work of "White Trail" Ranks with Its Story

Since the trade showing of "The Great White Trail" in New York, a short time ago, reports have come to the Whartons, the makers of the picture depicting life in the Klondyke, on the admiration by the public of the unusual color work in the subject.

At the time of the preshowing members of the trade present complimented the producers on the laboratory work evident in the finish of the picture. The unusual excellence of the print ranks with the acknowledged dramatic qualities of the story, featuring Doris Kenyon, which the Wharton brothers made into a photodrama of continued box-office drawing power.

"The Deemster" to Be Exploited Like a Circus

Warren and Clark Will Take the Hall Caine Photoplay Through Three States with "Big Top" Attractions

Warren and Clarke, outdoor showmen, who bought the state rights to Hall Caine's photoplay, "The Deemster," with Derwent Hall Caine in the stellar role, for Illinois, Indiana and Wisconsin, purpose sending out the film under a black-top tent and exploiting it just as if it were a circus. It is their intention to feature "The Deemster" as the principal attraction, but to surround it with side-shows, and the regulation concessions that accompany a circus.

Decorated circus wagons, floats and flags, together with equestrians, clowns and all the other peoples and paraphernalia that go to make up a circus outfit will be part and parcel of the equipment. Horses will be hired locally to draw the wagons and floats, and to exhibit the equestrians.

A special car for projecting machines and motion picture equipment will be a distinct part of the caravan. Half a dozen expert operators and several first-class electricians will be engaged to look after the projection department. A film printing outfit will be carried, and newspaper criticisms and other complimentary notices of the attraction will be flashed upon metallic screens in the open so that he who is skeptical may read what his neighbor thought of the attraction in the adjoining town or village.

The novelty of the enterprise is depended upon to attract the natives from far and near just as they are lured out when the old-fashioned circus comes to town.

Circus billposting will be resorted to. Fred Clarke, president of the Riverside Show Printing Company, Chicago, senior member of the firm of Warren and Clarke, will print up a special line of posters which if posted on one billboard or "dead wall" would approximate 480 sheets of paper (28 x 42 inches each), without once duplicating. All of this assortment will be posted in each and every stand played by the attraction.

Contracting agents, billposters, press agents and business managers will go in advance to prepare the way for the coming of the Hall Caine photoplay.

The United Fairs Booking Association of Chicago is controlled by Warren and Clarke and their associates, and by reason of that fact they understand the need of spectacular methods to attract people to entertainments in the good old summer time.

"The Deemster" is now running at the La Salle theatre, Chicago, under the management of Warren and Clarke, and under the direction of W. J. Dunn.

Marcus Loew, the "indoor showman," is exhibiting "The Deemster" in all his New York theatres simultaneously with the presentation of it in the Mid-West by the outdoor showman.

Visitors See "Fall of Romanoffs," by Brenon, in Making

A COMMISSION of Russian officials visited the Herbert Brenon studio on Hudson Heights, N. J., recently, to see the players at work in scenes for "The Fall of the Romanoffs," with Iliodor, "The Mad Monk of Russia" as the star.

Others who have been recent visitors at the studio are Austin Strong, Marie Dressler, Carolina White, R. E. Johnston and Hazel Dawn.



Herman Rifkin, New England States Rights Operator

The picture is now nearing completion and will soon be seen on Broadway.

"Nance O'Neil as the Czarina, and Alfred Hickman, as the Czar, have scored a hit with all who have seen them, while the Kaiser, who is being impersonated by a Frenchman, is a true replica of Kaiser Bill's true self," says an official of the company. Mr. Brenon has the constant advice of expert Russian authorities and no pains or expense are being spared to make the production correct in every detail.

"Edward Connelly, who plays Rasputin, the famous Monk, who upset the Russian Dynasty and was finally exposed by Iliodor himself, is declared by Mr. Brenon to be creating one of the finest screen characterizations in the history of motion photography."

Mlle Galanta, Mlle. Marcelle, Conway Tearle and William E. Shay are other players who will be seen in the picture.

Consolidated Adds Two Films to List

The Consolidated Feature Film Company, Denver, which handles "Twenty Thousand Leagues Under the Sea" and other prominent features, has added to its list for the Colorado territory Rex Beach's "Ne'er-Do-Well" and "On Trial," Essanay.

LIVE NEWS FROM THE PRODUCERS

Edith Storey Signs for Long Term with Metro

Six Plays, Differing in Type, Each with Strong Role, Are Now Ready—To Sell Productions at a Price Exhibitors Can Afford to Pay

METRO has made a long-term contract with Edith Storey. The producing company has been trying to get her for two years and feels much elated over the capture.

Miss Storey was prevented from going to Metro before this because of contracts that interfered. As the Metro organization had been satisfied that they would eventually secure her, production plans preceded the signing of the contract.

Six important vehicles have been secured and these are rapidly being prepared for production. They differ in type, but each is said to have a strong role which gives Miss Storey full opportunity for display of her talents.

It is promised that each of the productions will be of the highest Metro standard, and each will be an attraction production. The average length will be seven reels.

Under a special marketing arrangement, according to the Metro announcement, these productions are to be sold to the exhibitor at a price which he can afford to pay. Providing of big productions at a price which is not exorbitant is regarded by the Metro management as one of the important features of the announcement.

Miss Storey last week had an extended conference with Director George D. Baker regarding her first production, at the conclusion of which it was announced that the first production will be begun in a very short time. She said:

"It has long been my ambition to star in Metro plays. Words cannot express my pleasure at having the greatest opportunity of my life come to me at a time when I feel that the best part of my work is ahead of me. The vehicles chosen for me are the highest in character, and I think my work for Metro will be the best in my career."

Richard A. Rowland, Metro's president, after the final conference, said:

"In signing this great artist to a long-time contract Metro is carrying out its policy of providing the best talent the field affords for the exhibitor.

"While we feel like congratulating ourselves on the signing of Miss Storey, we must congratulate the exhibitor and the public for she will appear in Metro wonderplays de luxe worthy of her ability. I do not have to tell the exhibitor, in whose theatre Miss Storey's pictures have appeared, of her great drawing powers.

"The first picture in which Miss Storey will appear for Metro will be directed by George D. Baker. Edwin Carewe will direct Miss Storey in her second Metro play and other notable Metro directors will have charge of her in other features."



Edith Storey
Lately Engaged by Metro

Stars in Greater Vitagraph Are Shifted

Greater Vitagraph has shifted its stars into new combinations. Harry Morey will have as his leading woman Miss Miriam Fouche, described as a Shreveport, La., girl, a Southern beauty.

Alice Joyce, in her next picture, will have Marc MacDermott playing opposite her. They are in marked contrast, as she is of blonde type, and he of brunette hue, thus leading 'chantment to the view.

A recent addition to the Vitagraph Company, Agnes Eyre, formerly was with Essanay at Chicago. According to the announcements she has had gratifying success in "The White Sister" and "The Sting of Victory." She made her start in an O. Henry Picture, when Miss Patsy De Forest suffered with eye trouble.

Earle Williams has just finished a picture with Corinne Griffith. The play is "The Stolen Treaty," to be released in July.

Pass Production Mile-Stone

With the release of "The Peddler," a U. S. Amusement production, the Art Dramas Program, will have put out twenty-six productions, which, at the one a week rate, means that it has passed through half a year of activity.

First F. P.—Lasky Film by Open Booking a Pretentious One

Previous announcement that Marguerite Clark would be starred in the first production under the Famous Players-Lasky open-booking policy going into effect, was overshadowed by the later revelation of plans.

Word last week indicated, however, that this production, an adaptation of Sir Arthur Wing Pinero's "The Amazon" would be one of the biggest achievements of the F. P.-Lasky concern.

Though the spirit of the stage version of Pinero's play has been scrupulously adhered to in the adaptation, certain minor changes have been introduced which were considered essential to the conversion of the story into a superphotoplay of the quality which exhibitors and the public alike have been taught to expect from the Famous Players.

It will be remembered that gymnasium scenes are numerous in the story, so in this production Miss Clark and the members of her cast have been hard at work in the comic and near-serious episodes staged in a gym. Dumb bells, flying rings, rowing machines and chest weights—all are used by the little star during the action.

"Sudden Jim," Triangle Feature, Nears Completion

In the Triangle film version of "Sudden Jim," Charles Ray has the title role. He gets a first chance to display his personality, as heretofore he has appeared only as a weakling or a country yokel.

The Saturday Evening Post story by Clarence Buddington Kelland, which has been adapted, represents "Sudden Jim" as a square-jawed young fellow. He starts a clothespin factory in the wilds of Michigan and has a hard fight against a combine. The pictures have been taken in the North Woods, but the final scenes are waiting for the recovery of Sylvia Bremer from a slight accident received while posing.

It is stated that Ray's earlier pictures, "The Pinch Hitter," "The Clodhopper" and "The Millionaire Vagrant" have been strong box office attractions.

American Humorists Go Before the Camera

Don Marquis, of the New York Evening Sun, and Roy K. Moulton, of the New York Evening Mail, planned to provide a scenario which leading humorists were to act before the film camera at the Goldwyn, Fort Lee, Studios June 25.

Mae Marsh, Madge Kennedy, Jane Cowl, Goldwyn stars; Mrs. Elizabeth Sears, of Film Fun, and Miss Miriam Teichner, of the New York Globe, were named a committee to receive the delegates from the American Press Humorists.



Right and Left: Scenes from Famous Players-Paramount Release, "The Long Trail," with Lou-Tellegen Starred; Centre: Marguerite Clark to be Seen in "The Amazons" Soon

No Offensive Scenes in This Triangle Production

In "Her Excellency the Governor," Triangle claims to have a five-reel drama without a single sordid scene. The opening is in a ballroom, the love-making in a beautifully furnished reception room, and the story reaches its climax in a luxurious boudoir.

Perfectly appointed tea-tables, Chinese lamps, artistic hangings and artistically carved furniture make fitting background for the groups of fashionably gowned women, dignified men, who move in the play.

Miss Elda Millar is dressed in a manner that becomes her part, as is Sylvia Marlowe, who acts as the young woman lieutenant governor.

Howard Hickman in Character at Paralta Studios

Norman Kaiser will play the part of Theodore King with Bessie Barriscale in her Paralta play, "Rose o' Paradise." This is his first appearance in Los Angeles. The natives are reported as surprised and interested by his extensive and up-to-date wardrobe.

The character role, "Lafe Grandoken the Cobbler," has been given to Howard Hickman.

Paralta Battle Nearing on San Diego Hills

A stucco president's palace has been erected on the hills between Los Angeles and San Diego, and John Meehan, of Paralta, is there drilling 600 men to battle as loyal Sobranteans and revolutionists.

This is the big scene in "A Man's Man," in which J. Warren Kerrigan will make his first appearance as an independent star under the auspices of Paralta.

Ogden Picture Co. Increases Capitalization

Directors of the Ogden Picture Corporation, a producing company of Ogden, Utah, have agreed to increase the capitalization from $100,000 to $200,000, in order that the company may engage in the producing game on a larger scale.

Biggest Literary Men Contribute to Paramount

Works of Mark Twain, Sir Arthur Wing Pinero, W. Somerset Maughan, Broadhurst, Mary R. Rinehart and Others for "Star Productions"

WITH the departure for California of Jesse L. Lasky, in charge of production of Famous Players-Lasky pictures, announcement is made this week of the photoplays in course of making or completed to be released through Paramount during the late summer and early autumn months under its new "star series" selective booking plan.

Thirteen of the foremost and most popular stars on the screen comprise the stellar list, namely Madame Petrova, Marguerite Clark, Pauline Frederick, Billie Burke, Julian Eltinge, Fannie Ward, Jack Pickford, Louise Huff, Vivian Martin, Sessue Hayakawa, George Beban, Wallace Reid and Ann Penington. In addition the Famous Players-Lasky Company has enlisted the services of, or obtained the rights to the writings of, many of the greatest authors and playwrights of the past and present.

Among the authors represented are Mark Twain, Sir Arthur Wing Pinero, W. Somerset Maugham, George Broadhurst, Mary Roberts Rinehart, Owen Johnson, Wallace Irwin, Carolyn Wells, George Middleton, Gelett Burgess, Charles Kenyon, Beulah Marie Dix, Hector Turnbull and others whose names are notable in the field of letters.

The plays of Sir Arthur Wing Pinero are recognized as being among the highest contributions to the drama made by any Englishman of the present century. They won their author knighthood and the popular acclaim of the theatre-going public. The Pinero play which has been selected by Famous Players-Lasky is his great comedy, "The Amazons," in which Marguerite Clark is to start in the role of Lady Thomasine.

Though Famous Players-Lasky have rights to Mark Twain's writings the company has so far produced only "The Prince and the Pauper" and "Puddin'-head Wilson." The third Mark Twain production will be from the popular story, "Tom Sawyer," with a cast headed by Jack Pickford and Louise Huff.

The first of W. Somerset Maughan's photo-dramatic contributions will be an adaptation of his own play, "The Land of Promise," in which Billie Burke will star. Miss Burke has appeared in the stage version of this piece.

George Broadhurst will contribute "The Law of the Land" in which Madame Petrova will have the lead. This piece was a big stage success.

One of the most versatile and popular American fiction writers of the present day, Mary Roberts Rinehart, will be well represented in Paramount plans. Her "Sub-Deb" stories, which have been running in the Saturday Evening Post are being adapted by Famous Players-Lasky, with Marguerite Clark in the role of Bab. There will be several of these stories, the first of which will be known as "Bab's Burglar."

Wallace Irwin has been induced to convert his famous Japanese schoolboy, "Hashimura Togo," to the screen especially for F. P. Lasky and Sessue Hayakawa, the well-known Japanese actor, has been assigned to the stellar role.

Then there is Owen Johnson, with his stories of Lawrenceville, his "Tennessee Shad" and "The Varmint." The latter of these is now being adapted for the screen at the Lasky Studio, with Jack Pickford and Louise Huff as stars.

The prolific pen of Gelett Burgess will supply a vehicle for Billie Burke in the shape of the story, "The Mysterious Miss Terry," a tale of romantic adventure which will mark this star's first appearance in Paramount pictures. This is to be followed by "The Land of Promise," already mentioned, and a third production, the name of which has not yet been decided upon. Mr. Burgess, in collaboration with Carolyn Wells, has also written a story in which Julian Eltinge, the female impersonator, will make his photoplay debut. This is titled "Mrs. Raffles' Career," and is the story of the adventures of a near-society woman and a near-burglaress.

It was announced some time ago that Beulah Marie Dix, whose stage achievements have been many, has been engaged

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World Signs June Elvidge to Long Contract

Popular Player Has Had Quick Rise in Pictures—Lew Fields at Work on New Subject—Brady Changes Titles of Four Plays

A LONG term contract, by the stipulations of which June Elvidge will acquire her own niche in the line of World-Brady stars was signed last week between the player and World.

Under this agreement the name of the actress not alone goes into big type in all advertisements of World-Pictures, but is set opposite a much larger sum than formerly upon the weekly salary sheet.

Miss Elvidge's rise has been rapid and steady. It was but a few months ago that she was in the Winter Garden, understudying Jose Collins. Her early picture appearances made it appear that she would take permanently to the vampire character, but it was soon found she was well fitted for sympathetic and emotional personations.

Another item of interest from the camp of World Pictures is the fact that Lew Fields is again working under the Brady direction, this time in a photoplay, the identity of which is not to be disclosed just now. The success of "The Man Who Stood Still," produced by World, is given as the cause for this renewal of relations.

Just at present Mr. Brady is again demonstrating his firm belief in the proposition that a photoplay well named has more than half won the battle of popularity.

This demonstration has taken the form of changing the titles of four of the completed Brady-Mades awaiting publication.

The picture drama formerly called "Partnership" has had its title shifted to "The Iron Ring." Arthur Ashley, Gerda Holmes and Edward Langford are the featured players. The play originally named "The Waster," starring Carlyle Blackwell and June Elvidge, with Muriel Ostriche a prominent member of the company, is now titled "Youth."

"Dandy Dick," directed in person by Mr. Brady, will reach the public under the final name "The Marriage Market," with a cast composed of Carlyle Blackwell, June Elvidge, Arthur Ashley and others. Ethel Clayton's picture play produced under the working title "Chasms," is now known as "Souls Adrift," and the leading male part is played by Milton Sills.

Representatives of Nations in Metro's "The Slacker"

In the new Metro production, "The Slacker," a representative of each of the nations is shown on the screen, and then the heads of all, in a group, dissolve into an American flag. It is symbolical of the "melting pot" of the nations.

Another transformation shows the "dove of peace" flying away from the branch on which it has been perched. The dove disappears and all the tree branches merge into a fortress of steel with enormous guns projecting.

The historic figures in American history are said to be shown in realistic characterizations. Emily Stevens is the star. The play is written and directed by William Christy Cabanne.

Joseph Schenck Gives Director Edward Jose Warm Boost

EDWARD JOSE, who created "Poppy" for Joseph Schenck, has just finished a second picture with Norma Talmadge—"The Moth." The production is to be released late in the summer.

It is announced too that Mr. Jose and Miss Talmadge are even now hard at work upon a third picture to have all the dramatic possibilities of "Poppy." The title is to be chosen later.

Marcus Loew, speaking of "Poppy" the other day, said:

"On its first production in a New York theatre 'Poppy' broke the record of the house. Jose is to be congratulated."

Mr. Schenck, speaking of Jose recently, said when he was casting about for a director for his star and wife he took no chances and left nothing to that fatal "luck" that has been the graveyard of theatrical hopes. He declared that Jose has never had a failure and that the secret is in the man's ability and hard work.

Jose works after the manner that brought distinction to David Belasco. His art is showing how the thing should be done, and accomplishing this easily and quietly.

Jose is described as actor, director, writer and executive. His acting will be remembered in "A Fool There Was." He played a part in "Resurrection," then adapted it for the screen and directed the making of the photodrama. He was with Pathé for two years, his first picture being "The Beloved Vagabond." This play was hand-colored abroad, and was the only production of the company to reach Broadway. Jose it was who filmed Kipling in "The Light That Was."



Director Edward Jose

Snow Mountains in Paramount's "The Long Trail"

Again, the picturesque Canadian Northwest in "The Long Trail," released by Paramount July 23. The mountains and the forests have a deep snow cover, the picture having been taken outdoors in winter. The scenic effects are reproduced with vividness.

It is in this drama by Eve Unsell that Lou-Tellegen makes what is stated to be his last appearance as a motion picture star. He is now directing George Broadhurst's "What Money Can't Buy" at the Lasky studio.

As a rude but naturally chivalrous Canadian trapper, Andre, Lou-Tellegen makes a loveless marriage with Louise, a penniless girl recently brought out to the woods by her guardian.

Louise has a worthless brother, Paul, whose escapades are the cause of the death of Andre's sister, Michette. Paul kills a man in a gambler's fight and seeks safety in Andre's cabin. His kinship with Louise is discovered as Andre is about to shoot him.

The play ends in a scene when Andre aids Paul to escape. Trooper Joyce of the Northwest Mounted Police, in wait, shoots Paul at the door, and to his horror finds his whole equipment the property of his friend, Andre. Then comes the confession of Louise that Paul was her own brother and that she gave him Andre's gun and clothing. This saves Andre from arrest. Louise and Andre find themselves.

"The Masked Heart" Based on Injudicious Flirtation

A mysterious woman with a grey mask entirely concealing her features and a wealthy young man who, becoming bored by his easy victories over women, starts out to find an elusive woman whom he can pursue, are the principal characters in "The Masked Heart," the American-Mutual production, starring William Russell, which will be released on July 2. The masked woman proves to be a married woman with a delight in flirtations and many complications result which arouse even the blasé society man.

Russell, of course, appears as the society man and Kathleen Kirkham has the part of the mysterious woman. William Conklin and Ashton Dearholt have important roles.

Prison Reform Praise for "Her Life and His"

F. Emory Lyon, superintendent of the Central Howard Association, Chicago, after a private screening of the Pathe Gold Rooster play, "Her Life and His," wrote as follows:

"I feel the film ought to accomplish much good in calling attention to some of the abuses of the present prison system."

The warden of the Illinois state prison also saw the picture and was equally appreciative of its moral purpose.

Florence LaBadie, the star in the photoplay, will be remembered in the "Million Dollar Mystery." She is supported by H. E. Herbert, once Billie Burke's leading man.



Scenes Typical of Vitagraph Blue Ribbon Production, "A Son of the Hills," Featuring Antonio Moreno

Warde Says Press Made Motion Picture Giant

Frederick Warde, Thanhouser star, as guest of honor at the annual meeting of the Brooklyn Press Club, talked of the work of the newspaper as a motion picture artist sees it. He said:

"The pigmy has become a giant almost overnight—thanks to the power of the press.

"In espousing the motion picture and the motion picture exhibitor, the press has simply made good on its reputation as the chief champion of anything or body that spells progress. There is hardly an important paper in the country to-day that does not devote space to the picture exhibitor and the films he shows.

"I have a letter in my possession from an exhibitor in a town that boasts six newspapers and six motion picture pages! There the press is with us exactly 100 per cent.!"

"Human Interest" Series—Two a Month from "A-Kay"

The "human interest reel" is the latest in "specialties." And already the demand from such theatres as the Strand in New York has caused the A-Kay Company to announce "two-a-month" of these unusual studies of human characterstics. "Character as revealed in the nose," the first in the series tells graphically in pictures the results of a life study by Jessie Allen Fowler. Both humor and instruction is aimed at; in other words, the reels are to be as full of wit and seriousness as life itself, which they delineate. We predict for the "human interest series" a world-wide circulation.

Six Years Old and Army Sergeant

Mary McAlister, six-year-old Essanay star, has been made an honorary sergeant in the U. S. Army. The warrant and chevrons were delivered by Captain F. B. Kenney, in charge of recruiting at Chicago.

This is an army appreciation of the child's services in collecting $1,000 for the Red Cross in an afternoon.

Nat S. Stronge Publicity Head for Vitagraph

Paul N. Lazarus to Be Advertising Director—Two Departments to Dovetail in All Details of Work with Supervision Divided

NAT S. STRONGE, who has been manager of the news service for Greater Vitagraph V-L-S-E for several months, has been made publicity director and is in direct charge of all publicity of the organization.

Paul N. Lazarus, who for more than a year has been assistant advertising manager, has been made advertising director of the organization and is in charge of all advertising, including trade paper, newspaper, fan publications, billboard and exhibitors' helps.

The changes in the publicity and advertising departments were made necessary by the departure of E. Lanning Masters, whose connection with Greater Vitagraph-V-L-S-E ended on Saturday, June 16.

As the two departments are now arranged they dovetail even to the slightest detail and the work is so laid out that in case of the absence of the head of either department the combined work will be supervised by the other.

Mr. Lazarus graduated from the publishing business to the motion picture field. For ten years he was connected with the advertising and promotion departments of several of the leading book and magazine houses, notably Grosset & Dunlap, Cassel & Co., Ltd., Cupples & Leon Co., the International Magazine Co. and the Vogue Company.

Mr. Stronge is widely known in the motion picture industry through his connection with Motography, the motion picture trade journal published at Chicago, and with Sherman-Elliott Company, the Western state rights buyers, for whom he opened their Chicago office.

U Current Events Up-to-Minute

Henry Ford's latest gift to humanity—a farm tractor which the British government is turning out in quantities of 100 per day—leads off the timely news in Universal Current Events this week. Other Ford cars equipped for riot and war service; "sea sleds," the latest naval aid—fast boats which, at 45 miles an hour, "work all around" the submarine, and other late war and world news, including pictures of the little children in France being taught the use of gas masks—such is the horror of this war—make up an unusually snappy issue.

Star to Pick Her Story

After a month's search for a proper vehicle for Julia Sanderson's first appearance in Mutual productions, at last a scenario has been found which has passed the judgment of Albert Capellani, who will direct Miss Sanderson, and has been submitted to the star herself. If Miss Sanderson decides that the story is just what she wants, work will begin immediately at the Empire All-Star Studios.

Desmond as Arch Crook in Ince-Triangle Play

In "Time Locks and Diamonds" William Desmond is presented as star by Thomas H. Ince. The Ince-Triangle drama is described as a cunningly contrived 1917 gentleman crook story, with bold and striking situations and well-sustained mystery.

Desmond, as "Silver Jim," is said to present a characterization quite equal to Kyrle Bellew in "Raffles."

"Silver Jim" Farrel is supposed to be the master criminal of the world. The story opens in "Silver Jim's" elegant home near New York, where he has his old "pal," Crabbe, as his servant. With the arrival of "Silver Jim's" sister—his sole tie to respectability—adventures begin, and continue, each more exciting than the last.

Gloria Hope, new to Ince-Triangle, is Margery Farrel; Robert McKim takes the part of Crabbe, and in the support are Roland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross. John Lynch and J. G. Hawks wrote the story. Walter Edwards directs the production.



Paralta's Producing Forces at the Paralta Studios—The Group Includes the Forces at Work on Bessie Barriscale and J. Warren Kerrigan's First Pictures for Paralta, "Rose o' Paradise" and "A Man's Man"

Paralta Studios Build Big Stage at Hollywood

Barriscale and Kerrigan Producing Companies Have Fine Quarters—Stars and Managers Have Own Suites and May "Live on the Lot"

TWO producing companies will use the new Paralta Studios at Hollywood, near Los Angeles. The studios have been reconstructed under the direct supervision of Robert T. Kane, vice-president of Paralta Plays.

It was the intention when Mr. Kane went to the Pacific Coast to acquire separate studio, staff and company for the Bessie Barriscale Feature Corporation, and the J. Warren Kerrigan Producing Company. Tremendous increases in labor and material costs made it advisable to change this plan.

Fortunately the Clune Studios, Hollywood, were obtained. There are several buildings on a tract of eighteen acres. Peralta has taken the studio and let it jointly to the two producing firms.

Extensive improvements with a view to production on a large scale have been begun. One betterment is a great indoor stage, 50 by 200 feet and 24 in the clear. This will permit photography of unusually large interiors.

Another improvement is the building of a restaurant on the studio grounds, which will eliminate the necessity of any one leaving the premises for meals. This restaurant will accommodate, if necessary, 200 people at table at one time.

The dressing-room facilities afforded each star in this combination of interests are said to be remarkable. Each has a suite of three rooms and bath covering a floor space of about 1,200 square feet. These apartments are well furnished. Mr. Kerrigan and Miss Barriscale could literally "live on the lot" for weeks.

This studio arrangement has made possible many economies. There is, for example, a joint studio manager and art and technical director—Robert Brunton. Mr. Brunton's first assistant is Richard Paul Holmes. Leon Spinak is employed in decorative wood carving, and Carl Ruhnau as a painter, exclusively for the Barriscale Kerrigan productions, and all are experts.

The general staff includes H. Sheridan-Bickers and Thomas Geraghty, writers; Rex Stovel, advisory author; David M. Hartford, casting director; Oscar Apfel for Mr. Kerrigan and James Young for Miss Barriscale, directors, with Thomas Meehan and William Horowitz as assistants. The work of Messrs. Kane, Brunton and Holmes will be wholly advisory.

To-day the buildings and appurtenances are all so allotted and arranged that each company has practically the accommodations of a separate studio. The work of both in the production of "A Man's Man" and "Rose o' Paradise" is being carried on separately and systematically without either one in any way inconveniencing the other.

Returns from Front to Act as Co-Directors

Marcel Morhange will be technical director of the first seven-reel picture released by the Superlative Pictures Corporation. He will also act as co-director of Lois Meredith, along with William Robert Coleman.

Mr. Morhange has just recovered from wounds received at the battle of Nouve Chapelle, where he had the rank of officer interpreter with the British expeditionary force.

Bryant Washburn on Shores of Lake Geneva

Bryant Washburn and his company, under direction of Arthur Berthelet, are first to occupy the camp of Essanay at Lake Geneva, Wis.

Mr. Washburn is being screened in "The Golden Idiot," screen version of the story by Robert Rudd Whiting, adapted by H. Tipton Steck. Release is set for the latter part of the month.

Selig Releases New Hoyt Films Through K-E-S-E

William N. Selig has announced the latest of the Hoyt comedies to be released in K-E-S-E, as follows:

July 9, "A Rag Baby"; July 23, "A Runaway Colt"; August 6, "A Dog in the Manger." Each of the Hoyt comedies is two reels in length.

The primary releases have achieved instantaneous hits according to the Selig Company. Those released are:

"A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby."

It is pointed out that the reviews on the first Hoyt comedies have been universally flattering. It is asserted the comedies get better as they go along if that were possible.

"A Day and a Night," a June 25 release, is cast in a motion picture studio. A rural clergyman comes to the big town in search of a choir. He wanders into a movie studio and they think he is "props." Then things happen.

Scenes connected with the making of motion pictures and rarely seen by the public are presented in "A Day and a Night."

One scene shows the big studio floor in the Chicago studio of the Selig Company showing movie sets, etc. Methods of motion picture production are presented, including the work of the director on the "side lines." And with it all the Selig Company promises a succession of laugh-provoking situations and climaxes.

Thanhouser's High Opinion of "The Woman in White"

Edwin Thanhouser says he has never seen a Thanhouser production that surpasses in "steady, photographic effectiveness" the six-reel Pathe Gold Rooster play, "The Woman in White."

It is represented to be a gool story and well acted, Florence La Badie being the star. The director is Warde, and the cameraman, Zollinger.

In Miss La Badie's support are Richard R. Neill, Arthur Bower, J. H. Gilmour, Gertrude Dallas, Wayne Arey and Claude Cooper.

Look for Record-Breaker in Latest Fairbanks

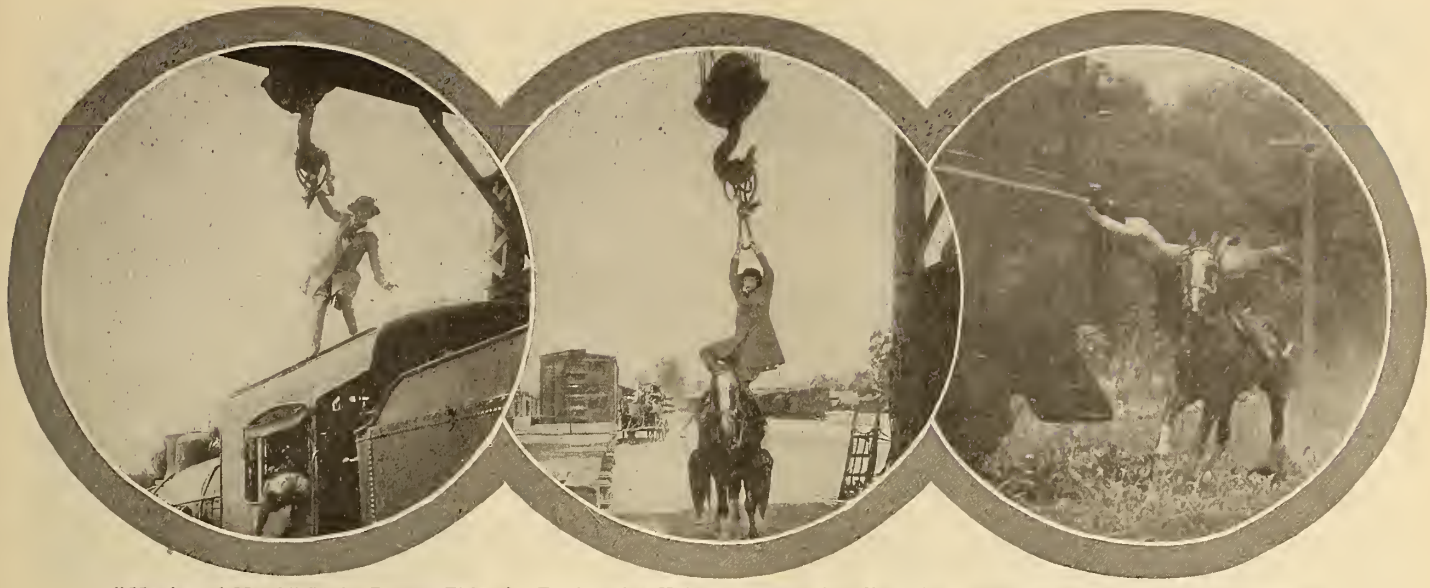
Advance views of the new Douglas Fairbanks-Artcraft picture, "Wild and Woolly," are said to indicate that this picture will be the best comedy yet presented by the athletic star.

Scores of exhibitors have written to Artcraft headquarters announcing their preparations in anticipation of showing the picture.

Tom Moore Opposite Constance Talmadge in "The Lesson"

Tom Moore, to appear as leading man for the new Lewis J. Selznick star, Constance Talmadge, is called upon in "The Lesson" to operate a soda fountain and serve her and others with drinks.

This was done before the camera, under the direction of Charles Giblyn, who, it is said, insisted on fidelity to detail even to loading the fountain with soft stuff.



"Mettle and Metal" Is the Present Title of a Forthcoming Universal Production, Featuring Helen Gibson the Popular Stunt Actress

Billie Burke Finishes Work in "Mysterious Miss Terry"

"The Mysterious Miss Terry," an adaptation of Gelett Burgess's story, starring Billie Burke, has been completed at the Famous Players Studio under the direction of J. Searle Dawley, and is to be the first of Billie Burke's productions to be released by Paramount under the new "Star Series" of selective releases.

As the title indicates, "The Mysterious Miss Terry" is an adventure story dealing with the experiences of a young society girl, who is bored with the circumstances that have surrounded her all her life, and decides to take matters into her own hands by dropping out of society and living in a boarding-house. She is known merely as Miss Terry, and is the subject of much mystery to the other boarders because of her gentle insistence upon keeping her personal affairs to herself despite her keen interest in their several fortunes.

Mystery as to her identity is said to be sustained until the very close of the picture.

In the supporting cast are: Thomas Meighan, Walter Hiers, Gerold O. Smith, George A. Wright and Bessie Learn.

Alma Hanlon in Strong Drama

Described as a feature of unusual charm and appeal, the next Apollo production on Art Dramas program, "When You and I Were Young," is primarily a story of youth—a romantic tale of adventure and strife.

Alma Hanlon plays the leading role, that of a girl whose literary ambitions are thwarted by her commonplace parents. John Sainpolis appears as the hero, a young painter. The struggle of both of these young folks is said to be vividly depicted, and many complications are surmounted before money, fame and love comes to both.

The atmosphere of the Bohemian quarter is true to life, the scenes having been taken in Greenwich Village, New York. Florence Short has one of the strongest supporting roles.

Plenty of Thrills in Pathe's New Serial

Green Lizard, Carved Dagger and Pot of Boiling Oil All Help to Make Situations for Pearl White's Many Rescues and Escapes

A PATHE exhibitor who saw the first three reels of "The Fatal Ring," the new serial, is quoted as saying:

"It is a gripping story of dramatic intensity replete with logical thrills and stunts."

According to the announcement the thrills in "The Fatal Ring" are logical.

For instance, it is represented as perfectly natural that the sacred lizard should choose the man who is to forfeit his life or recover the violet diamond in six days. Likewise it may be logical that Pearl White should, after a stage fight, see a warning go whizzing past her ear on the haft of a curiously carved dagger. The warning gives her fifteen days to return the violet diamond or die.

Later when Pearl White and Tom Carlton, the cub reporter of The American, the part played by Henry Gsell, in the serial, are enmeshed in the coils of Richard Carslake, the villain, played by Warner Oland, it may seem the natural thing that their fight should take place in the underground passageway beneath New York's Chinatown, and that, when Pearl is hastening to escape she should fall into an underground channel and be swept out into the water of the river by the receding tide.

The rescue at the ferry slip is not altogether a stunt. It is a reality and said to be a gripping one. Pearl and Tom Carlton narrowly escape as the monster ferry boat with a crowd of commuters steams into the slip, bumping into the spiles and churning up the waters in a vain attempt to reverse, while the hero and the heroine are drawn up by the quick work on the part of ferry slip attendants.

When Pearl White, in a fit of jealousy, takes the violet diamond from the hands of the High Priestess of the Sacred Order of the Violet God and throws it out the window, she is suspended over a cauldron of boiling oil. This may be a logical and natural thing for the followers of such a strange god to do. They would not punish a person in the ordinary way. They would and they do suspend Pearl White over the boiling cauldron of oil and gloat with glee while ferrets gnaw at the rope, holding her from death, parting it strand by strand until it is severed.

A large advertising campaign is planned. "The Fatal Ring" is to be made known to every motion picture fan in America. The nation-wide string of Hearst papers with their immense circulation will carry large display ads, interesting personality stories of the actors and actresses, the novelization of the serial story and photographs of the principals. In addition to this, scores of other papers throughout the country will carry display ads and will run the novelization.

Melbourne Macdowell's Screen Bow in "Flame of the Yukon"

The news that Melbourne Macdowell has become a member of the Triangle stock company at Culver City should prove of unusual interest to those screen fans who also recall the impersonations that this actor contributed to the legitimate stage in years past.

With his wife, the late Fanny Davenport, one of the most celebrated American tragediennes of the past generation, Macdowell appeared in many classic productions. His best-known roles were Marc Antony in "Julius Caesar," Scarpia in "La Tosca," Loris Ipanoff in "Fedora," Almerio in "Gismonda" and Andress in "Theodora Virginius."

As the heavy lead in "The Flame of the Yukon," opposite Dorothy Dalton, Macdowell will make his debut in the silent drama. Without previous experience in screen acting, he is said to have created an unusually telling characterization in the role of "Black Jack" Hovey, proprietor of the Midas Cafe where the big scenes in this Alaskan drama take place.

Antonio Moreno as Leading Man for Mrs. Castle

Former Vitagraph Star Will Play Opposite Pathe Star in Newest Picture—Subject Said to Be Exceptional in Thrill Construction

ANTONIO MORENO, former Vitagraph star, and recently signed by Pathe, is to be leading man for Mrs. Vernon Castle, according to an announcement issued last week.

Work on this picture has just been begun at the special studio in Fort Lee, engaged for the exclusive use of the organization built for the production of the Castle Pathe pictures, under the direction of George Fitzmaurice. The scenario is by Philip Bartholomae, the playwright, and it is made from one of Carolyn Wells's books.

In addition to Mrs. Castle and Antonio Moreno, the cast selected by George Fitzmaurice, supervising director of all the Castle pictures, includes John Sainpolis as the "heavy" and W. H. Gilmour in an important role.

The photoplay in which this company of players will support Mrs. Castle is described as a thrilling one with a compelling murder mystery. Announced features will be unusually beautiful exteriors taken on a famous estate, whose owner heretofore has withheld permission to use it; the beautiful interior settings which have played such an important part in George Fitzmaurice's pictures; a series of double exposure and fade-out scenes in which the evidence as to the murder of a millionaire (Mrs. Castle's father), is revealed; a thrilling and unusual coroner's inquest and a big thrill is lent by Antonio Moreno as the hero who has a number of athletic feats to his credit, and a leap from the roof of a building. The picture is said to give the hero and heroine exceptional parts, with Moreno accused of killing the father of the girl he loves and Mrs. Castle bending every effort to prove his innocence which, in the end he does, but after encountering many setbacks.



Mrs. Vernon Castle
In Scene from Her Second Pathe Feature

Arabian Village for Elsie Ferguson's Artcraft Picture

IN preparation for the production of Elsie Ferguson's first Artcraft picture an Arabian village has sprung up "somewhere in Jersey." Transplanted palms, camels and fleet-footed horses are to be used. The feature is titled "Barbary Sheep."

It is said the sets already erected at Famous Players-Lasky studios in Fort Lee are the largest ever built there.

Preparations were completed Sunday night and filming of the first scenes began Monday morning. Miss Ferguson was not present, as she does not appear in these scenes. She will not commence work until next week.

Maurice Tourneur, director, expresses himself as enthusiastic over this picture. He said:

"The screen possibilities of Robert Hichens' book are appreciated by every one who has read it. I spent many months in the northern part of Africa and am familiar with the unique atmosphere of the plot. During my stay in that country I had opportunity to study the power and fascination of the natives.

"Mr. Hichens blends with the setting the lives of a young English nobleman, his wife and a handsome Arab army officer, who plys his arts upon the heroine while her husband is absent. The story is charged with the heat, passion and swift action that befit a daring romance of Algeria.

"We hope to show the patrons of the screen something new in the way of a swift-moving subject staged with every facility of modern film technique and disclosing the talent of one of the artists of the high-class drama. I am glad that such a motion picture subject has been secured for Miss Ferguson under my direction. I feel confident that she will score a triumph."

Roosevelt of Vitagraph Makes War on Fake "Schools"

ANDRE ROOSEVELT, production manager for Greater Vitagraph, has declared war on the motion picture "schools" which guarantee positions in film drama to their students—for a cash price.

It is announced that Greater Vitagraph will positively not employ any man or woman, boy or girl, who has received such a "guarantee." Mr. Roosevelt says:

"There may be some good material and available types among these misguided men and women who come from the fake schools, but we intend to turn them all away, regardless, because if we engaged any of them it would not be because of their schooling. Such engagements only serve to aid the men who swindle these trustful aspirants.

"If it were possible to do so, I should like to have the District Attorney investigate these schools. I am convinced most, if not all, of them are outright swindlers.

"Of course, this school evil is not new—in fact, it appeared for a time that they had been practically wiped out, but from the number of applicants who have been to Vitagraph studio in the last week or two I am convinced that they have taken a new hold. I believe the producing companies should co-operate to suppress these so-called schools and also to save many trustful young men and women from being swindled."

Mr. Roosevelt was moved to take this action when he discovered that a woman fifty years old had been promised character parts and swindled by one school, and others had been similarly duped.

In another case he discovered that an instructor, pretending that he had been called to the war, had proposed that Vitagraph should employ four pupils for one day, the "school" to reimburse the company.

"Who Goes There?" with Earle Williams, Started

Earle Williams, directed by William Earle, has begun work on "Who Goes There?", a play from the novel by Robert W. Chambers. This is one of six Chambers stories recently chosen for screen adaptation by Greater Vitagraph, following a jury poll among its exhibitors. Another which will get under way at once is "A Soldier of Chance," featuring Harry Morey. Paul Scardon will direct this feature.

"Who Goes There?" will be a special Blue Ribbon feature, in seven or eight parts, and will be ready for release in the early fall. Corinne Griffith appears opposite Mr. Williams in the picture.

Lockwood Has Way to Offset Fake School Evil

Harold Lockwood is being swamped with letters from young girls in the country who desire to act in moving picture plays as his co-star. May Allison recently left the Yorke-Metro Company. Lockwood said:

"I believe these letters come as the result of the false lure held out by fake schools of moving picture acting. Exhibitors could help to do away with this evil by telling girls who apply to them that an inexperienced person a long ways from a producing center has only one chance in a million of getting a job on the screen."

Nell Shipman Returns from West Indies

Nell Shipman, who was with Greater Vitagraph, Fox and Lasky productions, has just returned from the West Indies and will for a time remain in California. She has been at work on a manuscript and hopes it will provide a screen sensation for 1918.

Actual work upon the production will not begin until fall, so Miss Shipman is considering engagements.



Three Scenes from Three Bluebirds
Left: Dorothy Phillips in "The Rescue"; Right: Franklyn Farnum and Brownie Vernon in "The Clean Up"; Centre: Beauty Scene from "The Show Down," Featuring Myrtle Gonzalez and George Hernandez

Two Deaths and Rescue in "The Love That Lives"

In "The Love That Lives," completed by the Famous Players Studio, Pauline Frederick takes the role of a scrub-woman. To give her son an education she suffers the attentions of a broker, though she is at the time the neglected wife of a drunkard.

The theme is relieved by the good sense of the woman who conceals her identity from her son for years. He believes himself an orphan and works hard at his studies, graduates and becomes a fireman. But the mother cannot resist passing the engine-house, discovering that the boy is in love with a pretty young girl.

Again she becomes a scrub-woman and witnesses the efforts of the same broker to gain control of the girl the son fancies, and interferes in her behalf. The broker locks the door and the play ends with a dramatic situation. The place is discovered to be in flames, and the heroine falls back into the fire, while the son climbs a ladder, and rescues his love, witnessing the death of the villain. Scudder Middleton is author.

It was while this last scene was being taken at Fort Lee that Miss Frederick, Pat O'Mally and Violet Farmer were half-suffocated with smoke.

Victor Moore in Hot Battle with Cream Puffs

Victor Moore's next release — "Oh, Pop!" on the Paramount Program for the week of July 2—he considers a worthy successor to "Bungalowing." Both of these comedies were written especially for Moore by Thomas J. Gray.

In this skit he stays with the children while his wife goes home to mother, who is ill. What the children do to Vic is aplenty. For a change they play war with meat balls and cream puffs. Other children join in.

"Where are the children?" the neighbors cry, as they rush in: "Pick them out yourself—I don't know which are my own," answers the head of the house.

Moore is supported by the same youngster who made a hit with him in "Commuting" and "Bungalowing."

Variety in Paramount Dramas for Early July

Week of July 2 Brings "At First Sight," Comedy Drama with Mae Murray Starring, and Reid and Williams in Heart Drama

TWO feature releases of Paramount for the week of July 2 star Mae Murray and Kathlyn Williams, the latter having Wallace Reid opposite.

"At First Sight" gives Miss Murray the opportunity for her talents that she enjoyed in "The Big Sister" and "The Primrose Ring." As Justine Gibbs she besieges the heart of a young writer, who is absorbed in a story. She sees a way to win by supplying him with material to complete his plot. Her breezy courtship and coy retreat are quite charming. The hero (but not the audience) is left under the impression that he did it himself.

In the "Big Timber," Kathlyn Williams plays the part of Stella Benton, who enters into a loveless marriage and tires of her husband, a lumberman. She decides to leave him, and makes a substantial success as a concert singer. Her new admirer becomes indifferent and sets fire to the timber holdings of the abandoned husband. Friends telephone this to Stella, who hurries home, finds Jack Fyfe, her husband, heart broken, and falls into his arms as a heavy rain puts out the fire.

"At First Sight" is written by George Middleton, author of "The House of a Thousand Candles," and "Big Timber" by Gardner Hunting, the adaptation being by Bertrand Sinclair. The latter play has a setting in the high Sierras.

The seventy-third edition of the Paramount-Bray Pictographs, the "Klever Komedy," "Oh, Pop!" and a Burton Holmes travelogue, "How California Harvests Wheat" complete the offering.

"Oh, Pop!" tells the story of the father of a family who is compelled to take care of his children while mother goes away, and has thrust upon him in addition the children of a neighbor. Vic Moore's efforts to fill his maternal duties, and at the same time do the household work are said to lead to extremely humorous situations.

Mutual Weekly Catches the First American Boys to Go to Front

Patriotic outbursts will certainly greet Mutual Weekly No. 130, with views of the first Americans to leave Paris for the front under the Stars and Stripes. Thanks to the activity of the Gaumont parent house in Paris, these historic pictures were secured. It is said to be a thrilling sight, these first brave Americans marching to the trenches under their beloved flag to help "make the world safe for democracy."

Two Directors May Handle Fairbanks Pictures

Artcraft is considering the use of two directors, one to cut and title while the other is getting a second production under way. This is hit upon as a means of increasing the releases of Douglas Fairbanks pictures.

As yet Fairbanks and John Emerson have not selected a second director, but have several in view.

Far Eastern Production

A production solely Australian, and which is heralded as being on a par with the best made American films, has been put out by Franklyn Barrett, and is titled "Australia's Peril."

The production was made entirely in the Antipodes, and the players are Australians. Barrett has the distinction of being the first Australian producer to have his work screened at the Theatre Royal, Sydney.

First Horsley Picture with Mary MacLaren Completed

The first picture of the Mary MacLaren Company at the David Horsley Studios, has just been completed under the direction of Tom Ricketts. This picture, which is an adaptation made by Frederick B. Bennett of Henry Warren's novel, "A Daughter of the Well-Dressed Poor," treats from a new viewpoint, the bitter struggles of an ambitious girl, who looks too well dressed to work, but is too poor to be idle.



Hazel Dawn and Bert Lytell to be Seen July 1 in "The Lone Wolf," Selznick Production

Subsidiary Selznick Co. on "Open Door" Policy

Film Advertising Service Offers Its Facilities in Purchasing and Other Matters to Any Companies Desirous of Using Them

ANOTHER phase of the open-door policy of the Selznick organizations developed this week, with the announcement that the Film Advertising Service, a Selznick subsidiary corporation, had decided to carry out the general principle established by the Enterprises as a whole, and offer its facilities in purchasing and other matters to any companies desirous of using them.

The Film Advertising Service was organized several months ago, with Myron Selznick as general manager, to take over the entire purchasing and supply department of the Lewis J. Selznick Enterprises. The aim was not merely to relieve the parent corporation of that most bothersome of all departments, but to take off its hands also the preparation of designs and material, the search for novelties, and all other related matters.

The growth of the company was materially aided by the fact that practically all theatres playing the Selznick-Pictures are of the grade which spend considerable sums in advertising, and need a large supply of material with each picture. This enabled the new concern to organize a staff of experts in every line.

The Film Advertising Service, among others, controls a patent securing a special kind of cut-out which enfolds in easel form. The patent idea is the manufacture of the cut-out in a flat form which enables the exhibitor using it to run it through the press for his own impress. Another novelty of the company's is a book-shaped, die-cut herald of a convenient size.

Much attention has also been devoted to lantern slides, cuts, mats, lobby displays and other exhibitors' aids.

"It is a curious thing," says Myron Selznick, speaking of the activities of his company, "that with the vast amount of money spent in the film business in the purchase of supplies, there has been no organization of buying. Of course the big firms are able to protect themselves, but independent producers are paying ridiculous prices for advertising material.

"I decided that the same open door which applies to Selznick booking and to distribution, could apply to our business, hence my decision:

"We are now in a position to take charge of all details of the preparation of material. For instance, an independent producer does not need to go to the expense of organizing a purchasing department. His output of pictures is limited and it would increase his 'overhead' out of all proportion. We take all this 'overhead' off his budget, and give him better prices than he could get for himself, on account of the volume of business we handle."

In addition to the supply service, the Film Advertising Service is also in a position to handle entire publicity campaigns, this branch of the work being under the direction of Randolph Bartlett, publicity manager for the Selznick Enterprises.

Day and Night Projection Here

With the purchase of entirely new equipment for his two Public Projection Rooms on the sixth and eighth floors in the Godfrey Building, No. 729 Seventh avenue, New York, Robert Binkoff announces day and night service beginning June 18. Each of the two commodious rooms now has two of the latest type Simplex projectors, and after exhaustive tests, it is felt by Binkoff, the projection is as perfect as mechanical ingenuity can make it.

Neal Burns in Parlor Comedy Skit in Two Reels

Neal Burns and Gertrude Selby are at work on "An Interrupted Vacation" at the David Horsley Studios, Los Angeles. It is described as two-reel featurette that "will set the pace for parlor comedies."

Burns was in musical comedy in the East, "Just Out of College,' "The Sporting Deacon" and "A Stubborn Cinderella" being in his list.

Spacious Quarters Necessary for Goldwyn Offices

Executive offices of the Goldwyn Pictures Corporation now occupy an entire wing of a building almost a city block in length—seventh floor, Forty-second street side, in the Rogers-Peet structure.

Samuel Goldfish, president and chairman of the Executive Board, has been in the new office since June 18.

Biggest Literary Men Contribute to Paramount

(*Continued from page 89*)

by Famous Players-Lasky as a special writer of photoplays. One of Miss Dix's contributions to the screen will be "The Ghost House," starring Jack Pickford and Louise Huff.

Charles Kenyon is the author of "Mexicali Mae," a story of the Mexican border, in which Fannie Ward will star. Miss Ward will also star in "The Sunset Trail," by Alice McIver and in "The Lure of Crooning Waters," by Marion Hill.

Wallace Reid is to star in "The Thing We Love," which was especially written for him by H. B. and M. G. Daniel. George Beban, the character actor, has completed "Lost in Transit," a unique conception, which presents him in an entirely new light. Vivian Martin is to star in "Little Miss Optimist" and in "The Dogie," which was written by Tom Forman, the popular Lasky juvenile and author of numerous successful photoplays. Miss Martin will also star in "Molly Shawn," a delightful Irish characterization.

George Middleton will be represented by an adaptation of "A Wife's Strategy," which will star Pauline Frederick in an unusually powerful role. Miss Frederick will also star in "The Show Down," which was written for her by Hector Turnbull, former head of the Famous Players-Lasky scenario department and author of a number of sensationally successful photoplays.

Madame Petrova will make an appearance in a story written by herself, "The Lotus Lady." "Exile" will be another Petrova picture, and her fifth Paramount has not yet been named.

Ann Pennington will make her second appearance during this season.

The four studios of the Famous Players-Lasky Corporation are all being utilized to their fullest capacity in preparing these productions for release. Many are in complete or near-complete form.



Little Mary M'Allister
Essanay's Child Star, Recruiting for Uncle Sam

Constance Talmadge as a Real American Girl

A typical American picture, for a typical American audience and with a typical American girl, was the mark aimed at by Charles Giblyn in his direction of "The Lesson" in which appears Constance Talmade, latest of the Selznick stars.

"The stage is supposed to 'hold a mirror up to nature,' meaning human nature; too often the screen has held a mirror up to nightmares," says Giblyn. "Half of the scenario writers appear to regard the orgy as the great central fact in human life. They are getting too far from the soil.

"So it is a return to first principles in which I am engaged in this first of Miss Talmadge's pictures for Mr. Selznick. 'The Lesson' will show the drama in the lives of the sort of people everyone knows. There have been several notable successes in the last few months that prove the demand for this kind of productions. It is a healthy reaction from the story of the vampire and the harrowing tale of the woman whose past is not permitted to remain her own secret."

Consider "The Cigarette Girl" an Out of the Ordinary Offering

In announcing "The Cigarette Girl" for release July 3, Pathe is confident it is presenting Gladys Hulette in a picture and role of more than ordinary merit.

Astra produced the subject, and William Parke directed. The film is described as containing strong dramatic moments and to have a human interest touch. Briefly it tells of a young girl who supports her mother by selling cigarettes in a fashionable restaurant. She is deluded by a cabaret performer, but later wins the love of a man whom she has saved from blackmailers, and who has hitherto been her husband in name only.

Warner Oland appears as the villain of the piece, and William A. Sullivan also has a prominent role.

General Film Adds Two Bright New Features

Program Will Be Enlarged with Four-Reel "Sunset Features," Dramas, and with One-Reel "Sparkle Comedies" Completes Big Program

FOUR-REEL subjects, each a drama, with well-known stars, are announced by General Film under the trade name of "Sunset Features."

With this addition to the house program, General Film is now able to assure exhibitors whole shows may be booked at one time. This has been desired for months, but the trade was not notified until a highly desirable list of longer features could be assured.

In the "Sunset Features," Ruth Roland, Margaret Landis, Ethel Ritchie, Vola Vale, Katherine Kirkham, Henry King, Neil Hardin, Philo McCullough and R. Henry Grey may be seen. Titles will be given later.

In the one-reel offerings of General Film the "Sparkle Comedies" will begin at once. This group name and the first titles will tell the story as the pictures already announced are "In My Nightie," "Fresh Air," "The Spy," "The Trunk Route," "The Water-Cure" and "The Night of Enchantment."

"A Corner in Smiths" is the Black Cat Comedy release. One Smith, wealthy, hates his name, and to make sure of obliterating it offers a $2,000 living to all bachelor Smiths, who agree not to marry. Needing kale, Eddie Jones poses as a bachelor Smith and binds himself to the bargain. Isobel Smith, daughter of the disgusted Smith with the riches, nearly defeats the whole plan by falling in love with Eddie. The situation is cleared when the bogus Smith confesses his real name.

In this "twenty-eight-minute feature," Hazel Day, who was "Honey" in "Skinner's Bubble," appears as the heroine.

Neva Gerber New Leading Lady in "Nature Study" Films

THE Lynn F. Reynolds Company of Bluebird photoplays undergoes a change in the important position of leading lady, Myrtle Gonzales having completed her part of the work in "The Show Down," a feature lately produced on the West Coast. In Alice Hegan Rice's Story, "Mr. Opp," planned as Mr. Reynolds' next production, Neva Gerber will be the leading lady, with Arthur Hoyt leading man and George Hernandez continuing as a featured member of the company.

Mr. Hernandez has been an important principal in all of the Reynolds Bluebirds and was star in "God's Crucible," a recent release. Fred Church and Jack Curtis have also appeared in the Reynolds productions from the time they began figuring among Bluebird releases. These players will be seen in "Mr. Opp," when that feature is released in September.

Bluebird's press department likes to refer to Lynn F. Reynolds as "the nature study" director for the reason that he has consistently held to one general style of presentations, all rugged and forceful in purpose and to an almost exclusive degree acted out-of-doors. "The Show Down" to be released August 13, will be Mr. Reynolds' eighth Bluebird, all of them pictured under the blue canopy amid various terrestial settings.

"The Greater Law," set for release July 16, required hardships and determination on the part of director and players, in completing its scenes. Mr. Reynolds took his company to Truckee, Cal., high among the Sierras, during the past Winter, and there amid snow knee-deep Charles J. Wilson, Jr.'s story, "The Code of the Klondyke," was pictured in counterfeits of bleak Alaskan mountain sides and fields of ice.

Commonwealth Star Has Earned Critics' Plaudits

Elsie Mackay, leading lady for Commonwealth Picture productions has closed a successful season on the legitimate stage with Sir Herbert Beerbohm Tree. She was the English actor's leading lady on his tour through the country.

Miss Mackay is rapidly becoming known as one of the foremost of the stage stars, and it is anticipated she will be a picture favorite. In a review, Dick Little, dramatic editor of the Chicago Herald, last winter had this to say of her:

"Miss Elsie Mackay is so lovely as Anne Boleyn, that when she makes her first appearance in the scene in Wolsey's palace everybody in the audience gasps with delight. (Mary Pickford has not been mentioned since Miss Elsie Mackay burst upon the delighted gaze of the audience last Monday evening, nor any movie queen for that matter.) An actress upon the legitimate stage is again a public idol. Managers raced wildly after her the day following her first appearance at the Illinois theatre, Chicago."

Five Refreshing Christie Comedies in July

July having five Mondays, offers as many Christie Comedies to detract from the discomforts of the heated term. For the week of July 2, "Almost a Scandal," featuring Betty Compson with Harry Ham, is the story of the mishaps that follow the wearing of a "strip-suit" to a ball by one of two rivals for Betty's hand.

"The Fourteenth Man" is the title of the comedy offering Margaret Gibson and featured by a spirited prizefight. "Down by the Sea" will sow the first of the Summer crop of beach-comedies, featuring Betty Compson and Harry Ham—and the Christie mermaids.

"Skirts," is the laconic but expressive title of the fun-reeler for week of July 23. This features Margaret Gibson, with Harry Ham, Ethel Lynne and James Harrison, who has to masquerade as a very charming young girl. "Won in a Cabaret," features Betty Compson, and has a large cafe set in which a band of hula-dancers disport themselves and which is characterized as a true delineation of its title.

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"COME THROUGH"—is George Bronson Howard's greatest thriller, done in 7 magic reels of the tensest kind of drama action you've ever witnessed on any screen.

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"COME THROUGH"—should be seen by every State Rights Buyer in the country and every Exhibitor. It's without doubt one of the greatest suspense dramas ever filmed, and will draw the big money, particularly on 2-3-or 4 day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEP'T of the—

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Communicate immediately with your nearest Universal Exchange and arrange for booking. Ask for a copy of the free advertising campaign book which will put this serial over for you in a big way. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



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"THE VOICE"

Many Exhibitors Have Made a Clean-Up by Heeding its Call

From Canada, south, and from Portland, Me., to Portland, Ore., Exhibitors have listened to the call of "The Voice on the Wire," the Universal's popular mystery serial founded on the novel of the same name, written by Eustace Hale Ball. And to every one that has listened to the call has come an unprecedented serial success for sixteen consecutive weeks. Ben Wilson and Neva Gerber have scored individually and the huge company made a collective hit. For these sufficient reasons this splendid production, directed by Stuart Paton, is being booked for repeat all over the country. It has every element a popular serial should have, thrills, mystery, suspense, swift action, a love story and each episode winds up with a punch.

LAUGHTER PAYS

Comedians' Antics Cashed in by Wise Showmen

Universal Comedies, including Nestors, L-KO'S, and Jokers, afford Exhibitors the opportunity of giving a "Comedy Night" that can be equalled from no other source. Nestors, with Eddie Lyons, Lee Moran and Edith Roberts, present parlor comedy that easily tops anything on the market. L-KO'S, with a huge bunch of dare-devil comedians and a host of pretty girls, offers stunt comedy of the hilarious kind. Jokers, with William Franey, Gale Henry, and their merry crew, give you the fresh, funny foolishness that makes folks happy. The combination is irresistible, and makes a box-office attraction that gets the crowds and the coin.



William Franey —Universal Comedies

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Like the hundred yard sprinter the editors of the Universal Animated Weekly are on



Allied Ambassadors at Princeton's 170th Commencement Day

their toes at every minute of the day's work. Nothing of general interest to the vast army of fans who want to see the world's greatest news events on the screen ever escapes them and the result is that "Animated-Night" in thousands of theaters gets the crowds even if that happens to be what was formerly the dullest day of the week. If any Exhibitor has a day when nothing seems to get the business, let him give the Animated a trial and he will learn of a sure cure for a very expensive ill.

A MASK OF MYSTERY

"The Purple Mask" Serial Mystifies Audiences and Magnetizes the Coin

From the underworld of Paris to the highest stratas of society runs the swift action of "The Purple Mask," in which the two most popular serial stars on earth, Grace Cunard and Francis Ford have made the big hit of their successful career. Mystery and suspense, huge sets, and strange locations, mark "The Purple Mask" as one of the most notable serials of the year. It has not only been getting the money for thousands, but hundreds of wise Exhibitors are taking advantage of its popularity by rebooking it and making a second clean-up. Write your nearest Universal Exchange about "The Purple Mask" today.

NOTHING QUITE SO POPULAR

Say Exhibitors Regarding Universal Current Events

Every Program Exhibitor knows that there is no more popular subject in moving pictures than the news weekly, and when the Universal released a new one under the highly informative title of "Current Events" its success was instantaneous. It is right up to the minute, released every week and supplies a want long felt by progressive Exhibitors. Each week sees an increase in the number of prints needed to supply the demand,



Latest Auto Gun—Universal Current Events

and this increase is due entirely to the freshness and up-to-date quality of the subjects included in each week's release of "Current Events." Shoot a trial order in to your nearest Universal Exchange for the current release, and you will place a standing order.

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Here's help to bolster up a weak feature or to strengthen your general program. Powerful dramas—startling melodramas—exceedingly funny comedies. Higher quality and greater quantity than you will find no matter how carefully you comb the open market. This is a strong statement, but it can be proven.

UNIVERSAL RELEASES

For the Week of July 16

GOLD SEAL—"SIX SHOOTER JUSTICE"— (Three Reel Western) Harry Carey.

NESTOR—"A DARK DEED"—(One Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"SURF SCANDAL"—(Two Reel Comedy)—Dan Russell and Gladys Varden.

UNIVERSAL ANIMATED WEEKLY—No. 81.

CLEO MADISON FEATURE—"THE WEB"—(Two Reel Underworld Drama)—Cleo Madison.

JOKER—"SOME NURSE"—(One Reel Comedy)—Gale Henry and Milton Sills.

VICTOR—"ONE BRIDE TOO MANY"—(Two Reel Comedy)—Matt Moore and Jane Gail.

UNIVERSAL SCREEN MAGAZINE—No. 28.

UNIVERSAL CURRENT EVENTS—No. 10.

JOKER—"HE HAD 'EM BUFFALOED"—(One Reel Comedy)—William Franey.

UNIVERSAL SERIAL—"THE GRAY GHOST"—(Episode No. 4—"The Fight")—Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.

POWERS—"BOX CAR BILL FALLS IN LUCK"—(Comedy Cartoon)—"In The Heart of India"—(Educational) Split Reel.

Just read over the list and let your pencil check any one you come to first—you are sure to pick a winner because there isn't a "flivver" in the lot. We have taken extra care to protect you and your good reputation for showing pictures that sparkle with life, love and human achievement.

Keeping Ahead of the Times

Just as the Universal Animated Weekly and the Universal Current Events cover the day's news in the manner of a great daily newspaper, so the Universal Screen Magazine gives to the movie fans throughout the country a great popular magazine in moving picture form. The range of subjects is



One Man Aeroplane Gun—Universal Screen Magazine

such as to please every patron, young and old, of both sexes. Something for the housewife; for the business man; for the tradesman; for the kids; for young people eager to see and learn (and be entertained at the same time); with many topics of general interest that make the Screen Magazine unique in its field. This is a one-reel feature that you can book with the positive assurance that it will "draw."

POPULAR PUPS PROVE PULLERS

Vincent Colby made a ten-strike with his funny pups long before they were presented in moving picture form as "Seven Cutey Pups" by the ever progressive Universal. Wherever post cards are sold Colby's pups have made friends and millions upon millions of these cards have been sold throughout the country. This one reel feature will prove as popular in your house, Mr. Exhibitor Reader, as they have in hundreds of others. While in reality this is a comic animated cartoon, the treatment of the drawing and the titles and in fact the entire story is so different from anything you have ever seen that you cannot judge "Seven Cutey Pups" by anything you have ever seen. Get a look at this at your nearest Universal Exchange and you will be sure to book it.

Send your selections to any Universal Exchange.

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CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Widely Known Official of American Standard Co. Resigns

An announcement that caused considerable surprise within Chicago film circles last week was to the effect that M. G. Watkins, for several years connected with the American Standard Motion Picture Corporation here, has resigned. He was at the time of his resignation secretary and general manager of the concern, and is widely known among film men in the central West.

He added nothing to the announcement as to what his future activities in the field might be but left immediately for Milwaukee.

Funkhouser in Wrong Again

Another defeat has been charged up against Major "Czar" Funkhouser, the chief of the local censor board. "New York," a Pathe production, after a year's fight with the major and his cohorts, has finally been granted a permit for a Chicago showing. It opened at the Star theatre here last week.

"S. O. S." Not Rothacker's

To dispel certain rumors that have gained credence, Watterson Rothacker, of the Rothacker Company, informs us by letter that the sex film, "S. O. S." put out by the Sunshine Company, was in no way sponsored by his firm. The Rothacker studios were merely rented to Sunshine for the filming of portions of the play.



Elsie Mackay

LEAKS IN THE LOOP

Samuel S. Hutchinson, president of the American Film Company, who maintains his home in Chicago, left last week for a trip East. He is being accompanied by his wife and the trip will be made by auto. They will visit New York City and go from there to the White Mountains for a short holiday.

"On Trial" is experiencing as much popularity in its film form at the Colonial as the stage play did in the Loop last summer.

E. H. Duffy, formerly assistant manager to R. C. Seery, head of the Triangle offices here, has gone over to Mutual, where he has been given berth of manager of the Mutual Exchange.

Triangle is making ready to take over the northwest corner of the fourth floor of the Maller's Building as an addition to their offices now situated on that floor.

The girl employes of the American Film Company's laboratories on the North Side have subscribed $1,000 to the Liberty Loan.

I. Van Ronkel, manager of the Bluebird Photoplays that are now being shown at the Playhouse, comes out with another new "soldier stunt" for that theatre. All citizens, liable under the draft law, who present their registration card and are accompanied by one paid admission are admitted free. In other words a registration "stiffticket" admits two for one fare.

Jesse J. Goldburg, who has been State-righting "God's Man" here has sold the Illinois rights to Sam Van Ronkel. We also hear that Jesse is passing the good word for the M. P. News.

John Fiske has left the Mutual offices where for the past two months he was connected with the publicity department.

Bob McKnight, formerly associated with Jones, Linick and Schaefer enterprises here, is the newly appointed publicity director for the American Film Company. Bob does all of his work from the Chicago office of the firm.

The Selig Company announces the completion of a new music score for "The Garden of Allah." It carries fourteen instrumental parts and is offered at a very reasonable price. It was written by the composer of the music for "The Birth of a Nation." Copies of the orchestration are now ready for distribution.

Moe Morris, traveling auditor for Fox, left last week for Bagdad on the Subway after four weeks of giving the books a looking over in the local Fox office. Izzy J. Schmertz, salesman for the Variety Films Company, is selling "The Price of Her Soul" through this section.

Minnie Spickerman, secretary to President Freuler of Mutual, is back in the office again after an enforced lay-off due to a broken arm.

Women Film Inspectors Strike—Demand Minimum Salary

An attempt to unionize the film inspectors in the Chicago exchanges has resulted in a partial strike of the three hundred and fifty girls employed in that capacity in the Loop district. The movement is being directed by Joseph P. Armstrong, president of the Motion Picture Operators' Union No. 110, who plans to organize them into an auxiliary to the Chicago local.

In all but three of the exchanges everyone or a good portion of the girls thus employed went out on a strike on Friday, June 15. While their principal demand is for recognition as a union, they are asking for a minimum salary of $12 per week. The three exchanges whose girls did not answer the strike call were Triangle, Mutual and Paramount, each employing more than a score at this class of labor. The World, Art Dramas and other exchanges were hard hit, all or most of their inspection forces joining the strikers.

During last week a number of the girls applied for reinstatement. The others remained out demanding recognition and backed by the operators' union. The plans for organizing all of the inspectors in the city is now going on and President Armstrong predicts that all will be unionized before long. The main reason for the attempt at unionizing the girls, according to Armstrong, is that the operators are accused of damaging film and asked to pay costs when not responsible.

Quietus Finally Put on the Guernsey Bill

The Guernsey bill, proposing State censorship for Illinois, is at last dead beyond resurrection. It came to an automatic demise in the early hours of Sunday morning, June 17, in the lower house at Springfield after an almost successful attempt to shove it through Senate following the first death blow it was supposed to have received more than a week before. It was already up before the Senate on Saturday, June 16, but was found to be suffering with numerous and illogical amendments. It was sent back to the lower house for concurrence, and there it lay untouched and met its end when that body adjourned sine die after an all night session.

Making Comedy Series

Rex Weber, well known as a director of comedies, is in charge of the making of a series of comedies for the Follies of the Week Company in Chicago. His first picture, already finished, has Ernest Truex, of the "Very Good Eddie" company, featured in a satire entitled "The Garden of Allie." The second is entitled "Hawaiidiot" and features Charles Grapewin. Both were made at the Rothacker studio.

AMONG THE EXCHANGES

Getting Together in British Columbia

Exchange managers meeting at Vancouver, B. C., have formed the Film Managers' Protective Association, to be a permanent organization. Officers are: President, C. R. Dippie (Mutual); vice-president, W. P. DeWees (Triangle); secretary and treasurer, E. R. Powser (Fox and Metro). The three, with two others to be named by them, will comprise the executive committee.

This move, in entire harmony with the ideas of the Winnipeg Association, points strongly to better conditions in the Vancouver field. Both exhibitors and exchange men in the territory had long felt the need of organization.

Representatives were present from Universal, Famous Players, Mutual, Metro-Fox, Triangle, Pathe, General and Regal.

Detroit Exchange Notes

Joseph Kaliski, formerly Fox exchange manager at Cincinnati, has been appointed manager at Detroit, to succeed C. G. Kingsley, who has been transferred to New England territory, making his headquarters at Boston.

A. I. Shapiro, new Goldwyn manager for Michigan, has opened a temporary office at 404 Peter Smith Building, Detroit. He says requests for bookings are pouring in from all parts of the State, showing how interested are exhibitors in the new Goldwyn productions.

Harry Trask, former Michigan road representative for Artcraft, is now booker at the K-E-S-E Exchange in Detroit.

D. Leo Dennison is in Detroit looking after the interests of the Selznick productions. He will shortly open a Detroit office for the exploitation and handling of all future Selznick Pictures.

J. D. Jameson, manager of the Wolverine Film Company, Detroit, has resigned.

Exchange Shifts Coming at St. John, N. B.

Metro is opening an exchange office in St. John, N. B., with Herman McArthur as manager. He is succeeded in the general office in that city by Mr. Braden, for some time his right-hand man.

Report has it that the Globe Film Company is to open an office there. The Triangle Films, through Mr. Fenton of Montreal, have applied for a license.

Walter H. Golding, manager of the Imperial theatre, where these films are to be used, will represent the film companies. It is not decided whether some one will be sent on to book the films throughout the territory.

Paramount office changes are impending at St. John, it is said.

Coast Exchange Men Report Boom in Business

Despite Hot Weather, Fox District Head Finds Good Conditions—Promotion of Harry Lustig of Metro and Triangle Appointment

HARRY LUSTIG, formerly manager of the Los Angeles Metro Exchanges, and for the past year manager of the Denver branch, has been promoted to the position of district manager, and is now supervising the mountain and West Coast territory, which includes the exchanges of Los Angeles, San Francisco, Seattle, Denver and Salt Lake. Mr. Lustig was manager of the Mutual at Denver for a number of years preceding his affiliation with the Metro. He has a very wide acquaintance among exhibitors, and is considered one of the most successful exchange managers of the western territory.

Manager E. H. Emmick of the Peerless Film Exchange, with offices at San Francisco and Los Angeles, is making a complete tour of the state by auto, visiting all the exhibitors possible. Mr. Emmick is now booking the late Selig release, "Beware of Strangers," and a number of other late subjects as well as four different brands of comedies.

E. B. Tilton, who has been managing the "Daughter of the Gods" Company through Arizona, has returned to Los Angeles, having shown the picture in the seventeen principal towns of the state. Mr. Tilton and company will go to San Francisco shortly and work out of that territory.

Field Carmichael, Fox Exchange manager, is home from a tour through Arizona and reports good business at all theatres regardless of the exceeding hot weather in that territory. The warmest spot he encountered was Needles, Cal., where the mercury climbed to 108 in the shade and showed every inclination of remaining.

West Coast branch managers of Fox Exchanges, Field Carmichael, of Los Angeles; William Citron, San Francisco; Albert Eden, Seattle; J. Roden, Salt Lake, and A. Burgan will meet at Denver and go East together to attend the Fox convention. In Chicago they will join the Central Western branch managers and go to New York in a special Lake Shore car.

Charles J. Marley has been selected as manager of the Los Angeles Triangle Exchange to succeed Mr. Parsons, who goes to the Goldwyn branch as manager. Marley was formerly secretary of the Los Angeles Film Exchangemen's Board of Trade, and has been identified with the industry for four years.

Marriages and Club Events in Philadelphia

In exchange circles in Philadelphia things are moving rapidly. A matrimonial epidemic rages in the Philadelphia Pathe office. In the three weeks James M. Pierce, assistant manager; L. L. Berman, of the sales department, and Benjamin Stolian, who had just been transferred from the Charlotte, N. C., branch, have succumbed.

The Motion Picture Salesmen Association of Philadelphia has already forty-five members. There are about fifty salesmen in the eligible class, so the boys are naturally much pleased. Through the courtesy of Local 307 of Philadelphia the meetings of the salesmen are held in the local headquarters.

L. H. Bell has been appointed publicity manager of the Philadelphia Famous Players' Exchange, succeeding A. S. Glenn, who was called to the colors as a boatswain's mate in the Naval Reserve Corps.

Consolidation in Denver

Milton Cohn, who has been manager of the Notable Feature Film office at Denver, Colo., is now in Salt Lake, Utah, to take charge of the Salt Lake office of that concern. T. H. Henry, who has been manager of the Art Crafts Picture Corporation in Denver, will succeed Mr. Cohn, and his former duties and those of Mr. Cohn in Denver in the future will be consolidated.

Paramount Cleveland Office

In the future, Paramount patrons, in Cleveland, will be able to do business directly with the Paramount people, instead of buying through the Pittsburgh office, which has been a source of great inconvenience to the exhibitor. Beginning July 1, E. T. Gerrish, until lately manager of the Pittsburgh branch, will open an elaborate suite of offices occupying the entire third floor of the Standard theatre building, Cleveland, where Paramount service will be strictly maintained.

G. W. Erdman, who sometime since resigned his position as manager of the Cleveland branch of the Universal Film Company, is now the special representative for the Fox Film Company, with offices in the Columbia building.

K-E-S-E Shift

Bert M. Moran has been made manager of K-E-S-E. Dallas branch, succeeding Charles H. Wuertz.

Earl Hall, formerly with the Mutual Film Exchange in Dallas, is now booking clerk at the K-E-S-E. branch.

Booking Executive Transferred

Monroe Isen, formerly in charge of the booking department at the Universal Mecca branch, New York, has been transferred to the Detroit branch where he will act in a similar capacity.

JUST FOR FUN

By LONGACRE

BILLY WEST claims he is paralleling the career of Lord Byron, who retired one night all obscure and "woke up in the morning to find himself famous." True enough and then there is the case of that other great English bard, Bacon, and his nefarious imitator by the name of William Shakespeare.

IT becomes our painful duty to chronicle the fact that Herbert Brenon paid $2,100 for the autographed program auctioned off at the recent Lambs' Gambol. Consequently the Lambs are about $1,500 ahead of themselves, the answer being that William Fox was the other bidder. Mr. Brenon seems to stand for "War at Any Price."

H. H. VAN LOAN has reissued his great lyrical masterpiece, "It's Great to be Right," and by appending below "Compliments of Shepherd and Van Loan——" with business and address, evidently expects to secure additional clients. But latest reports have it that 97 per cent. of his employers cancelled all contracts on receipt of same.

ARTHUR LESLIE over in the Universal publicity office has already made himself felt as witness the following excerpts from the press sheet on "The Gray Ghost." For instance, this:

"Of *The* Universal Serial, That Snaps And Sparkles With Stir and Color, A Rising Crescendo Of Crashing Power, Supreme In Its Appeal To Human Imaginations, Emerging In Splendid Isolation From The Murk Of Contemporary Screen Mediocrity."

And this: "The Gray Ghost Issues Death Edict—The scarlet thread of murder runs through the colorless skein of life."

And yet this: "Study this face. It is The 'Gray Ghost.' Intellect is discernible in every lineament, but can you discover the Nero-pitilessness, the Machiavellian-like evil genius that lurks beneath? It upsets Lombroso's theory that the features are signs of a man's propensities and sentiments. He is a veritable Olympian Jove of the Parnassus of Crime, etc,"

VITAGRAPH has much to say regarding Harry Morey's jade collection. He will have nothing but jades. "He has not a diamond to his name," reads a line. We were going to give out the secret that we, in this respect, are in Mr. Morey's class, but as long as he thinks he has the field all to himself, we won't go so far as to spoil his illusion.

THE following announcement has been received in this office, various styles of type being used instead of punctuation:

"Special Announcement; Cohn Film Co's New Release, entitled, "It's a Boy," Come and See at the Cohn Theatre, 600 West 178th street, New York City. Produced by Mrs. Jack Cohn: Directed by Mr. Jack Cohn."

The announcement fails to include that all incidental music is furnished by the Junior Cohn person, but Jack says that this should have been mentioned in larger type than any of the rest of it.

May he be as Universally Animated as his father, is our wish.

DEAR, dear, how distressing the situation is. Just after Artcraft has settled the mystery of its anonymously submitted scenario along comes World Film with the news that Norman MacDonald mailed in a 'script forgetting to include his address. So, Norman, if you want to receive William A. Brady's check, just let him know your whereabouts.

WE are glad that Vitagraph does not intend to discontinue press showings even though the press department sent out three pages on the subject.

BASEBALL EXTRA ! !

SALT LAKE, Utah, film exchange men and theater managers have hit upon a unique scheme of advertising and have organized two baseball clubs and hold contests every week.

To secure the full benefit of the advertising the film men's line-up appears something like this:

Photoplay Drum, pitcher; Brady-Made Stout, catcher; Kleine Moran, second base; Vitagraph Wagner, shortstop; Paramount Marcus, center field; Fox Rodin, right field, and Blue Bird Moran, left field. Substitutes, Forum Hepburn, Metro Bories and Triangle Scott.

On Friday June 15, the theater managers and the exchange men played a nine inning game for the benefit of the Red Cross Fund. All the theaters in Salt Lake closed their doors during matinee hours and the orchestras furnished pieces which made up a fifty-piece band. Vaudeville theaters contributed acts. The affair was a huge success and put the theaters in solid with the public.

THE box-office girl at the Broadway theatre reports that 72.68 per cent of those inquiring for tickets last week came up smiling, saying, "Come through with a couple, etc."

CAUSE FOR GREAT AGITATION

Scene: Lobby of the Claridge.

Time: Tuesday, June 19, at 12.30.

Syd Chaplin (to another film man): Yes, Charlie can make that many pictures easily.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., July 7, 1917**

EDITORIAL

Isn't it about time, to coin an opening phrase, that the powers who wield the typewriters behind the screen, i. e., the senario writers, stopped picking on poor old New York? If one must go by pictures, there are no good people at all in our great, to say nothing of our beautiful, city. Only last week we saw another picture that insisted the streets of Manhattan, Brooklyn and the Bronx were paved with "blasted ambitions." And one often gets the impression from the screen that there are a few thousand broken hearts strewn around Broadway, and as for "unfulfilled hopes," if we took the scenario writers' word for it, we wouldn't be able to walk around without a guide owing to the enormous amount that clutter up the principal thoroughfares of the town. Now, as a matter of fact, New York is by no means paved with any of the aforementioned bits of gloom. In most places it is paved with wood, because the subway is in construction, and it has to be. But, be that as it may, there are a few people who have made good in the terr-r-ruble city, a few more in fact than the number who have made bad. So why doesn't some author procure an optimistic frame of mind for once and dash off a story that keeps the streets of New York clean from the gutter-sob stuff?

LOCAL NEWS

—Walt Hill, Ed Mullen and Ben Grimm have worn long faces ever since Bill Sunday left N. Y.

—Jules Timer has a straw hat of conventional weaves and (merger note) is seen about town with Kenneth Hodkinson, the w. k. son of his father.

—Gus Mohme bought lunch for Lynde Denig and ye ed. one midday last wk., unconditionally. Thanks, Gus, is our sentiment.

—Due to the consistent heralding of its coming given it by this department, Summer, the w. k. season, is in full sway nowadays.

—The w. k. congenial team, George Gould and George Shorey are away on vacations, or at least they will be on date of publication.

—D. Fairbanks, a comedian of unusual promise, is at the Rialto theatre this wk. in a picture which rumor sayeth is of a western character, its name being "Rampant and Sheep Skinny," or words to similar effect.

—Ray Murray of the m. or l. w. k. Exhibitors' Herald writes often, he evidently having tired of Chicago, the w. k. windy city. Come back to the Avaricious Alley soon, Ray, is our sentiment.

—Joe Reddy was taken in hand by a female registrar when he went to enroll in the w. k. state census. When Joe answered "No" to the marriage question, he had to duck and run, for the lady was after him, at least so all reports have it.

—Joe Kelley was to Washington last week on bus.

—Geo. Terlwilliger has been working for the W. K. U. S. Gov. of late.

—Ed. Mullen has severed connections with Universal.

—Lanning Masters has severed connections with Vitagraph.

—J. Burrell has severed connections with Triangle.

—Phil Lonergan has severed connections with Thanhouser.

—B. P. Fineman has severed connections with all of his employers.

—News are rather severed this week.

NEWSY REPORTS FROM ALL SECTIONS

Airdomes Prove Failures in Three Middle West States

With a feeble exception here and there, no airdomes are operating in Iowa, Nebraska or South Dakota this season. A constant dwindling in the number of airdomes because of the uncertainty of outdoor shows, coupled with unfavorable weather are the causes. Airdome business in these three states never did amount to much.

Two years ago this Summer a number did open in the territory. Many of them were new. But that season was a disastrous one for outdoor exhibitors. The constant rains and cool weather prevented regular shows and after a few attempts most of the places closed. Last season the weather was ideal, but few airdomes opened. This year not one is known to be operating in the Omaha territory.

Censor Indorses Nude but Not Suggestive

Mrs. Maude Murray Miller, member of the Ohio Board of Censorship, indorses the nude in movie art. Mrs. Miller gave approval to "Purity." On the subject of the nude in motion pictures Mrs. Miller at Cincinnati expresses this view:

"If nude figures are dragged into any film in a way that overburdens the plot, or in a way we feel has been done for suggestiveness, we invariably turn down the picture or order the parts eliminated. However, there is no more vulgarity in the art of motion pictures than there is in sculpture or painting."

Urge Sunday Exhibition

In a resolution passed by Motion Picture Machine Operators' Union, Local No. 259, Sunday motion pictures for Chattanooga, Tenn., as a wholesome means of amusement for thousands of soldiers, are recommended. The khaki clad men come here from Fort Oglethorpe for the week end. The union has agreed to stand sponsor for the quality of films shown, should their request be granted.

IN AND OUT OF TOWN

H. B. Varner arrived in town last week on business connected with the coming convention and election.

Joe Lee was in Baltimore last week superintending the opening of the Metro Picture, "Beware of Strangers."

W. L. Busby, manager of the Empire-Hippodrome, Quincy, Ill., was in New York, the week past seeking attractions for his house.



M. F. Tobias
President Superlative Pictures Corp.

Minimum Wage for Theatre Employees Fixed in Australia

The new Theatrical Employees Award, which in short is a decision by the Arbitration Court at Melbourne, Australia, fixing a minimum wage to employees, has created a big stir among the motion picture house owners in the Antipodes.

Among the minimum wage awards is a figure of three pounds, or approximately fifteen dollars, to ticket sellers, and one pound fifteen shillings to female ushers. Other wages are in proportion.

Many firms contemplate reducing their staff; in fact, one firm has dismissed every employee with the exception of the master. So far the consensus of opinion is that the award, rather than proving a benefit to the employee, has struck him a disastrous blow.

Only Picture Magazine in Antipodes Starts Up

The Australian Photoplay Magazine, organized some time last year, and which was discontinued owing to the lack of securing suitable paper, has been reorganized, and the first issue published under the editorial guidance of John M. Giles, at Banking House, Sydney, Australia.

New Firm in Toronto to Make Industrials

A new film concern has been incorporated in Toronto, with a capital of $75,000, under the title of Atlas Films of Canada.

It will devote attention to industrial films and the making of comedies, the first of which has been completed. It is a two-reel subject.

Theatre Building Boom Reported in Washington

Ground has been broken for three of the big down-town picture houses that promise fall openings. Each is controlled by a prominent film man. They are Moore's New Strand, Crandall's Metropolitan, and Loew's Palace. Crandall's Knickerbocker house, located in the diplomatic residential section of the city, is under roof, and stands as the most imposing amusement structure of the Capital City, owing to the fact that it occupies a commanding corner of several intersecting streets.

Tom Moore will shortly break ground for another theatre to be located on F street. As soon as Loew's Palace is completed it will house the screen productions now occupying the Columbia, while that structure undergoes improvements and enlargements. When the Columbia is completed it will again assume pictures, while the Palace will become the home of high class vaudeville, under the Loew circuit. Motion picture theatre building is having a boom in Washington.

M. P. Editor to Manage String of Publications

C. L. Oliver, long the motion picture editor of the Omaha Bee, Omaha, Neb., recently accepted a position as manager of a string of publications in Colorado. Exhibitors and exchange men of Omaha, members of the Nebraska Reel Fellows' Club, gave him a farewell dinner at the Empress Garden, Thursday evening, June 14.

Oliver was always a consistent booster of the film business, and is given credit for getting every daily paper in Omaha to start a motion picture section.

Higher Prices in Halifax Are of Benefit

Business in Halifax keeps good as usual. The raise in prices does not seem to affect exhibitors, other than to prove of benefit.

In some cases the theatres have noticed a tendency for the matinees to increase and the evening shows to drop off in attendance, owing to the fact that the extra price of admission is not charged in the afternoon.

Cut Price Performances in Australia Draw

By the institution of what are designated as "Paramount Picture Pops" concerts the Sydney, Australia, Town Hall is filling its 3,000 seats nightly.

Admission prices are reduced every Saturday nights, while at the same time a full performance, consisting of two Paramount features and a number of renditions by a full orchestra is given.

THE EASTERN STUDIOS

AFTER four weeks spent in a sanitarium in Connecticut, Anita Stewart, the Vitagraph star, has returned to her summer home at Bay Shore, L. I., but is still unable to resume her work at the studio. Her physicians have ordered that she rest indefinitely.

Miss Stewart, who had worked incessantly for almost a year, suffered a breakdown after the close of the Actors' Fund Fair at Grand Central Palace, and was ordered by her physician to take a long rest. She had been doing double duty during the tenure of the fair, working by daylight in "The Message of the Mouse," a George Randolph Chester Picture scheduled for release early in July, and at night giving her time to her booth at the fair.

WITH Pilot LeGrand, of the Staten Island Aviation School, Hazel Dawn and Bert Lydell, featured principals in Brenon's latest Selznick Picture, "The Lone Wolf," essayed an air trip for the "punch" scene of the picture last week.

Bert Hunt, photographer, is said to have caught some remarkable pictures, he having ascended in another machine and photographed the star players, while both aeroplanes were speeding over Staten Island at fifty miles an hour. Several hours were required for the completion of the scenes.

MANY details of the coming Apollo-Art Drama, "When You and I Were Young," were suggested to the author, Frederick Rath, by the magazine artist Clarence Underwood.

Several years ago, when Mr. Rath was writing a vaudeville sketch in which a magazine artist figured as one of the leading characters, Mr. Underwood was kind enough to allow him to go through his studio and gain some intimate glimpses of the magazine artist's profession, and these are used in many scenes of the picture.

Alma Hanlon is starred in this production which will be released on Art Dramas Program following the Van Dyke production, "Miss Deception."

LEON BARY, hero of the Pathe serial, "Mystery of the Double Cross," was married on May 28, his bride being Mlle. Marie F. Crousaz, of Paris. Their romance began at the time when Mr. Bary was playing as Mme. Bernhardt's leading man.

Mr. Bary saw active service in the first year of the war, was wounded and nursed back to health by Mlle. Crousaz. On recovery he was honorably discharged and entered picture work. The couple are now settled in their new home at Grantwood, N. J.

PATSY DE FOREST, the little Vitagraph star, who was forced to quit work a few weeks ago on account of an eye affliction, returned to the studio in Brooklyn the latter part of last week and has re-



Henry Gsell
Leading Man with Pearl White in Pathe's New Serial, "The Fatal Ring"

sumed her part in "A Meddler with Destiny," a forthcoming Vitagraph release in which Earle Williams and Corinne Griffith are to be featured.

At the time she was stricken, Miss De Forest was working in two pictures, the Williams-Griffith feature and "Richard the Brazen," an Alice Joyce-Harry Morey feature. Owing to the proximity of the release date on the latter, it was necessary to find another young woman for Miss De Forest's part and Agnes Eyre was chosen. The change caused a retake on several scenes in which Miss De Forest had appeared.

THE Carlyle Blackwell-June Elvidge picture play, "The Waster," will go to the public the first week in August as "Youth." The hero of this World-Picture Brady-Made is a rah-rah boy who tries to sop up all the champagne in New York, and is sent away by his father to work on a dam in Tennessee. Here he falls in love with a girl doctor, perceives the error of his ways and bids a long farewell to the red-eyed monster alcohol.

WORK on "Miss Deception," the Van Dyke-Art Drama, written by Joseph Franklin Poland, in which Jean Sothern is starred, is rapidly taking shape at the studio in Nineteenth street, under the direction of Eugene Nowland. It is due for release following "The Peddler."

FREDERIC RATH, who wrote the story and scenario for "When You and I Were Young," the coming Apollo-Art Drama, is now engaged in writing the continuity for the recently purchased story by Charles E. Dazey, author of "Manhattan Madness." Alma Hanlon is to be starred in this, which has for a working title, "Behind the Mask."

MAXINE ELLIOTT, Goldwyn star, was recently responsible not only for swelling the Liberty Loan total, but also for winning a fat wager for Raymond Hitchcock.

The lank comedian made a bet at the Lambs Club that he could sell $50,000 worth of Liberty Bonds at a single performance of "Hitchy-Koo" to the audience. On the specified night Hitchcock made his appeal to the audience, and Miss Elliott from a stage box was first subscriber with an offer of $40,000. Needless to say the remaining $10,000 was quickly collected—and then Raymond collected.

MEMBERS of the Prizmacolor Company are talking of the work done by Master Carl Rich, the six year old "heavy" in a picture just completed in which he played a leading part.

In the taking of scenes for the new process of natural color pictures, the actions of the players are gone through at a speed about twice as slow as before the regulation cameras. Master Rich was called on to express emotions from childish glee to babyish despair, a difficult piece of acting. The results are said to bear out the feelings of his directors that his understandings of situations is remarkable.

WUXTRY! AUTHOR WELCOMES CUTS IN FILM

HE has been found. An author who didn't care—who calmly saw his filmed effort sliced into and said:

"Good boy! Go to it!"

Lloyd Lonergan is his name and the Thanhouser studio his habitat. His adaptation of Wilkie Collins' "Woman in White" was the filmed effort in mention. Lonergan wrote it for eight reels. This week the first print was projected at the studio.

Then did happen that Author Lonergan broke all precedents.

"I like it," he told Edwin Thanhouser, "but I'd like it better in just a reel or two less. So chop and fear no one. A good eight-reeler, no doubt, but a perfect six-reeler—so I will turn my back, and you may hew away. Strange for an author to talk so, I know—but then it is a day of evolution and revolution."

The picture, which stars Florence La Badie, is released as a Pathe Gold Rooster Play on July 1.

ALL four Art Dramas studios are working night and day at present, making features for summer releases. Several of the companies are engaged on two features, under different directors, as they are desirous of being well ahead of program requirements.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

PLANS announced in New York with respect to the Triangle producing organization on the West Coast, became effective last week with respect to the New York Motion Picture Corporation's studio of the Triangle at Culver City, formerly managed by Thomas H. Ince. E. G. Patterson took charge on Wednesday, and it was officially announced on the bulletin board at the studio on that day.

With but one or two exceptions, every member of the producing force continued under the new management. At the time the change was made all directors were working with producing units, and production continued without a moment's loss. But a very brief statement could be secured from the new business manager, Mr. Patterson. He advised that production would continue without change so far as he knew, at least for the present. Later Mr. Patterson stated it is the intention to add one or two more directors, and thus increase the output at this studio.

J. B. Woodside, who has served as western manager for the Triangle publicity department has taken charge of the publicity office at the studio. Woodside is a former Los Angeles newspaper man who has been affiliated with the Triangle publicity department for the past year.

C. GARDNER SULLIVAN and the staff of writers who have served under Mr. Ince, it was stated by Mr. Patterson, are to continue. He does not anticipate any change in the technical or photographic departments, and advised that all players who are contracted with the New York Motion will continue. In this connection it was stated the contract of Marjory Wilson has been extended to a three-year period, and during the last two years of the contract she is to be starred alone in subjects.

The producing companies now at work include Reginald Barker, directing Louise Glaum in a dance hall story; Walter Edwards has William Desmond, Alma Rueben and Robert McKim working at the Inceville plant; Charles Miller is directing Bessie Love in a modern story of Ireland, which deals with the tax and landlord situation there; Victor Schertzinger is filming a Charles Ray subject in which Sylvia Bremer plays the opposite role; Roy Neill has Enid Bennett and Melbourne McDowell as leads: Lambert Hillyer is making the second Olive Thomas release with Charles Gunn as leading man, and Irvin Willatt is making a Triangle kiddie subject, starring Thelma Salter and George Stone. Raymond B. West is shortly to take up the making of a film with Dorothy Dalton as star.

During the coming week productions will be started at the former Fine Arts Studio where one company will go to work. Jack Conway, who has been directing Ella Hall in Bluebirds for the Universal, has been engaged as director, and Belle Bennett will play the featured lead in "Because of the Woman." George Webb, who will appear as heavy, is the only other player engaged up to this time.

THE last scenes taken for Harold Lockwood's coming release, "Under Handicap," were made aboard trains of the Signal Film Corporation at the Signal yards. Many were interiors, and the players report the experience during the past few hot days as being the most unpleasant of their picture careers. On another day the company worked at the top of Mt. Wilson, where thrilling scenes showing the supposed death of William Clifford by a fall from the cliff were taken. Supporting Harold Lockwood in this picture are Anna Little, William Clifford, Lester Cuneo, and others.

LOIS WEBER and company are now at work filming the exteriors for the first Lois Weber Production which will be titled "The Whim." The story is a comedy drama adapted by Miss Weber from a short story of the same title which appeared in a national magazine. Mildred Harris, who was featured in a number of Fine Arts subjects, and later played at the Ince Culver City studio is playing the feminine lead in this, and opposite her is Kenneth Harlan, who was leading man for Gertrude Hoffman, and has been in films released under the Fine Art and Ince Kay-Bee brand. Alfred Allen, who appeared as Hell Morgan in "Hell Morgan's Girl"; Gertrude Aster, late leading woman of Universal films; Ethel Weber, a sister of the directoress, and Adele Farrington, who in private life is Mrs. Hobart, play the principal parts in the subject. Teresa Young is ingenue who is to make her screen debut in this subject. Miss Weber first saw Miss Young at a local cafe where she was a cabaret singer. Noting the dramatic ability of the young lady and her grace as a dancer, Miss Weber induced her to visit the studio where a number of tests were made. The result of these was so satisfactory that Miss Young was engaged for a permanent position.

WORK on the construction of the Lois Weber Studio is progressing very rapidly, and the first interior scene will be made on the stage within the next few days. The grounds which are ideal for a producing plant consist of almost three acres with beautiful English hedges and drives. The stage foundation is now laid and a week will see the entire structure completed. This will be vibrationless, having 12 x 14 beams of concrete pillars to support it. The stage will contain a pit 20 x 12 feet and twelve feet deep with devices for heating and cooling the water. The diffusing system will permit a scene twenty-four feet high and because of the long span, aeroplane cable will be used to support the diffusing cloth. The woodworking factories will be located away from the stage with a sound break consisting of a pine grove between.

A part of the equipment here is a sixty foot frame which will extend sixteen feet below the ground level, making possible the finishing of exceptionally large settings. The laboratory, which will be under the supervision of Orrin Denny, is now being built. Plans provide for labor saving devices throughout and Bell and Howell equipment. Dressing rooms with attractive court dividing the men and women, are now being built. A private office for Lois Weber of Japanese architecture is to be constructed. The offices of the company are located in the old residence on the property and are ideally situated.

Everything about the studio is being built along the line of Miss Weber's plans, and provide comfort and convenience for every one. Every department will be so situated as to not interfere in any respect with another.

THE Franklins will shortly complete the editing of their Fox kiddie picture, titled "Treasure Island," and with this finished they will take up the filming of "Alladin's Lamp" and another oriental tale. Scripts for both new productions are being prepared now by Bernard McConville.

The Dustin Farnum Picture known at the Fox Studio under the working title of "The Spy," will be finished within a few days, and the Otis Turner Company is nearing the completion of the coming Gladys Brockwell subject. In the latter Jewel Carmen, Bertram Grassby, Charles Clary, Joseph Swickard and Willard Louis are the principals of the cast. Upon the completion of this story, Miss Carmen will leave for New York where she will play opposite William Farnum under the direction of Frank Lloyd. Miss Carmen was formerly leading woman for Mr. Farnum.

Big Mexican street scenes have been built for the George Walsh Picture, at present known as "The Adventurer," which is being made by Director Paul Powell. A large plot of ground in the vicinity of Silver Lake was secured for this setting, and consists of a score of adobe houses.

THE Charles Parrott and Hank Mann Foxfilm Comedy Companies are both starting new subjects, and the Tom Mix Western Comedy Company has finished "The Tenderfoot's Tale," and are now working on a seashore story.

Hobart Bosworth has been loaned by the Lasky Company to the Fox organization for appearance in one subject now being made by Director R. A. Walsh. In this Miriam Cooper is being starred.

A. B. Bernd, who for the past six or eight months has been in charge of publicity at the Fox Studios, has been recalled to the New York department, and will leave for the East within the next ten days, accompanying the West Coast exchange managers to the annual Fox convention. A.



A Trio of Tense Scenes from "Babbling Tongues," Ivan Production. Grace Valentine and James Morrison, Who Have the Outstanding Roles, Are Shown in Center

L. Selig, who was sent to the coast to look after personal publicity for the Theda Bara productions, will probably give a portion of his time to the general studio publicity.

A nursery and greenhouse have been added to the Fox Studio department in the last few weeks. This will furnish all trees and flowers necessary for sets, and will be under the care of expert gardeners and landscape artists.

SUNSHINE Comedies, under the general direction of Henry Lehrman, has three organizations at work, and the fourth will be started within a few days. Three Sunshine Comedies have now been completed, and at the producing plant the claim is made that they are far superior to the first Lehrman Fox release, "The House of Terrible Scandals."

Material increase in the producing staff has been made by Mr. Lehrman. Recently a scenario department was organized, and this is composed of George Chapman, late of Keystone; Fred Bennett, who has free lanced on the coast for the past six months; Vincent Bryan, until recently with Chaplin, and Robert Eddy, formerly associated with Tom Mix.

Many new faces are also seen at the Sunshine Studio. Henry Lehrman is again playing before the camera, and recent additions to his staff include Stanley Blystone, until recently with the L-Ko; W. E. Lawrence and Max Davison, late of Fine Arts; Hugh Fay from Keystone; Matty Conant, who came to the coast with Max Linder; Mildred Lee from Nymp; Winifred Westover from Fine Arts; Dot Farley, who played in the first Lehrman release, the scandal picture, and has been popular on the screen for the past five years; Kathrine Griffith and her daughter Gertrude, and a large number of others.

Dr. Lloyd R. Mace, who has been attending physician for the Universal for the past three years, has been engaged by Mr. Lehrman, and is opening a receiving hospital to care for the Sunshine players who are taken ill or injured at the studio.

AS a fitting farewell to President Carl Laemmle, a goodfellowship dance was given at Universal City ten days ago, which was attended by several thousand people representing all studios on the coast, film exchanges, and many of the business houses of Los Angeles and Hollywood. The dance was given on the north stage, which is 125 x 400 feet. This was gayly decorated with flags, patriotic lighting system, and the music was furnished by a Universal City orchestra of twelve pieces. The grand march was led by Mr. and Mrs. Laemmle, Franklyn Farnum and Dorothy Phillips. It was one of the most pleasant events of the kind given by any one of the film colony.

A number of child stories have been purchased by the Universal from Judge Willis Brown, an authority on matters pertaining to children and their education, who has made a life study of the uplift of children, and was instrumental in inducing the state of Utah to inaugurate juvenile courts. The first of these stories, which are now in preparation by Judge Brown and Colonel J. E. Brady, manager of the Universal manuscript department, is titled "Nancy's Baby," and will be a five-reel subject with Violet MacMillian as star.

UNIVERSAL CITY has a new director in the person of Jack Wells, former assistant of William Worthington. Mr. Wells will make a number of additional releases to the series, "The Perils of the Secret Service," and the players who were featured in previous releases, Mignon Anderson and Kingsley Benedict, will take the principal parts.

The Universal railroad company is at work on "The Dynamite Special," with Helen Gibson and M. K. Wilson as leads. This story, like ones previously made by this organization, consists of two reels. The scenario is by Schelly Sutton.

Another two-reel picture put in production is "The Woman with the Parakeets," which has Claire McDowell, Violet Schramm and George Pearce as leads.

The Lyons and Moran Comedy now in production by Roy Clements is titled "The Bright Lights." Allen Curtis is directing the making of "Sarah of the Circus," which was written by Tom Gibson. Gale Henry and Milton Sims are the principals.

Beatrice Van has been engaged by the Universal to play opposite Max Asher in a one-reel comedy directed by Craig Hutchinson.

Four secluded cameras caught scenes in the busy downtown district of Los Angeles this week, showing a street blockade caused by a big truck. The truck was deliberately stalled by Director Stuart Paton for scenes in "The Gray Ghost" serial, and the director was fined the maximum amount at the city police court.

"The Quest of Virginia" serial company is now on the fourth episode, having made two reels per week since work was begun.

William Worthington has secured release from his contract with the Universal to accept a position as director of comedy dramas at the William Fox Studio. Mr. Worthington has been with the Universal for almost four years, that being his first and only engagement since leaving the operatic stage where his last engagement was in "Everywoman."

THE prizes for the annual bathing girls parade, participated in by Los Angeles and beach girls, were in most instances won by motion picture actresses. The first prizes were awarded Mary Thurman, of Keystone, who wore a light blue one-piece suit, Priscilla Dean, in black and white, from Universal; and Jessie Hallett of the New York studio in a Red Cross nurse's costume. Second prizes were awarded Sylvia Bremer and Thelma Salter, Ince; Margaret Gibson, Christie; Juanita Hansen and Marie Prevost, of Keystone.

G. C. DRISCOLL has departed for the East after spending two weeks in Los Angeles making necessary arrangements for production of the Mena Film Company of New Jersey. While here Mr. Driscoll negotiated the purchase of the re-

cently constructed studio, located on a four acre plot near the corner of Fountain and Berendo street in Hollywood. It is the intention of the company to produce biblical, historical and educational subjects of various lengths. A regular release of one-reel will be made which will be suitable for use by ministers in connection with their sermons. Mr. Driscoll is president of the Pyramid Company of Dayton, Ohio, which has been making commercial cartoon subjects for advertising purposes. Associated with him in the new organization is E. W. Keuhn, of Toledo. Mr. Driscoll will return to the coast within the next three weeks accompanied by a portion of the staff who work with him in the making of pictures.

JULIAN ELTINGE is shortly to arrive in Hollywood for his first Lasky production, but no announcement has been made as to who will direct the impersonator of the feminine.

A recent arrival from the East is Frances Marion, who prepared the screen version of "Rebecca of Sunnybrook Farm," now being produced by Marshall Neilan, and starring Mary Pickford. Miss Marion is to remain on the coast for several months, and will be affiliated with the Lasky-Artcraft Studio scenario department.

Japanese and slum characters invaded the Lasky Studio this week, the former to work with Sessue Hayakawa in a picture being made by Wm. C. de Mille, and the latter to appear in scenes for the coming Fannie Ward subject which George Melford is directing. Hayakawa found it necessary to act as interpreter for the director, and the atmosphere of the studio was demoralized by the gangsters who started a series of crap games that for a time bid fair to stop all activities at the plant.

THE Helen Holmes-McGowan Signal Company is at work on a new railroad serial, the title of which will not be definitely decided upon for several weeks. The new subject will have for its players practically the same people who appeared in the "Railroad Raiders" finished last week. The new story will be of the nature of a mystery, dealing with a war time subject and international intrigue in which government secrets and inventions are stolen. The company has been taking a few days vacation awaiting the completion of sets and the necessary props for the new story.

The last scene to be made for "The Railroad Raiders," was one that required a horse, buggy and the driver to fall off a fifty foot cliff. The scene was staged without accident, and F. L. Hemphill successfully performed the hazardous fete. The buggy lost its top, but the driver and horse escaped without injury.

As a fitting way to celebrate the completion of the serial, members of the Helen Holmes Company and studio staff, together with their friends, enjoyed a barbecue given at Eagle Rock Park. Bill Behrens, technical director, served as chef, and presented each one present with tender juicy steaks, the cooking of which would arouse the envy of a French chef. These, together with other barbecue "delicacies" made up a feast for the sixty odd present. A pavillion adjoining was secured, and dancing continued until a late hour.

JACK PICKFORD, Louise Huff and Vivian Martin are working at the Morosco Studio, the former two under the direction of William D. Taylor, and the latter is being directed by Frank Reicher.

The Pickford-Artcraft Company has gone to a small village near San Francisco, which has an atmosphere created by the many quaint buildings of the town. Here many of the exteriors for "Rebecca of Sunnybrook Farm" are being filmed.

Douglas Fairbanks and company are home from spending a few days at Yosemite Valley, where Alpine scenes were taken for the coming subject which is known at the studio as "The Optimist."

Announcement was made on June 1 at the Lasky Studio that all employes receiving less than twenty-five dollars weekly were to have an increase in salary to meet the requirements of the high cost of living. If prices continue to soar, it is announced by the studio management, another increase will be given at the end of six months. The increase of payment of June 1, amounts to approximately $6,000.

THE Kalem Producing staff will be reduced to one company with the completion of the fifteenth and final episode of the "Stingaree" serial, now being made by Paul C. Hurst as director. This episode has a big cast which includes Marin Sais, Edith Sterling, Ed. Hearn, Frank Jonasson, R. E. Bradbury, Edward Clisbee, Barney Furey, Hart Hoxie and others. Many of the scenes for this episode take place on board ship, while others represent the Australian bush country. One of the thrills injected is a daring ride made by Hart Hoxie on horseback through a plateglass window. The climax of the series is a pardon being granted to Stingaree, the bush ranger, which makes possible his return to England. True Boardman takes the name role, and Director Hurst plays the heavy part.

Phil Lang came forward this week as a scenario writer having completed a story now being produced by the Ham Comedy organization, titled "The Onion Magnate's Revenge." Al Santell has introduced in this a number of trick effects which make possible the hop skipping and jumping of barrels of onions. John Steppling takes the role of the onion baron who corners the market, but is relieved of his wealth by Ham and Bud, the icemen. The continuity was prepared by Frank Howard Clark.

THE Christie organization is at work on "The Honeymooners" from a story by Robert F. McGowan which will show the difficulties of two couples who secretly wed against the wishes of their respective parents. The cast has Betty Compson and Harry Ham, James Harrison, Eddie Lyons, and Ed. Gribbon. Al E. Christie is personally directing the production.

With "The Pretender," the Reno divorce colony picture, which has Mary Anderson and Alfred Vosburg as leads, being near completion at the Vitagraph under the direction of William Wolbert, property and settings are being erected for the next story to be filmed. This is titled, "Captain Sunlight," and is of the western type, having Alfred Vosburg in the name part, a bandit bold. Mary Anderson will play the opposite featured role.

Aeroplanes were utilized this week to inject thrills in the Vitagraph serial, "Hearts of Flame." Two machines were used by Director Wm. Duncan at the Vitagraph Studio. The producing organization is now working on the twelfth episode.

Hollywood Hookum

July 7, 1917 NEWS MORE NEWS

HOOKUM

120 in the shade.

There's either not enough or too much sunshine in California. All players complained of the latter condition this week.

Los Angeles newspapers made the greatest concession of their lives concerning climate. This week they admitted it was 98 in the shade.

Dave Horsley has come to believe it takes the brains back of the camera and the lips in front.

Baby Corbin, a hard working P. A. has discovered, has a royal lineage extending to 1015. We presume A.D.

Jack Pratt has found wonderful fishing and colorado mountains near Balboa.

I. Bernstein writes that he finds New Yawk still crowded. And they're still building the subways.

All traditions of the industry were broken this week when President Carl Laemmle led a grand march with a woman who was his wife.

Claire McDowell is now referred to as a heroine, for she flashed a light into a bold highwayman's face, and he ran away.

Sanitary note: A fly walked over the make-up of the leading man in "Quest of Virginia" at Ucity, delaying production a half an hour.

Three Universal cowboys on Registration day, secured card No. 13, a carb. c. explains. Incidentally they all claim thirteen is a lucky number.

A man in Utah has written Gretchen Lederer for a picture of herself in a bathing suit.

Norm. Manning is home from his first tour to Chicago. He speaks highly of their hospitality there.

Lasky studio is so infested with efficiency, Milt. Hoffman can tell every evening at six o'clock just what every production has cost that day.

Julian Eltinge is coming, girls. From the standing galley: George Beban's fishing.

Geraldine Farrar is suffering with Tonsilitis.

Vitagraph Bill Smith was caught by the constabule while driving his automobile beyond the speed limit, and paid a fine.

Since a strenuous slide down a mountainside, Winifred Kingston insists the word should be spelled with two l's instead of "roles."

And just as we all come to know and love Aaron Bernd, they find he is needed at the front, and so the New Yawk office calls him back to Broadway.

Helen Holmes and J. "Pep" McGowan gave some party this week, which proved to be a regular picnic.

Bill Hart is back.

Dave Burshon, Universal exchange manager, learning the serial was on the way titled "The Gray Ghost," went forth and purchased a gray Buick.

Al Nathan, Superba manager, to show his goodfellowship during the showing of "The Little Orphan," agreed to admit free all orphans accompanied by their parents.

The Fox subject "The Spy" requires German scenes, but owing to the warfare on the continent it has been decided the company will not be sent to Germany.

"Cleopatra" had red hair, investigators of the Fox Company found out, and Theda Bara is now wearing a wig of a titian shade. The change should add wonderfully to Miss Bara's popularity.

The River Nile has been discovered to lie between Los Angeles and Long Beach.

Tom Ince will be back from New Yawk shortly with a new wad of Triangle money.

Now that registration is over, we know of a lot of fellows that are not as young as they'd like to have us think they are.

Mary Anderson is experiencing a new thrill these days, for she's playing the part of a Reno divorcee.

Phil Lang broke the stillness this week by writing a comedy scenario.

B. Ziedman was seen wearing a German make-up this week, which we learn by close observation was a mere subterfuge. It was court plaster that hid a boil.

SCREEN EXAMINATIONS

"Come Through"

(Universal Special—Seven Reels)
REVIEWED BY PETER MILNE

MELODRAMA at its best is represented in the vitals of "Come Through," a Universal feature written by George Bronson-Howard and directed by Jack Conway. After getting away to a poor start, caused mainly by between two and three thousand feet of introductory scenes which are burdened with entirely too much detail and which can easily be reduced to a more compact form by use of the pruning shears, the picture takes some surprisingly original turns and maintains a high pace for the rest of its length.

Mr. Howard is at his best when dealing with fiction, in whatever form, alone and unseasoned by philosophy. The thrills that he has supplied for "Come Through" are many and of divers forms. The unexpected is introduced time and again, complications pile up thick and fast until a denouement of real force and power is attained. That Mr. Howard has not allowed his various lines of action to become knotted and so confusing, speaks well for his ability as a writer of melodrama, which fact, however, has been proved long before this. "Come Through" is really quite apart from other pictures in that its many abrupt turnings revealing as they do total surprises, ever keep the spectator, to speak conventionally, on the edge of his seat, even though the night be hot.

Herbert Rawlinson and Alice Lake make an ideal team to interpret the principal roles of the picture. The former, his every move and gesture stamping him as a matinee idol of the most attractive type, fares excellently with the role of the reformed cracksman, whose peculiar marriage marks the turning point in his career. Miss Lake, making her first appearance in a subject of a serious nature, blossoms forth in a gorgeous array of gowns which merely serve to enhance her prettiness. In the dancing scenes both of the leads girate and glide like the professionals they are supposed to be. The supporting cast is of a high order, the underworld and political types being excellent.

The picture has been well directed. Too much stress cannot be laid on the technical excellence of the night scenes, introduced several times and always to good effect.

THE STORY AND PLAYERS

Buck Linsay (Roy Stewart), engaged to Velma Gay (Alice Lake) through the efforts of her conniving guardian (Jean Hathaway), forces her to marry a cracksman, James Harrington Court (Herbert Rawlinson), believing him to be the man she really loves. Forced to accept the honorable protection of Court she journeys to the city with him. Shortly afterward Linsay discovers his mistake.

After a time the James Harrington Courts blossom forth as professional dancers, the ex-cracksman having been aided in going straight by Alderman Lysaght (Charles H. Mailes). Linsay, determined to win back Velma, attempts to frame up Court with the assistance of crooked detectives. Boss McGinnis (William C. Dyer), promises to save him if he will secure incriminating papers in the possession of Lysaght. This Court refuses to do. He tells Lysaght of the contemplated robbery. McGinnis, realizing that the Alderman is more powerful than himself, contents himself with beating Court to a pulp in his office. He is rescued by Lysaght and Velma who at last comes to the realization that she loves her husband.

George Webb and Margaret Whistler also appear.

"The Clodhopper"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

IT is Charles Ray and a wonderful supporting cast that make "The Clodhopper" an excellent comedy-drama. Mr. Ray has another of his "boob" parts, in which he reigns supreme. There are various episodes of the picture that might be singled out as particularly striking examples of the star's ability. When he receives his new suit, when he goes to the Fourth of July picnic with his best girl, and when he makes a hit with his clodhopper dance on a cabaret stage, these are truly wonderful pieces of humor tempered with pathos. One can go into paroxysms of laughter at the picture time and again and at the same time there are so many human touches that a laugh is never forced.

Monte Katterjohn has treated his rather slight story with much colorful incident and one never tires of it as a result. Every one of his characters is drawn carefully and each one has its part in the development of the story. In the person of Mrs. Nelson much of the pathos of the story is centered and Lydia Knott in this role contributes a mighty fine character. Charles K. French further adds to his many laurels in his interpretation of Isaac Nelson, the mercenary president of the village bank. Margery Wilson is the girl and does an admirable bit of work.

Victor Schertzinger has scored another success in the direction of "The Clodhopper." He has already made a name for himself in the "upper few" of directors. There is many a touch of his that hugely benefits the picture and never a one of them is artificial. The setting collectively and the scenes individually are excellent.

THE STORY AND PLAYERS

Everett Nelson (Charles Ray) refuses to countenance the abuse of his father (Charles French) and leaves the farm for New York. He arrives in the city clad in a typical country bumpkin outfit and unwittingly falls into a job as a rube dancer in a cabaret show. He makes a great hit and a great bit of money; not as much, however, as his press agent claims. The townsfolk back home speak of him in whispers. Then comes a run on old Nelson's bank. Mary Martin (Margery Wilson), Everett's sweetheart, at the suggestion of Mrs. Nelson (Lydia Knott), journeys to the city for the boy's assistance. For his mother's sake he returns to help his father, his bags full of one dollar bills. Using diplomacy he stops the run on the bank and later is reconciled with his father and married to Mary.

"I Believe"

(Cosmotofilm—Seven Reels)
REVIEWED BY GEORGE N. SHOREY

NONE will question the power of this picture to evoke emotional applause from the majority, for it is simplicity itself in its appeal. That the unbeliever and the atheist omit to explain the vital force of conscience and "soul" is the big theme which is developed here by the use of a variation of the Frankenstein idea. George Loane Tucker wrote the scenario and directed the production.

If one objects to the palpable exaggeration, the overgruesomeness, the heaviness of a story in which absolutely no relief is offered to the wrought up tenseness of the situations, one must remember that of such character is all evangelical religious fervor. And this play is frankly evangelical. Its purpose is to convert unbelievers to belief in God. Its method of doing this will be noted from the accompanying synopsis.

None of the scenes are "religious" in the customary sense. There is no suggestion of the church except at the beginning and the end. The scenes in the Tuilleries restaurant are even questionable as a bit too realistic of the earthly. Censors can be expected to delete a little here. The story could have been told in much shorter footage.

On the whole this should be reported as a well handled production, well cast and clearly entitled to recognition as having a genuine box-office appeal. The critical audience at the Rialto theatre premiere applauded heartily at its close.

THE STORY AND PLAYERS

Rev. John Ferrier and his son, Stephen (Milton Rosmer and Charles Rock) conduct a city mission next door to which comes Professor Gedge, brilliant and talented atheist (Edward O'Neill). With the aid of his satellite (Kenelm Foss), the athiest camp establishes a rival attraction, and here for a time the Ferriers' charges are drawn.

The first realization the superficial followers of Gedge receive of the wisdom of not forgetting the after life and its meaning

comes with the sudden death of a fellow workman, who is comforted by Rev. Ferrier in his dying terror of the unknown.

Shortly afterward the Ferriers visit Gedge and an explosion occurs in his laboratory. The Doctor pronounces Stephen dead and Gedge resuscitates him. But alas! it is a different man—a man without a soul, who gloats in brutality and crime. After he has pursued his wanton way until society as one man rejects him, he calls on heaven for help and his soul is restored—then Gedge and Stephen awake. Both have been dreaming. But the dream is so terrible it has convinced Gedge of his error, and he *accepts God.*

"The Woman in White"

Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"THE Woman in White," adapted from Wilkie Collins' novel by Lloyd Lonergan, is a highly intense melodrama with a strong note of mystery. It has been exceedingly well presented by Ernest C. Warde, who in the directing has striven for and attained some light effects that enhance the power of the action to a remarkable degree. In fact, after careful considerations of the contents of "The Woman in White," one must of a necessity come to the conclusion that it is a remarkable melodramatic mystery; one that will as assuredly entertain the readers of the original novel as it will those who care little about the source from which a picture is derived.

The story strikes off at a rapid gait at the very outset when the plotting confederates, Glyde and Fosco, are introduced. From the opening reel until a point very near the finale they have things so much their own way that one actually fears for the intimate safety of Laura and her sister. When at last the almost forgotten Hartridge again appears on the horizon the situation brightens, and it is through his investigations and activities that the villains are put to rout. But it is a long and exicting road to the denouement, along whch the spectator travels in a high state of tension.

Florence LaBadie, in the dual role of Laura and Ann, creates two widely different characters, and gives a thorough performance in her every appearance on the screen. The supporting cast is well selected. The slight comedy element that enters is practically all in the hands of J. H. Gilmour, who does a good piece of character work.

THE STORY AND PLAYERS

Laura Fairlie (Florence LaBadie), because of her father's dying request, marries Sir Percival Glyde (Richard R. Neil), despite her better judgment, her love for Hartridge (Wayne Arey) and the constant warnings of Ann (Florence LaBadie), a half-witted girl. After the marriage it develops that Glyde and his confederate, Fosco (Arthur Bower), scheme to put Laura out of the way in order to obtain possession of her fortune. The body of Ann, whose death is caused by Fosco, is substituted for Laura during one night, while she is carried off to an insane asylum. It is only through the redoubled efforts of Marian (Gertrude Dallas), Laura's sister, Hartridge, and a man who is able to prove that Glyde and Fosco are criminals that virtue finally triumphs.

"Hate"

(Fairmount Film Corporation—Seven Parts)

REVIEWED BY PETER MILNE

"HATE" is propaganda directed against illegitimate hospitals and doctors, pointing its lesson with a fair sort of story produced cheaply. It is melodrama without big punches except that which lies in its theme, which of course opens the way to good advertising possibilities if the exhibitor be the kind to make capital of such an all-delicate topic. The story, by J. Walter Meade, unfolds itself to the accompaniment of much underworld atmosphere. A little confusion will result at first due to the failure of author and director to plant their characters firmly. Subsequently the picture is plain enough but not always convincing from the viewpoint of its premise. That Hate is an inherited passion of a child born of a wronged woman is rather a difficult point to prove in the first place and the producers of the picture have not proved it overly strong. This moral angle of the picture, however, is more or less overshadowed by the propaganda already mentioned.

The scenes and settings never show any attempt at lavishness and indeed, such was an uncalled for quality in the 'script. The underworld stuff is well put on and the photography is average. Walter Richard Stahl directed.

THE STORY AND PLAYERS

Jack Bradley (Morgan Jones), a reporter, marries Ruth Shelton (Adelaide Holland), to give a name to her baby boy. Years later as editor of a powerful metropolitan daily, he vigorously attacks "Big Jim" Garvan (T. Henderson Murray), who as boss of a political party obtains much revenue from illegitimate hospitals. Ruth's son, Howard (Jack McLean), who bears Bradley's name is in love with Garvan's daughter, May (Mac McAvoy). Bradley runs for a state office against Garvan who attempts to dig something up from his past career. He finds his man in Leighton (Norman Acker), the father of Howard. Election draws near and the campaign is hotly contested. Howard, discovering the truth concerning his parentage, is overcome with hate and as a result kills his father, thus preventing any damaging evidence to leak out against Bradley. By this episode the eyes of Big Jim are opened.

"A Bit o' Heaven"

(Frieder Film Co.—Five Parts)

REVIEWED BY WILLIAM J. McGRATH

A FEAST awaits the picturegoing public, man, woman and child, in this production by the Frieder Film Corporation adapted from Kate Douglas Wiggin's perennially popular Christmas tale, "The Bird's Christmas Carol." Renamed in its film version, but one even more suitable and applicable than the original popular title, its picturization reveals something above the ordinary, a refreshing human story brought to life and bound to become as much of a classic of the screen as the printed story has become in literature.

Well accomplished, after long and tedious effort by the producers, it becomes on the screen a story that is all that Kate Douglas Wiggins designed it to be, a simple, plain little tale of two stratas of life that vigorously twangs the extremes of human emotions—pathos and humor. A juvenile cast, the like of it never gathered together before, interpret the high lights, leaving nothing to be desired; the strength of the direction back of it all is manifested by the result of the whole and not one iota of detail, so necessary in a picture of its sort, has been overlooked.

Of plot there is hardly any. It merely mirrors the joy, pride, humor and reward that comes from the charity and unselfishness of a crippled little child of wealthy parents. She is Carol Bird, a part surprisingly well taken by Mary Louise, a charming little six-year-old lass who takes her place in the rank of child stars as the result of this picture. The "eight raggedy Ruggleses," a tattered, mischievous, romping brood who thrive in the alley back of Carol's home, are her problem. Cared for by a poor, distracted but withal proud widowed mother, the big event of their lives comes with the invitation to Christmas dinner and presents at the Bird's mansion.

Here is where the artistry of the picture asserts itself, where detail looms up as big as a mountain. The greater portion of the picture shows the preparation for the big event in the lowly, back-alley home of the Ruggleses; the poor overwhelmed but proud mother making ready an obstreperous animal spirited bunch of boys and girls.

Then there is a score and more details and delineations from life that there is not space enough to enumerate, but all of them are bound to be caught and appreciated by those to whom they are akin.

"A Bit o' Heaven" is something new and refreshing, a new defense of motion pictures and, as a booking proposition, worth fighting for.

"The Price of Pride"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THE phrase, "Quantity not Quality," seems to have been coined specially for "The Price of Pride," a melodrama of superfluous action and rather impossible characters and situations. There is a twenty-year gap in the action, coming just about in the middle of the third reel, so dividing the picture into two parts and indirectly apportionining the interest in similar style. Those who take their melodrama in heaping spoonfulls and care little regarding proper seasoning or less about supersaturating themselves with the fare will probably derive some entertainment from the picture, but a connoiseur or a picture fan which are more or less one or the same thing will likely find many artificialities in it.

Milton Nobles, the author, has dealt with a number of unrealistic situations, some of which rub one's sensibilities the wrong way. It is rather a repelling sight to see William leering at his mother, not knowing her real identity. It is rather hard to work up any sympathy for that mother when she does such foolish and alto-

gether unsympathetic things. The five reels are full of minor inconsistencies, too formidable when taken collectively to enumerate, but which seem to stand out in an uncommonly prominent light.

There is a large cast in which is featured Carlyle Blackwell in a dual role, but he doesn't make either one of his appearances until the third reel after the action has passed over the twenty years. The rest of the players perform well, but that set which appears in the first half of the picture has aged not enough to denote such an extensive passage of time when again it enters the action.

Harley Knowles directed, but has been given little opportunity to show his worth owing to the character of the story.

THE STORY AND PLAYERS

Nan (June Elvidge), her love for Black (Frank Mills) getting the better of her judgment causes a break between him and his wife, Madge (Pinna Nesbit). Black leaves for the West, and Nan follows him. Willing to accept what seems to be the inevitable, Black allows Nan to make a home for him. A child, William, is born to them, bearing a remarkable resemblance to David, Black's son by Madge.

Twenty years later, David (Carlyle Blackwell) goes West on a job. In the same town is William (Carlyle Blackwell), a worthless young fellow, who wastes his time in the gambling hall run by Nan and her husband (George MacQuarrie), for whom she deserted Black. David's fiancee (Evelyn Greeley) comes West to join him, and, nearing the town, the train is held up by William, whom she believes to be David. David is arrested for the deed. William coming to bid Nan good-by is shot and mortally wounded by her husband. Before dying he confesses to the crime and so exonerates David.

"The Neglected Wife"

(Balboa-Pathe—Ninth Episode)

REVIEWED BY PETER MILNE

"DEEPENING DEGRADATION," the ninth episode of the serial, unfolds further complications that are bound to make the succeeding numbers even better than those which have gone before. Mrs. Kennedy discovers for a certainty that her husband has an affair with Margaret Warner and although possessing this knowledge she resolves to remain with him and fight her own battle. Kennedy and Norwood become even more antagonistic toward one another, although the latter still holds his tongue as to betray his enemy would be to betray Margaret whom he loves.

THE STORY AND PLAYERS

Doyle (Neild Hardin), angered at the failure of his many attempts to work serious harm on Kennedy (Roland Bottomley) and Margaret (Ruth Roland) lures the latter away from her rooms by delivering a note to the effect that Kennedy is in great danger. Margaret hastens to comply with the directions and stepping out of the house is told to enter a taxi where sits the veiled woman.

"A Son of the Hills"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS picture will not pass the test of creating warm-blooded heart interest. The characters are stone cold. Mr. Moreno appears as the most thoughtless person we have ever seen pictured as a hero. The director seems to forget his hero has to be human all the way through and not just in spots when the big sympathy is due.

So we see the hero abused, to the point that he leaves home—but reluctantly. He leaves a sweetheart, an equally abused and unfortunate father, a woman friend who told him to go and make a man of himself, and a faithful dog. He is gone five years. Five years of happiness and prosperity. And then he returns to the home town to build a factory to uplift all the home folk. And the factory is already partly built, and none of the loved ones know he is back. His own father, so poor he comes to the job seeking work, discovers his son to be the boss. And we do not wonder his sweetheart marries another, even after the hero's return.

This picture is clearly below Vitagraph standard. Even the star does not save it.

THE STORY AND PLAYERS

Sandy Morley (Antonio Moreno), seventeen, with his father, Martin Morley (Robert Gaillard), finds home life unbearable, besides feeling a sympathy for the poor people in his Southern home town—mill folk who toil from dawn till dark. He saves and dreams of a college education, and when his step-mother heaps on them more than the usual abuse, Sandy leaves for the North. Cynthia Starr (Belle Bruce) kisses him good-bye.

He does not get far along the road, before he is stricken with typhoid fever, and is cared for by John Markham, a Northern capitalist, who takes a liking to Sandy and puts him through college. Meanwhile Markham's own nephew, Lansing Hartford, refuses Markham's offer to train him for a year in the mill and then send him through college. Lansing, however, goes to college and he and Sandy graduate together. Sandy goes to the home town and starts the erection of a mill. Lansing, accidentally, in the neighborhood, takes Cynthia for a drive, and caught over night in a storm, he persuades her to marry him. Sandy learns of the marriage and shows his deep love in his demeanor. Cynthia then sees her mistake. Lansing has lived illegally with another woman, meantime, who brings the baby to Cynthia. Cynthia persuades Lansing to acknowledge the baby and goes back to Sandy. By what moral or legal right is not divulged.

"A Kentucky Cinderella"

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

F. HOPKINSON SMITH'S story has been very satisfactorily "translated" into picture language by Rupert Julian, who also stars as "Tuolumne John" in the cast. We cannot imagine a "Southern" play that would not have some exaggerations of the spirit of the land of hospitality, and we believe it will be hard for a Southern audience to reconcile some of the harsh treatment of Nannie with that excellent attribute, probability. But, on the whole, this play is pleasing and the kind almost any class of audience will enjoy.

Harry Carter as Windfield Gordon (Kentuck), and later his brother Henry does his "bit" thoroughly and well. Rupert Julian as Tuolumne presents that odd Western character to us with fidelity. Lucretia Harris is as "Aunt Chlorindy" has a leading role, with little Zoe Rae as "Zoe" added in for good measure as part of the Southern atmosphere. The other roles are very satisfactorily played.

The mounting of this picture is unusually fine, the old mansion and outdoor scenes all speaking a beauty which places it in the first rank in this respect.

THE STORY AND PLAYERS

John Silverwood, known as "Tuolumne John" (Rupert Julian), and "Kentuck" Windfield Gordon (Harry Carter), with Gordon's daughter, Nannie (Ruth Clifford), are pardners in a placer mine in California. The long brothers (Eddie Polo and Frank Lanning) try to jump the claim, and Kentuck is murdered by one of them. Nannie is sent back home to her "folks" by Tuolumne. Back in Kentucky Uncle Henry Gordon (Mr. Carter) is a member of the Legislature, and when Nannie arrives she is shamefully treated by Mrs. Gordon (Aurora Pratt), who is Gordon's wife by second marriage, and has her own daughter, Rachel (Myrtle Reeves), to give preference to. Aunt Chlorindy (Lucretia Harris), the old colored mammy, who helped bring up Nannie, protects her, and finally when she is driven out of the house by Mrs. Gordon, Aunty finds her a refuge with Mrs. Morgan (Gretchen Lederer), a rich widow living nearby.

Mrs. Gordon's indignation had known no bounds when Nannie's charm stole from her own daughter the love of Tom Boling (Emory Johnson).

The conclusion is, of course, the marriage of Nannie and Tom, and a counter love affair between Tuolumne and the widow—for Tuolumne returns just in time to give Nannie an elaborate trousseau for the big event. Incidentally Tuolumne has struck "pay dirt."

Kalem's Latest "Stingaree" Episodes

("Arrayed with the Enemy"—Two Reels. "Tracking of Stingaree"—Two Reels)

REVIEWED BY PETER MILNE

THE two current episodes of Kalem's "Stinagree" series continue to follow the adventures of the gentleman Australian bushranger, whose deeds of daring and heroism provide exciting entertainment. The stories in both the numbers have been conceived with special regard for stirring effects and there is at least one outstanding thrill in each of them. They are full of action which is well punctuated with bits of humor supplied by the

eccentric character of Howie, while True Boardman in his now thoroughly familiar role of Stingaree continues as the center of action.

"Arrayed with the Enemy" is quite the better of the episodes shown last week. In this picture Stingaree and Howie unite forces with the New South Wales Mounted Police and go in search of a homesteader, captured by bandits and held for ransom. It is through the nerve and daring of the bushranger that the lives of the sergeant of the police and the captive man are saved. There is a fine vein of suspense in this number, owing to the fact that the police, though in pursuit of the mountain bandits, are ever in readiness to turn about and capture their bushranger allies. Plenty of good riding, which approaches the stunt stuff, and a perilous climb undertaken by Stingaree, supply the film with a goodly number of thrills.

While "The Tracking of Stingaree" boasts of a sensational stunt when Stingaree, standing on the back of his galloping horse, swings off into a branch of a tree, the picture itself does not possess a tempo rapid enough to make it all-satisfying. In the first reel there is a good bit of story-telling by the principal characters which, though it is necessary to lay a solid foundation for the subsequent action breaks up the interest considerably. However, Howie has a part containing an abundance of comedy business which the player puts over to fairly good effect. He might have done even better had the director played him up to greater prominence. The story, in brief, concerns the manner in which Stingaree saves a girl from eloping with a worthless man, whom he had met back in England.

"Whither Thou Goest"

(Klotz and Streimer—Five Reels)
REVIEWED BY GEORGE N. SHOREY

ATTACHING names to stories that don't match is not unusual nowadays, so we will content ourselves with saying this is a good picture in spite of the need of a "key" to explain its title.

It is just an everyday film story of true love and a still firmer cementing of this love after a happy marriage because the "family" thought it a misalliance and tried to interfere.

Orrin Johnson as Don Van Wye and Tom Chatterton as his brother Tom are both good leads. Rhea Mitchel is the girl, a dancer who made of her profession a means to an honest livelihood. Her work is splendid.

The story and the explanation of the title will be gathered from the synopsis below. This is a better than average picture, well produced, and acceptable to any audience anywhere.

THE STORY AND PLAYERS

Donald Van Wye (Orrin Johnson) is seized with a fainting spell during a polo game and is given six months to live—he must go at once to Arizona. His brother Tom (Tom Chatterton), a wild-oats-sowing college youth is wired to come home to take Donald's place at home. Donald does not like Tom's attitude and when their mother (Ida Lewis) discovers a bill of $1,200 for a trinklet on Tom's dresser, Donald follows the clue and Tom takes him to see Maizie (Rhea Mitchel). Donald tries to bribe Mazie to give up Tom, and finds her true blue. Then he marries her himself and goes West. Love ripens and he regains his health. Then Don's mother comes West and tells Maizie she is keeping Don from bigger things at home. Mazie starts across the desert alone, and when Don returns he learns of his mother's dreadful deed. However, a faithful Indian scout shows him Mazie's trail, and lifting her tenderly from the sand, he says: "Whither Thou Goest, I will go, thy people shall be my people, and thy God my God—the Lord do so as to me and more also if aught but death part thee and me."

"At First Sight"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

GEORGE MIDDLETON has given us a screen story of intelligent humor, which Miss Murray fits ideally, in this newest Famous Players production. It is full of "pep," with a generous sprinkling of heart interest, and is one of those themes that carries you along, wondering what is going to happen next, to the very last foot of film.

The real climax is at the end of the fourth reel, and it seems a pity to have lost the punch and hunger for more which stopping at that point would make, but there are several surprises after this which the picture would suffer seriously in losing.

The story at first does not impress you as being overburdened with plot, but somehow it is carried along at a lively pace until the interest does get acute, and it is certain any audience will enjoy the keen wit of several of the situations, and the rapid development of the events preceding the abduction of the girl. While there is a comedy vein all through, there is also a decided theme of romance, so that we would call this serious drama, with much comedy relief. It is a better than average program production.

THE STORY AND PLAYERS

Justine Gibbs (Mae Murray), whose middle name is "romance," is about to marry Ralph Gaylor, whose polished manner has won him her consent to a marriage that to him means only the acquisition of a much needed fortune. Justine's favorite novelist is Hartley Poole (Sam T. Hardy). She often thinks how fine it would be if Ralph were a bit more "romantic," like Hartley's heroes.

What is her surprise, a few days before marriage, when there drops off at her station Hartley Poole himself—as the name on his suitcase shows. Justine loses no time in getting acquainted with her author-hero, and the result is a gradually ripening love, which the author all the while mistakes for interest only in her as his heroine for his newest story. Finally, however, he realizes that she will make a fine heroine to own permanently as his wife—his action being forced by the arrival of the local constable, who accuses him of abducting Justine, who has fled to his protection to escape the threats of the scheming Gaylor.

"A Dog Catcher's Love"

(Triangle-Keystone—Two Reels)
REVIEWED BY PETER MILNE

NEW sensational-comic devices and the performance of Teddy, a remarkably clever dog, make "A Dog Catcher's Love" a decided success from the Keystone viewpoint.

Slim Summerville, riding about the ocean on a speeding torpedo which eventually beaches him, the spectacle of Glen Cavender running along in a huge rolling barrel, the blowing up of a miniature passenger vessel (done extremely well), and a number of scenes taken aboard a battleship, to say nothing of a fire scene that would do more than justice to a melodrama, are welded together to form a picture of the most hilarious sort.

No doubt, though, the work of the dog will be remembered even ahead of the fine comedy performance given by Summerville and the many thrills. Edward Cline directed. The cast includes Peggy Pearce, Hal Cooley, Jack Henderson and Harry Breen, besides those already mentioned.

"A Strange Transgressor"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

AS a vehicle for Louise Glaum, "A Strange Transgressor" offers her many big scenes which she carries off with a sincerity and firmness of purpose more convincing than in her other later pictures. Her role of Lola gives her ample opportunity to play the alluring vampire while the undercurrent of mother love which ultimately dominates her character provides an equal number of chances for her to portray an inward clash of contrasting purposes. The gowns she appears in were never more striking.

"A Strange Transgressor" is melodrama and when considered on its basic lines turns out to be of conventional yet powerful material. John Lynch, the author, has, however, aided and abetted the plot by several new twists. There are times when his originality counts effectively, but there are also times when it comes as rather impossible to eschew comfortably. But there is action aplenty and for the fan who wants Miss Gaum and glories in her extraordinary personality the picture is quite correct and suitable fare.

Reginald Barker directed from the continuity supplied by J. G. Hawks and has turned out a picture complete in every directorial department. The support is well selected, particularly with the case of Colin Chase, who as Irwin Hampton plays a difficult juvenile role in realistic style. The subtitles might have been better if there had been less reference to character names in them.

THE STORY AND PLAYERS

Lola Montrose (Louise Glaum) accepts the wealth, if not the name, of John Hampton (J. Barney Sherry), a prominent sur-

geon, in order to bring up her young son, David (May Giraci). Her one desire is that Hampton marry her and when he announces his intention of making Paula Chester (Dorcas Matthews) his wife, she determines to become avenged. Irwin Hampton (Colin Chase), John's son, becomes enraptured with her and one night, while under the influence of liquor, agrees to marry her. The minister refuses to perform the ceremony. When sober, Irwin, believing Lola his wife, takes her to his father. He denounces her. A call is received from David's school that he has fallen and badly injured his skull. Urged by Paula, Hampton operates and saves him. Finally Lola's realization of parental love causes her to relinquish her hold on Irwin.

"Cupid's Rival"

(King Bee—Two Reels)
REVIEWED BY GEORGE D. GOULD

A COMEDY which in luxurious settings fully bears out the appellation "de luxe" bestowed by the producers, but falls somewhat short in entertainment through the too continued slap-stick situations provided by the author for the Chaplinesque Billy West.

The entire first reel is devoted to fun making in a studio apartment house, of rather explanatory nature. Were it not for continued cut-backs the action might have been as fast in the initial part as in the concluding reel.

The troubles of an impoverished artist through what he supposes is falseness on the part of his sweetheart, the comic tortures inflicted on a fashionable paint dauber, and a general hard time for a bevy of really pretty "artist's models" forms the plot structure of the story. Throughout all runs Billy West, as janitor of the De Luxe Apartments, and the continually inebriated apartment-house owner.

A really amusing scene occurs when West, using a vacuum sweeper, unconsciously partially disrobes a "model" from her white wrappings. This and other live situations in the second reel makes the comedy worth while.

Ethel Burton, as sweetheart of the poor artist, does her share toward the fun making. Ethelyn Gibson, as the shapely model, did what little she had to do well. Florence McLaughlin, Leo White, Babe Hardy and Bud Ross all filled their parts acceptably.

"The Forbidden Path"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

SESSUE HAYAKAWA, Vivian Martin and Carmen Phillips are a strong trio in a powerfully dramatic story that has as its climax the well-known Japanese personal loyalty equal even to the sacrifice of life itself—in this case for his love of an American girl whom he cannot honorably seek in marriage because of his race.

We have not in many months seen a more impressive ending to a picture than Mr. Hayakawa and Miss Phillips present in the slowly sinking motor-boat—the one giving his life as the greatest possible sacrifice, the other compelled to die as a just punishment for her persecution of the man she had inveigled into a regrettable marriage with her.

Other well-known favorites, including Tom Forman as the lover, Paul Weigle and James Neill in supporting roles, make this one of the strongest recent Paramount releases, and Paramount exhibitors can safely bank on this as an unusual picture and one their audiences will enjoy immensely.

The picture was produced under the direction of Robert Thornby, who should be credited with having achieved a masterpiece.

THE STORY AND PLAYERS

Sato (Sessue Hayakawa) is the right-hand man of James Thornton, San Francisco importer, who, as a reward for his faithfulness, makes him a full partner. Shortly afterward, Thornton dies, leaving his daughter Mildred (Vivian Martin) under Sato's care. Harry Maxwell (Tom Forman), who was raised with Mildred, does not think of her as a grown woman, although she loves him dearly. He leaves for Mexico, as ambassador, and there becomes entangled with a notorious woman, whom he believes to be a good woman, and marries her, only to learn a moment too late of his folly. He, of course, refuses to live with Benita (Carmen Phillips), who in consequence plans revenge. Returning home, disheartened, he discovers he really loves Mildred. Sato also dearly loves Mildred, but cannot, of course, honorably consider such a possibility as marrying an American girl. When he learns how dearly Mildred loves Maxwell, and later the Mexican woman comes to seek her revenge on Maxwell and the girl who has supplanted her, Sato solves the situation for all concerned by taking Benita out in a motor boat, which he scuttles in midocean, drowning them both.

"The Ghost of Old Morro"

(Edison-K-E-S-E—Five Reels)
REVIEWED BY PETER MILNE

PRAISE of "The Ghost of Old Morro" must become faint if not to an abrupt ending after justice has been done to the scenes and photography. Laid in the picturesque island of Cuba in the vicinity of old Morro Castle, the picture boasts of some of the most attractive scenes ever snapped by the motion picture photographer. The photography is excellent, although when shown for review the tinting had not been finished.

As from James Oppenheim's story, it is essentially a tragedy and might have fared to better advantage had a number of its twists been more soundly motivated. In the latter reel when Amadio allows Captain Jose to escape his trap, one has just cause to wonder why. In the opening reels there is such a superfluous amount of plotting and counterplotting undertaken by all the characters that the spectator is rather confused in the maze of cross purposes that result. Furthermore, "The Ghost of Old Morro" fails to reveal a hero, virtue goes down to defeat, and there is not a character that comes out of the story as free from crime as when he went in.

The acting of the cast attains a fair average and Richard Ridgley's direction is most artistic. Mabel Trunnelle and Robert Conness, a pair of leads from the old Edison days, are featured.

THE STORY AND PLAYERS

Old Mother Morro (Helen Strickland) earns her livelihood from contributions furnished by a band of smugglers headed by Pastio (Herbert Prior). Captain Jose (Robert Conness) allows the smugglers to operate because Mother Morro aids him in his various underhanded affairs with the women of the island. There comes a time when Jose's eyes fall on Mercedes (Mabel Trunnelle), Mother Morro's daughter, the only being she loves. A fate like those meted out to Jose's other victims befalls her. In revenge Mother Morro arranges for Amadio (Bigelow Cooper) to kill him. Mercedes attempts to save him and Amadio decides that he'll kill her instead. He places her body in a bag and together with Mother Morro throws it from the cliff. Afterwards she discovers the substitution. Jose approaches and Mother Morro, grappling with him, causes both to fall to their deaths.

"The Land of the Rising Sun"

(America-Japan Pictures Co.—First Four Chapters, One Reel Each)
REVIEWED BY GEORGE N. SHOREY

JUST how different Japan is from the rest of the world is interestingly shown in "The Land of the Rising Sun." The first four of ten thousand-foot chapters reached a hundred per cent. entertainment value for almost any audience, because of our present keen interest in the little yellow men, and because they are not merely views of strange people sitting around doing nothing, or doing things we don't ourselves understand. The first reel, under the title "First Impressions," shows us Yokohama, the jinrikshas, fine buildings and street scenes, including one street of stone steps a quarter of a mile "long" or "up," as you choose to express it. Street sprinkling from small hand-drawn carts, filled by hand with a bucket, gives the first impression of the cheap labor of this country. Great tides of humanity are seen in Tokyo, with beautiful Japanese gardens and a scene entitled "Battle of the Fireflies," which will make the spectator wonder whether it is real or "fake."

Under the title "A Night in a Japanese Inn," most extraordinary experiences of the traveler in the hotels of the country are shown. Girl servants are everywhere, even to tucking the guest into bed. The third chapter, "Odd Fishing Methods," shows a Japanese fishing village and some of the finest seascapes ever pictured. Quaint, curious, every foot is filled with a new revelation of something worth seeing. Fishing with cormorants is one of the subjects, the birds half-swallowing the fish and then being forced to disgorge. The fourth reel, or chapter, "Jap Kiddies," is a subject sure to prove popular. From the time they are strapped on the nurse-girls' backs until they are shown to their schools and other activities the children of this country of little people are unusually bright and worth seeing in their native doings.

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Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absintbe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Tbink (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5.reels

Enlightment Corporation
Enlighten Thy Daugbter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of tbe Gods (Sessue Hayakawa.5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....1 reel
Cupid's Rival .....2 reels
The Villain .....2 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daugbter..... ....

B. S. Moss M. P. Corporation
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

Superior Films Company
The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.
Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation
The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

(Other State Rights Releases, page 120)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

June 4. House of Cards (U. S. Amuse.)..... 5
June 11. A Mute Appeal (Van Dyke)..... 5
June 18. Golden Rod (Apollo)..... 5
June 25. The Road Between (Erhograph).... 5
July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Artcraft Pictures

June 24. Wild and Woolly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

June 4. Bringing Father Home (Franklyn Farnum and Brownie Vernon).... 5
June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5
July 9. The Car of Chance (Franklyn Farnum and Brownie Vernon)..... 5
July 16. The Greater Law (Myrtle Gonzales and George Hernandez)..... 5
July 30. The Rescue (Dorothy Phillips)..... 5
July 23. The Little Terror (Violet Mersereau) 5
Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5

Butterfly Productions

June 4. The Circus of Life (Zoe Rae, Mignon Anderson, Emory Johnson, Pomeroy Cannon)..... 5
June 11. The Field of Honor (Allen Holuhar, Louise Lovely and M. K. Wilson) 5
June 16. Flame of Youth (Jack Mulhall)..... 5
June 23. Man and Beast (Eileen Sedgwick).. 5
July 9. The Reed Case (Allen Holuhar and Louise lovely)..... 5

Fox Film Corporation

June 3. The Slave (Valeska Suratt)..... 5
June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Some Boy (George Walsh)..... 5
June 24. The Siren (Valeska Suratt)..... 5
July 1. Patsy (June Caprice)..... 5
July 8. The Innocent Sinner (R. A. Walsh's Drama with Miriam Cooper)..... 5
July 15. Two Little Imps (Jane and Katherine Lee) 5
July 22. To Honor and Obey (Gladys Brockwell) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

May 21. Night Workers (Marguerite Clayton), Essanay.....5
May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig..... 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5
July 2. The Man Who Was Afraid (Bryant Washhurn), Essanay.....
July 9. Light and Darkness (Shirly Mason), Edison .....
July 16. Range Boss (Jack Gardner), Essanay
July 23. The Golden Idiot (Essanay)..... 5

Metro Pictures Corporation

June 4. Lady Barnacle (Viola Dana), Columhia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5
July 2. The Trail of the Shadow (Emmy Wehlen) 5
July 9. Peggy, the Will O' the Wisp (Mahel Taliaferro) 5
July 16. The Secret Spring (Harold Lockwood) 5
July 23. The Belle of the Season (Emmy Wehlen) 5

Mutual Film Corporation

May 21. The Check Mate (Jackie Saunders), Horkheimer 5
May 21. The Mirror (Marjorie Rambeau), Powell 5
May 28. The Serpent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders). Horkheimer..... 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5
June 25. The Upper Crust (Gail Kane), American 5
July 2. The Masked Heart (William Russell) 5
July 9. Mary Moreland (Marjorie Rambeau) 5
July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5

Paramount Pictures Corporation

May 21. Her Better Self (Pauline Frederick), Famous Players..... 5
May 24. The Undying Flame (Mme. Petrova), Lasky 5
May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impresario (George Behan), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5
July 2. At Frst Sight (Mae Murray), Famous Players..... 5
July 5. Big Timher (Kathlyn Williams and Wallace Reid), Morosco..... 5

Pathe Exchange, Inc.

May 20. The Candy Girl (Gladys Hulette, Helen Badgley, Justus Barnes, William Bowers, Carey Hastings, Thomas A. Curren, William Parks, Jr., and J. H. Gilmour), Thanhouser 5
May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Leonore Harris), Astra..... 5
June 3. An Amateur Orphan (Gladys Leslie, Isahel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
June 10. Blind Man's Luck (Mollie King).. 5
June 17. Fires of Youth (Frederick Warde, Helen Badgley and Jeanne Ragels), Thanhouser 5
June 24. When Bahy Forgot (Baby Marie Oshorne), Lasalida..... 5
July 1. The Woman in White (Florence La Badie), Thanhouser 6
July 8. The Cigarette Girl (Gladys Hulette, William Park, Jr., Florence Hamilton and Warner Oland), Astra... 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Rohert Warwick) —

Triangle Distributing Corporation

May 27. Madam Bo' Peep (Seena Owen), Triangle 5
May 27. The Millionaire Vagrant (Charles Ray), Ince-Kay Bee..... 5
May 27. Wolf Lowry (William S. Hart).... 5
June 3. American, That's All (Jack Devereaux) 5
June 3. Bawbs o' the Blue Ridge (Bessie Barriscale) 5
June 10. The Girl, Glory (Enid Bennett).... 5
June 10. Love or Justice (Louise Glaum).... 5
June 17. Paws of the Bear (William Desmond) 5
June 17. The Clodhopper (Charles Ray), Ince-Kay Bee 5
June 24. Madcap Madge (Olive Thomas), Ince-Kay Bee 5
June 24. Hater of Men (Bessie Barriscale), Ince-Kay Bee..... 5
July 1. The Flame of the Yukon (Dorothy Dalton), Ince-Kay Bee..... 5
July 1. Her Excellency, the Governor (Wilfred Lucas and Elda Millar), Triangle 5
July 8. A Strange Transgressor (Louise Glaum) 5
July 8. Time Locks and Diamonds (William Desmond) 5

Vitagraph V-L-S-E.

June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce)..... 5
July 2. The Message of the Mouse (Anita Stewart) 5
July 9 Mary Jane's Pa (Marc MacDermott and Mildred Manning) 5
July 16. Richard, the Brazen (Alice Joyce and Harry Morey)..... 5
July 23. The Lady Sheriff (Mary Anderson and Antonio Moreno)..... 5
July 30. The Stolen Treaty (Earle Williams and Corinne Griffith)..... 5

World Pictures

May 21. Yankee Pluck (Ethel Clayton and Montagu Love)..... 5
May 28. Maternity (Alice Brady)..... 5
June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Rohert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5
July 16. The Beloved Adventuress (Kitty Gordon) 5
July 23. A Self-Made Widow (Alice Brady).. 5
July 30. The Iron Ring (Arthur Ashley, Gerda Holmes and Edward Langford).. 5

STATE RIGHTS RELEASES

(Continued from page 119)

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Rohinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet
June 18. The Orang Apprentice.....500 feet
June 25. Babies of the Farm.....500 feet
Scenics and Educational—Split Reels
June 6. Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——
June 20. China and the Chinese, No. 2... ——
June 27. Alaska Wonders in Motion..... ——

Foxfilm Comedies

Apr. 30. An Aerial Joy Ride.....2 C
May 7. A Roman Cowboy.....2 C
May 14. His Bomb Policy.....2 C
May 28. Suds of Love (Hank Mann).....2 C
June 11. Six-Cylinder Love (Tom Mix).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
Past One at Rooney's..... 2 D
The Marionettes ..... 2 D
The Green Door.....2 C-D
The Guilty Party..... 2 D
The Cop and the Anthem.....2 C-D
Vanity and Some Sables.....2 C-D
The Gold That Glittered.....2 C-D
No Story ..... 2 D

ESSANAY
("THE BLACK CAT STORIES")
Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

(HAM AND BUD COMEDIES)
Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C
JOHNNY AND EMMA RAY COMEDIES
Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

———

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle .....1 C

———

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C
ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
June 20. The Wonderful Event.....2 D
June 27. The Yellow Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother? .....2 D
July 18. When Sorrow Weeps.....2 D
July 25. The Uneven Road.....2 D
Aug. 1. The Season of Childhood.....2 D

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)
Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES
June 25. A Day and a Night.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C
SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine
Aug. 6. A Midnight Bell.....2 C
Aug. 20. A Runaway Colt.....2 C

Metro Pictures Corporation

Monday, June 18, 1917
ROLMA—Monomania (Max Figman).....1 C

Monday, June 25, 1917
DREW—The Hypochrondriac (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Monday, July 2, 1917
MUTUAL SERIAL—The Road Wrecker (Chapter No. 13 of "The Railroad Raiders"), 2 D..... 05634-35
Tuesday, July 3, 1917
LA SALLE—The Girl in the Frame, 1 C.. 05641
GAUMONT—Mutual Tours Around the World; Bizerta, Tunis—a French Naval Port, Sydney, the Capital of New South Wales, Australia, 1 Trav..... 05642
Wednesday, July 4, 1917
MUTUAL—Mutual Weekly, No. 131, 1 Top 05643

Thursday, July 5, 1917
CUB—Jerry's Gentle Nursing (George Ovey), 1 C..... 05644
GAUMONT—Reel Life; Making Jewelry at Home, Berry Pickers of the South, Toys of Wartimes, Making Real Men—The Army System, Animated Drawings from Life, A Saving Grace, Hands Up, 1 Mag 05645

Friday, July 6, 1917
MONMOUTH—The Victory ("Jimmie Dale" Series), Episode No. 16, 2 D.05646-47

Monday, July 9, 1917.
MUTUAL SERIALS—The Trap (Chapter 14 of "The Railroad Raiders") 2 D. 05648-49

Tuesday, July 10, 1917.
LA SALLE—When Lulu Danced the Hula, 1 C..... 05655
GAUMONT—Mutual Toyrs Around the World; Some Egyptian Towns; Havana, Capital of Republic of Cuba; Aigues-Mortes, a city of the Crusades, 1 Trav..... 05656
Wednesday, July 11, 1917.
MUTUAL—Mutual Weekly, No. 132, 1 Top 05657

Thursday, July 12, 1917.
CUB—Jerry at the Waldorf (George Ovey), 1 C..... 05658
GAUMONT—Reel Life; a Submarine of the Past; a Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; "Animated Drawings from Life"; a Hasty Pudding; Professional Etiquette, 1 Mag..... 05659

Paramount Pictures Corporation

Monday, July 2, 1917
BURTON HOLMES—How California Harvests Wheat, 1 Trav.
KLEVER KOMEDY—Oh, Pop! (Victor Moore), 1 C.
PICTOGRAPH—No. 74, 1 Mag.

Monday, July 9, 1917
BURTON HOLMES—In the High Sierras, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 75, 1 Mag.

Pathe Exchange, Inc.

Sunday, July 1
Neglected Wife, No. 8 (A Relentless Fate), Serial (Ruth Roland, Roland Bottomley, Neil Hardin, Correne Grant, Philo McCullough, 2 D, Balboa.
Know America, No. 14 (Here and There in Texas), Scenic, 1 R, Combitone.
Max, The Heart Breaker (Featuring Max Linder), 2 C, Pathe.
Happy Hooligan—The Great Offensive (Cart-C), and Training Police Horses (Educ.), Split reel, International.
Wednesday, July 4
Hearst-Pathe News, No. 54, 1 Top.
Saturday, July 7
Hearst-Pathe News, No. 55, 1 Top.
Sunday, July 8, 1917
Neglected Wife, No. 9, (Deepening Degradation), (Ruth Roland, Roland Bottomley, Neil Hardin, Philo McCullough and Corinne Grant), 2 D, Balboa.
The Fatal Ring, No. 1, (The Violet Diamond) (Pearl White, Earle Foxe, Warner Oland and Ruby Hoffman), 3 D, Astra.
Know America, No. 15 (Through Central Texas), Scenic, 1 reel, Combitone.
Wednesday, July 11, 1917
Hearst-Pathe News, No. 56, 1 Top.
Saturday, July 14, 1917
Hearst-Pathe News, No. 57, 1 Top.

Triangle Komedies

SENNETT-KEYSTONES
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C
Sunday, June 17, 1917
Their Weak Moments.....1 C
His Speedy Finish.....1 C
Sunday, June 24, 1917
His Bitter Fate.....1 C
Dad's Downfall.....1 C
Sunday, July 1, 1917
A Janitor's Vengeance.....1 C
Aired in Court.....1 C

Ultra Film Co.

A. KAY COMPANY.
A Day at West Point.
West Is West.
The Rustler's Frameup At Big Horn.
A. KAY (TERRY CARTOONS):
Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary.
Terry-Human Interest Reel.
Some Barrier.

Universal Film Company

Week of July 9, 1917
SPECIAL RELEASES
NESTOR—Minding the Baby (Eddie Lyons, Lee Moran, and Edith Roberts).....1 C
L-KO—Hearts and Flour (Bob Mackenzie, Eva Novak and Chas. Ryckman).....2 C
UNIVERSAL—Animated Weekly, No. 80.1 Top
VICTOR—Meet My Wife (Neal Hart and Mignon Anderson).....1 C
REX—Three Women of France (Jack Mulhall and Irene Hunt).....2 D
UNIVERSAL—Screen Magazine, No. 27.1 Mag.
BISON—Double Suspicion (Neal Hart and Janet Eastman).....2 D
JOKER—Kitchenella (Gale Henry and Milton Sims).....1 C
POWERS—Monkey Love (Cartoon) Split-Reel, and In the Rocks of India (Educ.).
UNIVERSAL SPECIAL—The Gray Ghost, Serial, Episode 3 (The Warning) Priscilla Dean, Eddie Polo and Harry Carter) .....2 D
REGULAR RELEASES
GOLD SEAL—A Limb of Satan (Ruth Stonehouse) .....3 D
VICTOR—The Paper Hanger's Revenge (Eileen Sedgwick).....2 C
IMP—Hatton of Headquarters (Lee Hill and Charles Mailes).....2 D
BIG U—The Punishment (Robert Leonard).1 D

Vitagraph V-L-S-E

Monday, May 7, 1917
Chinks and Chases (James Aubrey).....1 C
Monday, May 14, 1917
Heavy Hugs and Hula Hula (James Aubrey).1 C
Monday, May 21, 1917
Gall and Gasoline (James Aubrey).....1 C

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture.

FEATURES

ALADDIN'S Other Lamp (Metro) 5CD, June 25.....
Amateur Orphan, An (Pathe), 5D, June 3..... 3461
American—That's All (Triangle), 5C, June 3..... 3949
Atonement (Brady-World), 5MD..... 3459

BAWBS o' thé Blue Ridge (Triangle), 5D, June 3....(Nov. 25, 1916) 3330
Bit of Kindling, A (Horkheimer-Mutual), 5MD, June 18.....
Blind Man's Luck (Astra-Pathe), 5D, June 10..... 3619
Book Agent, The (Fox), 5MD, May 14.....3621 3493
Bringing Home Father (Bluebird), 5C, June 4.....3618 3972
Broadway Sport, The (Fox), 5D, June 10..... 4112

CALL of Her People, Thé (Metro-Columbia), 7D.....3793 4135
Cigarette Girl, The (Astra-Pathe), 5MD..... 4111
Circus of Life, The (Butterfly), 5D, June 4.....3793 4136
Clodhopper, The (Ince-Kay-Bee-Triangle), 5CD, June 17.....
Clover's Rebellion (Vitagraph), 5D, May 21..... 3461
Crimson Dove, The (World Film), 5MD, June 4..... 3620

DAZZLING Miss Davison, The (Powell-Mutual), 5D, June 18..... 4111
Divorce Game, The (World Film), 5C, June 25..... 4113
Doll's House, A (Bluebird), 5D, June 11.....3791 4135
Duchess of Doubt, The (Metro), 5D, May 28..... 3945

FALSE Friend, The (World Film), 5MD, June 11..... 3792
Field of Honor, The (Butterfly-Universal), 5D, June 11.....3950 3972
Filling His Own Shoes (Essanay), 5CD. June 11..... 3949
Final Payment, The (Fox), 5MD, May 21.....3951 3646
Fires of Youth (Thanhouser-Pathe), 5D, June 17..... 3794
Flame of Youth (Butterfly). 5D, June 16.....
Freckles (Lasky-Paramount), 5D, May 28..... 3460

GHOST of Old Morro, The (Edison-K-E-S-E), 5D, June 25.....
Girl Glory, The (Triangle-Ince), 5CD, June 10..... 3791
Giving Becky a Chance (Morosco-Paramount), 5D, June 7..... 3792
Golden Lotus, The (Brady-Int. Service-World Film), 5MD..... 4109
Golden Rod (Apollo-Art Dramas), 5D, June 18.....
Great White Trail, The (Wharton, Inc.), 7MD..... 3795
Greatest Power, The (Metro), 5D, June 18.....

HAND That Rocks the Cradle, The (Universal), 6D..... 3462
Hater of Men (Triangle-Ince), 5C, July 1..... 3951
Haunted Pajamas, The (Yorke-Metro), 5C, June 11..... 4113
Heir of the Ages, The (Pallas-Paramount), 5W.MD, June 21..... 4112
Her Excellency, the Governor (Triangle), 5CD, June 24.....
Her Fighting Chance (Arthur Jacobs-Frank Hall), 7D..... 3459
Her Strange Wedding (Lasky-Paramount), 5D, June 25..... 4111
House of Cards (U. S. Amuse.-Art Dramas), 5D, June 4..... 4108

INNER Shrine, The (Lasky-Paramount), 5D, June 14..... 3946

JAGUAR'S Claws, The (Lasky-Paramount), 5D, June 11..... 3793

KENTUCKY Cinderella, A (Bluebird), 5D, June 25.....

LAD and the Lion, The (Selig-K-E-S-E), 5D, May 14..... 3463
Lady Barnacle (Columbia-Metro), 5D, June 4..... 4114
Land of Long Shadows (Essanay), 5D, June 18..... 4110
Like Wildfire (Butterfly-Universal), 5CD, May 21.....3621 3817
Little Boy Scout, The (Fam. Players-Paramount), 5D, June 28.....
Little Orphan, The (Bluebird), 5D, June 18..... 4109
Love or Justice? (Triangle-Ince), 5MD, June 10..... 3948

MADAME Bo-Peep (Triangle), 5D, May 27..... 3461
Madcap Madge (Triangle-Ince), 5C, June 24..... 4108
Maelstrom, The (Vitagraph), 5D, June 18..... 4109
Magnificent Meddler, The (Vitagraph), 5CD, June 4..... 3794
Man and Beast (Butterfly), 5D, May 23.....
Maternity (World Film), 5D, May 28..... 3460
Millionaire Vagrant, The (Triangle-Ince), 5D, May 27..... 3461
Money Madness (Butterfly-Universal), 5D, May 28.....3622 3815
Mute Appeal, A (Van Dyke-Art Dramas), 5MD, June 11.....
Mystery of No. 47, The (Selig-K-E-S-E), 5C, June 4..... 3794
Mystic Hour, The (Art Dramas), 5D, May 17..... 3622

NAKED Soul, A (Brady-International-World), 5D..... 3792
Night Workers, The (Essanay), 5D, May 21..... 3620

ON Trial (Essanay), 7D..... 4107
One Law for Both (Ivan), 9D, June —.....

PARENTAGE (Frank J. Seng), 7D..... 3945
Paws of the Bear (Triangle), 5D, June 17.....
Periwinkle (American-Mutual), 5D, June 11.....
Poppy (Norma Talmadge-Selznick), 8D, May —..... 3618

QUESTION, The (Vitagraph), 5D, June 11..... 3947

REDEMPTION (Julius Steger), 5MD..... 3463
Reputation (Powell-Mutual), 5D, Jan. 4.....
Road Between, The (Erbograph-Art Dramas), 5D, June 25.....
Roadside Impresario, A (Pallas-Paramount), 5CD, June 18..... 3948
Robespierre (The Import and Export Film Co.), 7Hist..... 3950

SLAVE, The (Fox), 5D, June 3..... 3947
Shackles of Truth (American-Mutual), 5D, June 4.....
Should She Obey? (Arizona Co.), 8D..... 3462
Silent Lie, The (Fox), 5D, May 28..... 3946
Silent Master, The (Selznick), 7D..... 3795
Siren, The (Fox Film), 5D, June 24.....
Some Boy (Fox Film), 5CD, June 17.....
Son of the Hills, A (Vitagraph-V-L-S-E), 5D, June 25.....
Song of Sixpence (Art Dramas), 5MD, May 24..... 3945
Soul Master, The (Vitagraph), 5D, May 28..... 3621
Southern Justice (Bluebird), 5D, May 28.....3459 3817
Stolen Paradise, The (World Film), 5D, June 18..... 3946
Submarine Eye, The (Submarine Films), 8D..... 3791

THIRTEENTH Labor of Hercules, The (Cinema Dist. Corp.), 5Top. 3794
To-Day (Today Feature Film) 5D..... 4107

UNCONQUERED (Lasky-Paramount), 5D, May 31..... 3459
Undying Flame, The (Lasky-Paramount), 5D, May 24..... 3619
Upper Crust, The (American-Mutual), 5CD, June 25.....

WHEN Baby Forgot (Lasalida-Pathe), 5CD, June 24..... 3948
Who's Your Neighbor? (Master Drama Features), 7D..... 4113
Wild and Woolly (Artcraft), 5W.MD, June 24..... 4110
"Wolf" Lowry (Triangle-Ince), 5MD, May 27..... 3618
World Apart, The (Morosco-Paramount), 5MD, June 4..... 3620

SHORT SUBJECTS

ABALONE Industry, The (International-Pathe), Split reel Ed..... 3626
Alaska Wonders in Motion (Educ. Film Corp.), 1Ed..... 3622
Almost Good Man, The (Gold Seal-Universal), 3CD, June 4..... 3626
Ambassador's Diamond, The (Gaumont-Mutual), Episode of "Ultus" or "The Man from the Dead" Series, 3D..... 3950
"A 44." Calibre Mystery (Gold Seal-Universal), 3W.MD, May 21.... 3626

BARTERED Youth (Laemmle-Universal), 1D, June 18..... 3955
Beech Nuts (L-Ko-Universal), 2C, May 21..... 3474
Beyond Recall (Balboa-Pathe), Episode of "The Neglected Wife" Series, 2D..... 3461
Black Mantilla, The (Gold Seal-Universal), 3D, June 11..... 3800
Blissful Calamity, A (Victor-Universal), 2C, June 11..... 3800
Bluffing Father (Strand-Mutual), 1C, May 30..... 3626
Boss of the Family, The (Joker-Universal), 1C, May 21..... 3474
Boy Who Cried Wolf, The (Conquest-Forum Films), 2CD..... 3460
Brand of Hate, The (Gold Seal-Universal), 3MD, June 18..... 3955
Brass Monkey, The (Selig), 2C..... 3463
Burglar by Request, A (Nestor-Universal), 1C, June 4..... 3626
Burglar's Bride, A (Joker-Universal), 1C, June 18..... 3955
By Speshul Delivery (Victor-Universal), 1MD, May 28..... 3627

CACTUS Nell (Triangle-Keystone), 2W.MD..... 3793
Caught in the End (Vogue-Mutual), 2C, May 19..... 3474
Chicken Chased and Henpecked (L-Ko-Universal), 1C, June 11..... 3800
Chubby Inherits a Harem (LaSalle-Mutual), 2C..... 3474
Copper Industry, Arizona (Combitone-Pathe), 1Ed..... 3626
Crisis, The (Balboa-Pathe), Episode of "The Neglected Wife" Series, 2D..... 3619
Crystals and Their Beauties (Conquest-Forum Films), 1Ed..... 3460

DESPERATE Deed, A (Signal-Mutual), Episode of "The Railroad Raiders" Series, 2D, June 18..... 4118
Doomed (Imp-Universal), 1MD, June 4..... 3616
Door in the Mountain, The (Kalem), Episode of "The American Girl" Series, 2D..... 3474
Double Cross, The (Pathe), Final Episode of "The Mystery of the Double Cross" Series, 2D..... 3949
Double Topped Trunk, The (Imp-Universal), 2MD, June 25..... 4118
Dropped from the Clouds (Bison-Universal), 2D, May 21..... 3627
Dry Goods and Damp Deeds (L-Ko-Universal), 2C, June 4..... 3626

EIGHT Cylinder Romance, An (Victor-Universal), 1C, May 28..... 3627

FACE of the Stranger, The (Pathe), Episode of "The Mystery of the Double Cross" Series, 2D..... 3621
Father Was Right (Christie), 1C..... 3974
Father's Bright Idea (Christie), 1C..... 3800
Flight That Failed, The (LaSalle-Mutual), 2C, May 21..... 3474
Flirting with Danger (Vogue-Mutual), 2C, May 26.....3626
Flopping Uplifter, The (Victor-Universal), 1C, June 11..... 3800
Fugitive, The (Kalem), Episode of "The Further Adventures of Stingaree" Series, 2D..... 3949

GIRL in the Garret, The (Imp-Universal), 2CD, May 7..... 3955
Gold Bullet, The (Gold Seal-Universal), 3WD, June 25..... 4118
Grey Lady, The (Gaumont-Mutual), Episode of "Ultus" or "The Man from the Dead" Series, 3D..... 3950
Guiding Hand, The (Essanay), Episode of "Do Children Count?" Series, 2CD..... 3619
Gunman's Gospel, The (Victor-Universal), 1D, May 28..... 3627

HARRY Palmer's Animated Cartoons (First Issue)..... 4114
Helen Grayson's Strategy (Rex-Universal), 2D, June 18..... 3956
Her City Beau (Victor-Universal), 2D, June 25..... 4118
Her Strange Experience (Imp-Universal), 1MD, June 11..... 3800
Hidden Brand, The (Pathe), 2D, Episode of "The Mystery of the Double Cross" Series..... 3795
His Fatal Beauty (Joker-Universal), 1C, June 25..... 4118
Hobo Raid, The (Kalem), 1C..... 3474
Hole in the Ground, The (Selig), 2C..... 3463

IMMIGRANT, The (Mutual-Chaplin), 2C..... 4109

JACKAROO, The (Kalem), Episode of "The Further Adventures of Stingaree" Series, 2D..... 3949
Jerry Joins the Army (Cub-Mutual), 1C, May 24..... 3626
Jerry's Finishing Touch (Cub-Mutual), 1C, May 17..... 3474
Jerry's Getaway (Cub-Mutual), 2C, June 14..... 4118
Jilted in Jail (Nestor-Universal), 1C, June 18..... 3955
Jumping Jealousy (Pathe), 1C..... 3626

KISSING Butterfly, The (La Salle-Mutual), 1C, May 28..... 3474
Knotted Cord, The (Signal-Mutual), 2D, May 28..... 3800

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual

"A Fight for a Franchise." (Mutual. Episode of "The Railroad Raiders" series. Two reels. Mon., June 25.)—Many stirring incidents and the employment of a "lightfingered" gentleman from the police department—if such is possible—place this episode almost in a class by itself. Trickery is resorted to by Helen Holmes and Roy Wilson to defeat the machinations of two dishonest employes of the K. & W. Railroad, and Helen's alert mind, nimble wit and indomitable daring win the honors for the time being. There are many fine specimens of photography and the different angles of intrigue are worked out to a nicety.

This is an episode that will catch the general public unless the censors get busy and eliminate the pocket picking incident.

"Mutual Weekly, No. 129." (Gaumont. One reel. Top. Wed., June 20.)—This reel opens with a view of a girl's pole vaulting contest, at Cosy Beach, Conn., showing one of the contestants covering a 7 ft. 4 in. height, followed by official pictures of the Cinematographic Society of France, showing war scenes "somewhere in France," including different types of German prisoners brought in. Then back to Colorado where the final tributes to the late Colonel Wm. F. Cody are pictographed. This interesting reel concluded with a French conception of the German Spy System as practised in the U. S., in animated cartoon form.

"Mutual Tours Around the World, No. 33." (Gaumont. One reel. Trav. Tues., June 19.)—Nantes, a port of Western France is the introductory feature of this reel, and here are shown all the beautiful and historic features of this ancient city which is reached by way of the River Loire; then the traveler is taken to Pozzuoli, a town of Italy, where the temple of Serapis, the grottoes, the rocks of Virgil and the superb maritime scenery are given full scope. It concludes with a prettily photographed view of a Russian village in winter, when the full resources of the village and villagers are taxed to the limit in clearing away the snow.

"Reel Life, No. 60." (Gaumont. One reel. Top. Thurs., June 28.)—The major part of "Reel Life, No. 60," is devoted to the exploitation of hosiery knitting by machinery, every detail being faithfully and fully reproduced. The dyeing, bleaching, inspecting, labeling, wrapping and boxing of the finished product make a really interesting study. Then follow pictures of park sports, including the auto trains, which need no tracks upon which to run and so are able to hug the shade of the larger trees in their trip around the park. The reel concludes with a highly amusing picture of a tilting match on the water, a sport which requires nerve, skill and brawn. This is one of the most interesting of "Reel Life" shown in some time and should prove acceptable anywhere.

"Jerry's Red Hot Trail." (Cub. One reel comedy. Thurs., June 21.)—Jerry is "in bad" with a sheriff of a Western town, and is ordered out of the county. Jerry puts an outlaw to flight, who is holding up a wealthy man, his wife and daughter, and is invited to ride with them. Later the bandit captures them, takes Jerry and the girl prisoners, and orders the chauffeur to drive on with the parents. That night Jerry has a lurid dream, in which Indians are torturing him when the girl comes to the rescue, and throwing herself before him is shot and killed. He is glad to take up and find it all a dream. The next day Jerry and the girl are rescued by the sheriff. Jerry is hailed as a hero, is congratulated by the sheriff, and wins a wealthy father-in-law. The film contains a few flashes of real comedy, and has an abundance of slapstick.

"Seaside Romeos." (Kalem. One reel.)—A most weird combination is offered in this Ham and Bud comedy. The leads, in a dream, journey to a desert isle, which, however, is not so deserted as it seems. On it a professor conducts a dancing school for pretty girls, and a crook makes his headquarters and buries his stolen treasures there. The complications are plentiful enough to keep the interest up throughout, while there is considerable to laugh at, particularly in those scenes in which Ham and Bud have an osculating contest with the flimsily clad dancing maidens as targets for their efforts.

Ready-Made Ad-Talks

(Continued from page 75)

the first installment of "The Gray Ghost" ——— week. Then judge for yourselves of its merit as a picture and serial. It will be run in sixteen installments. The cast includes Harry Carter as the Gray Ghost, Priscilla Dean, who was seen to such good advantage in "Even As You and I," as "Morn Light"; Emery Johnson, Eddie Polo, Gertrude Aster, J. Morris Foster, Richard la Reno, Lou Short and John Cook. The first episode is titled "The Bank Mystery."

Features

A True-to-Life Character Portrayed by Charles Ray in "The Clodhopper"

(Triangle Five Reel Production)

In reading the "lives" of our great men, we find many of them who have risen from poverty to riches by various routes. In drawing the analogy between great men and Charles Ray, of Triangle fame, it is the purpose of the management to bring before his patrons the fact that in the pictures as well as public life there is a deep-set heart interest in one who rises from the lower rung of the ladder to success, to recognition by the millions. When "The Clodhopper," Triangle's latest release featuring Charles Ray is shown on the screen of the ——— theatre ——— week, you all will be given the rare opportunity of seeing this young star of the screen world, portray one of these "true-to-life" characters, the lives of whom arouse within us when chronicled between the covers of a book, such keen interest. "From Ploughboy to President" and "From Messenger Boy to Bank President" are terms we recognize as appertaining to the lives of some of our great men.

"The Clodhopper" is a clever picture and will be told in a clever way on the screen of the ——— theatre on ——— of ——— week. Charles Ray in the featured role.

LEAP for Life, A (Mutual), Episode of "The Railroad Raiders" Series, 2D, June 4 3955
Light of Love, The (Laemmle-Universal), 1C, May 21 3474
Lone Larry (Bison-Universal), 2CD, June 18 3956
Lonesome Luke, Plumber (Robin-Pathe), 2C 3626

MAKING Monkey Business (Victor-Universal), 1C, June 11 3800
Making of Hundred-Ton Guns, The (Conquest-Forum Films), 1Ed. .. 3460
Man with a Limp, The (Kalem), Episode of "Grant, Police Reporter" Series, 2D 3474
Manning Our Navy (Rothacker-Mutual), 1Top 3626
Mary Ann in Society (Victor-Universal), 2C, May 21 3627
Match in Quarantine, A (Lasalle-Mutual), 1C, June 12 3800
Max Plays Detective (Pathe), 2C, June 10 4118
Max, the Heart Breaker (Pathe), 2C, June 17 4118
Message on the Mirror, The (Balboa-Pathe), Episode of "The Neglected Wife" Series, 2D 3948
Milky Way, The (Christie), 1C 3800
Miss Trixie of the Follies (Strand-Mutual), 1C, May 16 3474
Mistaken Identity (Signal-Mutual), Episode of "The Railroad Raiders" Series, 2D 3474
Money's Mockery (Laemmle-Universal) 2MD, May 21 3627
Movie Stunts (Selig Special), 2MD 3950
Moving Day (Nestor-Universal), 1C, May 21 3474
Mutual Tours, No. 27 (Gaumont-Mutual), 1Top, May 8 3626
Mutual Tours, No. 28 (Gaumont-Mutual), 1Trav, May 15 3474
Mutual Tours, No. 29 (Gaumont), 1Trav, May 22 3626
Mutual Tours, No. 30 (Gaumont-Mutual), 1Sc, May 29 3800
Mutual Tours, No. 31 (Gaumont-Mutual), 1 Trav, June 5 3955
Mutual Tours, No. 32 (Gaumont-Mutual), 1Sc, June 12 4118
Mutual Weekly, No. 122 (Gaumont-Mutual), 1Top, May 2 3955
Mutual Weekly, No. 123 (Gaumont-Mutual), 1Top, May 9 ..... ——
Mutual Weekly, No. 124 (Gaumont-Mutual), 1Top, May 16 3474
Mutual Weekly, No. 125 (Gaumont-Mutual), 1Top, May 23 3626
Mutual Weekly, No. 126 (Gaumont-Mutual), 1Top, May 30 ..... ——
Mutual Weekly, No. 127 (Gaumont-Mutual), 1Top, June 6 3955
Mutual Weekly, No. 128 (Gaumont-Mutual), 1Top, June 13 4118
Mysterious Outlaw, The (Big U-Universal), 1D, June 11 3800

NIGHT and a Day, A (Selig), 2C 3463
No. 10 Westbound (Bison-Universal), 2MD, May 28 3627

OH! for a Wife (Christie), 1C 3947
On the Precipice (Balboa-Pathe), Episode of "The Neglected Wife" Series, 2D, June 17 3795
One Damp Day (Joker-Universal), 1C, June 11 3800
Oriental Love (Triangle-Keystone), 2C 3621

PIRATE Bold, A (Victor-Universal), 1C, June 18 3955
Police Protection (Myers-Theby-Pathe), 1C 3626
Prodigal Uncle, The (Lasalle-Mutual), 2C, May 7 3626
Puppy Love (Victor-Universal), 1CD, June 18 3956
Purple Scar, The (Rex-Universal), 2MD, May 28 3627

QUININE (International-Pathe), Split Reel, Cart 3626

REEL Life, No. 55 (Gaumont-Mutual), 1Top, May 24 3474
Reel Life, No. 56 (Gaumont-Mutual), 1Top, May 31 3474
Reel Life, No. 57 (Gaumont-Mutual), 1Top, June 7 3626
Reel Life, No. 58 (Gaumont-Mutual), 1Top, June 14 4118
Reel Life, No. 59 (Gaumont-Mutual), 1Top, June 21 4118
Relentless Fate, A (Balboa-Pathe), Episode of "The Neglected Wife" Series, 2D 4108
Riddle of the Cross, The (Pathe), Episode of "The Mystery of the Double Cross" Series, 2D 3461
Roped Into Scandal (L-Ko-Universal), 2C, May 28 3627
Rough House, A (Paramount-Arbuckle), 2C 4110
Royal Rogue, A (Triangle-Keystone), 2CD 3462
Rusticating (Pathe), 1C 3626

SCRAPPER, The (Bison-Universal), 2MD, June 4 3626
Secret of the Night, The (Gaumont-Mutual), Episode of "Ultus" or "The Man from the Dead," 3D 4112
Seoul, Gorea (International-Pathe), Split reel, Sc 3626
Simple Sapho (Joker-Universal), 1C, June 4 3626
Skylarking on Skiis (Conquest-Forum Films), 1Sc 3460
Some Barrier (A-Kay), 1Cart 3951
Star Spangled Banner, The (Edison-K-E-S-E), 3D 4112
Steps to Somewhere (Essanay), Episode of "Do Children Count?" Series, 2CD 3619
Stolen Actress, The (Gold Seal-Universal), 3D, May 28 3800
Story of Plymouth Rock, The (Conquest-Forum Films), 1D 3460
Surgery at the Zoo (Educ. Film Corp.), 1E 3622
Swede Hearts (Victor-Universal), 2CD, June 25 4118

TACKY Sue's Romance (Rex-Universal), 2CD, June 4 3626
Tell Morgan's Girl (Nestor-Universal), 1C, May 28 3627
Terry Human Interest Reel, The (A-Kay), Split reel, Cart 3951
There and Back (Cub-Mutual), 1C, June 7 3955
Thief Maker, The (Imp-Universal), 2MD, June 11 3800
Those Wedding Bells (Christie), 1C 3974
To Be or Not To Be—Married (Nestor-Universal), 1CD, June 11 3800
Townsend Mystery, The (Gaumont-Mutual), Episode of "Ultus," or "The Man from the Dead" Series, 3D 3950
Traitor's Fate, The (Gaumont-Mutual), Episode of "Ultus" or "The Man from the Dead" Series, 3D 3950
Twenty Thousand Legs Under the Sea (International-Pathe), Split reel, Cart 3626
Two of a Kind (Strand-Mutual), 1C 3474

UNEASY Money (Joker-Universal), 1C, May 28 3627

VANQUISHED Flirt, The (Vogue-Mutual), 2C, May 12 3474

WAR Bridegroom, The (Nestor-Universal), 1C, June 25 4118
Watery Grave, A (Mutual), Episode of "The Railroad Raiders" Series, 2D, June 11 3955
Where is My Che-ild? (L-Ko-Universal), 2C, June 18 3955
Who's Looney Now? (Nestor-Universal), 2C, June 4 3957
Widow's Might (Lasalle-Mutual), 1C, May 21 3474
With the Mummies' Help (Christie), 1C 3800
Wonderful Event, The (Essanay), Episode of "Do Children Count?" Series, 2CD 3619

Zeppelin Attack on New York, A (Mutual), 1Top, May 21 3474

LATE NEWS

Paramount Will Issue Serial in 15 Episodes

National Campaign of Advertising and Publicity to Be Inaugurated for the Picture as Part of Promotion Work

ANNOUNCEMENT is made by Paramount Pictures Corporation that they will issue a serial of thirty parts, fifteen episodes, in September.

This is the first serial that this organization, or any of the producing companies making Paramount Pictures, has ever issued since their inception, four years ago.

The picture is said to be a wonderful serial. Paramount says the cast contains the largest number of high-priced stars that have ever been brought together in a single series of pictures, playing in a production the story of which is said to be thrilling in its every detail.

Paramount will issue their first serial to all exhibitors, and special departments will be established in each of the Paramount exchanges for the handling of this new product.

An advertising and publicity campaign for the serial picture will be inaugurated in the very near future. Prior to the time the picture is shown in any theatre in the country it is expected every person in every city and town will know of this production.

It is not to be doubted that its qualifications will create interest. Aids and accessories of all sorts and descriptions are being planned for the production to help every exhibitor showing the picture to make big money.

Further announcement of the production has been promised by Paramount in the very near future.

Pathe Features to Be Written by Will M. Ritchey

Will M. Ritchey, who photodramatized Mabel Herbert Urner's "The Journal of a Neglected Wife" and "The Woman Alone," to make Pathe's serial, "The Neglected Wife," in which Ruth Roland is starring, is now at work in the Astra Studio on features and serials for Pathe.

Mr. Ritchey has had a long experience in the newspaper and motion picture business. His first connection with the industry was as scenario editor of Lubin in the Western branch. After a year there he spent several months in free lance work, and joined the Balboa staff in 1914.

"Woman and the Beast" Sold for Many States

Graphic Features announces the closing of the following territories on "The Woman and the Beast" during the past week:

Texas, Oklahoma and Arkansas, to Southwestern Art Dramas, Dallas, Texas; California, Nevada and Arizona, to Peerless Picture Film Company, with offices in Los Angeles and San Francisco; Western Pennsylvania and West Virginia, to the Hudson Feature Film Company, Pittsburgh, Penn.; Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, to the Philadelphia Ideal Film Exchange, of Philadelphia.

Sales Manager W. Ray Johnston says: "This leaves very little territory unsold. In fact, we have closed about everything now, or are awaiting the final signed contracts, and I think next week we can give a buyers' list that will show every district in the country distributing 'The Woman and the Beast.' This achievement would not make it appear that there is a summer-time lull in the state rights business.

Credit for Latest Pickford to Jeanie Macpherson

A wire from Cecil B. DeMille, received at the headquarters of the Artcraft Pictures Corporation, gives sole credit for the story of Mary Pickford's new patriotic photoplay, "The Little American," to Jeanie Macpherson. Although the general impression has been that Mr. De Mille was co-author of this scenario, the director announces that Miss Macpherson was entirely responsible for the greatest patriotic story ever written for the screen.

Miss Macpherson has written the original scenarios for many screen successes, including "Joan the Woman."



Emmy Wehlen as Miss Columbia (Metro)

Hugh Ford Selects Cast for George M. Cohan Film

The cast for the new George M. Cohan Artcraft picture, "Seven Keys to Baldpate," adapted from the Broadway hit and now being produced, has been selected by Hugh Ford.

Anna Nilsson will be opposite the actor-author-producer. Her work will be recalled in "Shenandoah," "Regeneration" and "Who's Guilty." Mrs. DeWolf Hopper, popularly known as Elda Furry, has the role of Myra Thornhill. Corene Uzzell will be Mrs. Norton. She was in "On Trial."

Others in the cast are Joe Smiley, Russell Bassett, G. Warren Cook, Armand Cortes, Carlton Macy, Eric Hudson, Paul Everton, Frank Losee and Purnell Pratt. Dan Pennell assists in the staging.

Smiley and Bassett were both in Mr. Cohan's first Artcraft picture, "Broadway Jones."

"The Barrier" Still Draws Big Crowds

Continued successful showings of "The Barrier," the Rex Beach picture of frontier life in Alaska, are reported to the offices of the Lewis J. Selznick Enterprises, by its exchange managers throughout the country, and exhibitors handling the subject.

Sol J. Berman, manager of the New York Exchange, upon his recent trip through the Middle West and eastern Texas received gratifying reports from numerous exhibitors. At the Twelfth Street theatre, Kansas City, "The Barrier" was booked for one week for its first run in that city and drew such business that it was held for a second week.

Herman E. Field, manager of the Colonial theatre, Chicago, says "'The Barrier' drew such good business that we held it over for a third week at the Colonial. It is a great picture."

Similar reports have been received from the Pacific Coast, the Northwest and the Southeast where "The Barrier" has been playing the big houses to capacity business.

Establish as Scenario Firm

John B. Clymer and Harry O. Hoyt, known as writers for the screen, have leased the building at 125 West Fortieth street, New York City. Reinforced by assistants and stenographers, this organization will specialize on the writing of big feature stories, working scripts and titling of pictures.

Both men have seen service as editors and staff writers with various big producing companies.

With a limited number of accounts, the organization will contract for a general service, after the example of the successful organizations in other lines of business.

"Queen of Spades" Nearly Ready

The Russian feature, "The Queen of Spades," which will probably be the first release of the Russian Art Film Company, is now being completed and will probably be ready for a private showing to the trade in the very near future.

The production has been adapted from the book by Alexander Pushkin, the Seventeenth Century poet of the Russian people, and was produced by the Ermoliev Studios of Moscow, under the personal supervision of Jakov Alexandrovitch Protozanoff, one of the foremost directors in the new republic.

It is in six parts, and the story is portrayed by a special cast of players from the Imperial theatre of Moscow, the national institution of Russia. The picture was titled by Shepard and Van Loan, who are preparing most of the productions for the Russian Art Film Company, and something very interesting in the line of art titles has been prepared which will no doubt create interest.

Included in the cast are I. I. Mosjhukhin, the leading dramatic actor of Russia, who does some excellent work as the Russian cavalry officer in this picture; Mlle. E. P. Shebueva, who appears in the role of Countess Anna Fedotovna; Mlle. V. G. Orlova, who takes the part of Lizaveta Ivanovna; N. V. Panoff, who portrays the role of Count St. Germain, and Mme. T. I. Duvan, who appears as Countess Anna Fedotovna (in youth).

In addition to "The Queen of Spades," the Russian Art Film Company have now ready for exhibition, when they start their big campaign in a few weeks, "The Dagger Woman," "The Beautiful Witch," by L. Andrieff and A. M. Pasuchin, and "The Deluge," by Sienkiewicz.

Elaborate Sets in Selig Version of "Caleb Conover"

It is announced by William N. Selig that feature films taken from "Caleb Conover, Railroader," will soon be ready for presentation. The source of this play is Alfred Payson Terhune's novel.

Gilson Willets wrote the film version. George Fawcett, Thomas Santschi, Fritzi Brunette, Frank Elliott, William Robert Daly and Goldie Caldwell are in the cast. The Selig Company states the interior sets are the most magnificent seen on the screen this year. In some of the scenes are hundreds of people.

"The Peddler" Unchanged in Photo Drama

In its photodramatization the famous old play, "The Peddler," will be found to be unchanged. Frederic Chapin, the adapter for the U. S. Amusement Corporation-Art Dramas, retains the characters and events that caused it to hold the boards for a generation.

Hal Reid's play deals with the lower orders of society and was frowned upon by old time critics for this reason. Today its true merit is appreciated.

Joe Welch takes the part of the poor old peddler, Abraham Jacobs. The picture will probably be six reels.



George M. Cohan (at Extreme Right) Posing with Elsa Maxwell, Chairman of American Ambulance Relief in Russia

Wharton Company Formed to Sell on State Rights

THE Wharton Releasing Company has been organized for the marketing on state rights of all the pictures made from now on by Wharton, Inc., of Ithaca, N. Y. Leo Wharton is president of the new company, Charles S. Goetz, vice-president, and Edward Small, treasurer.

The Whartons plan to make about six pictures a year for release through this distributing agency, which has a temporary office in the Putnam Building, New York, and will probably be permanently located in the Godfrey Building at an early date.

"The Great White Trail," with Doris Kenyon, recently completed, is the first Wharton subject to be marketed through the newly organized releasing company, and a second picture, now in work in the northern part of New York, will be ready for sale on a state rights basis in about eight weeks.

The exchange will first operate in New York and northern New Jersey.

Edward Small, the treasurer, is secretary of the Master Drama Company, controlling "Who's Your Neighbor?", and president of Edward Small, Inc., Putnam Building, New York, the well-known agency for motion picture players. Mr. Small will be in charge of the casting for the pictures made by the Whartons.

Charles S. Goetz, the vice-president, was sales manager for World Film and later became associated with Artcraft.

Leo Wharton is remembered as a partner in the company which produced "Patria" for the International and other successes.

"Christus" Founded on Biggest "Best Seller" Among all Books

As one goes down the line of "best sellers" among publications, he finds that every one of them has made a successful photoplay. In most cases they have been successful in pictures in proportion to their popularity in book and serial form.

This bit of psychology was largely instrumental in the acquirement by Historic Features, Inc., of "Christus," the Cines photo-spectacle of the life of Christ. One of the directors of the company, which was formed for the exploitation of pictures of artistic and educational value, happened to be in Rome last Fall, shortly after the run of "Christus" began in that city. Not only was his attention attracted by the size of the audiences but also by the fact that here was an elaborately-made picturization of the book which must rank as the "best seller" of all time—the Bible.

Figuring that the volume with the largest circulation of any ever published must have a tremendous screen value, he sought the American rights for Historic Features and was successful in obtaining them. That his judgment was correct has been proven by the popularity of the picture in New York City and the state rights offers now in hand.

Pa and Son Meet at Parsonage in Selig Play

"Trials and Tribulations," a Selig-Polyscope Company release through General Film, deals with the undying theme, a stern father's efforts to marry his daughter to the man she does not love. But in this case the comedy element is introduced. The father himself is courting and the couples meet at the parsonage. Al Green directs the two-reeler. George Fawcett and Vivian Reed are being featured.

A second release is "Through the Eyes of the World." This is described as a tense drama. Guy Oliver and Stella Razeto have the leading roles.

Twenty O. Henry Films — Ten More Coming

Harold Bolster, General Film, Says as Short Length Motion Pictures They Have Established a New Standard in Screen Entertainment

TEN of the first series of two-reel O. Henry stories has been distributed and the series is to be increased from sixteen to twenty. A second series of ten has been begun, so exhibitors will have four available before the first series have been shown.

Titles in the new series include "No Story," "The Love Philtre of Ikey Schoenstein," "A Departmental Case," "Strictly Business," "Specks of Garnered Fruit," "Discounters of Money," "The Best Seller" and "The Lonesome Road."

Harold Bolster, of General Film, says:

"If the second ten meets anything like the reception given the first ten this series will prove the most popular unit of twenty short length motion pictures ever issued in the history of the camera. They are acknowledged rivals of five-reel features, at the box office, before the reviewers and in public appreciation.

"When I say rivals I am not considering the score of instances that are reported where the two-reeler overshadowed the feature in the exhibitor's advertisement, in the reviews and before the audience.

"These O. Henry pictures have done more to establish a new standard in screen entertainment than any short length pictures ever shown."

S. R. Kent, general sales manager, expresses himself as delighted with the reception of the pictures in big and little houses all over the country. In this city alone thirty-nine houses were booked for the pictures several weeks ago.

In the hundreds of houses that are showing the O. Henry pictures in all sections of the country are many of the biggest and best theatres. In California the list includes the Rialto and Valencia in San Francisco, the Franklin in Oakland, the Strand in Fresno and thirty-two more in other parts of the state.

In Phoenix, Arizona, the Columbia theatre; in San Diego the Cabrillo; in Dallas, the Crystal and in San Antonio, the Wigwam are showing O. Henrys.

Finish "The Road Between" with Marian Swayne as Star

"The Road Between," the Erbograph-Art Drama starring Marian Swayne, was completed last week by Director Joseph Levering, and is now in the process of being cut.

"Hate" Will Be Shown to Southern Buyers, in Savannah

ACCORDING to announcement made from the offices of the Fairmount Film Corporation in the Candler Building, Walter R. Stahl, managing director, accompanied by Sidney Vaughn, studio manager, will leave for Savannah within a few days to show "Hate," the seven-reel Fairmount product, to Southern buyers.

It is also stated that Gus Mohme, who has been appointed representative of the corporation for the United States territory, will go to Boston to close the New England territory. Mr. Mohme has taken charge of the distribution of "Hate," and in the meantime work on a new feature will be started by President Mooney from the Philadelphia office.

During the past week a number of showings of "Hate" have been given in New York and the adjacent territory. It was the aim of Mr. Bolling and Mr. Mooney to give the picture a run on Broadway for at least two weeks, but these plans were abandoned because of the interest shown by buyers who are anxious to secure this territory. Mr. Mohme has been in constant communication with New England buyers during the past week, and as a result he will leave for Boston on Saturday presumably for the purpose of closing negotiations for that territory. Already contracts have been closed between Fairmount Film Corporation and foreign buyers for the sale of the picture in Latin America.

Art Drama Releases for Summer Are Nearing Completion

WITH productions completed over a month in advance of their release dates, and with others for summer issuance in work, the four studios contributing to Art Dramas Program are keeping hard at work.

At the Appollo studio "When You and I Were Young" is practically completed, although it is not due for release until the middle of July. This week's work will be begun on the next Apollo, which has as a working title "Behind the Mask." This was written by Charles E. Dazey, author of "Manhattan Madness" and "Wolf Lowry" Triangle pictures. This last production is dated for release the last week of August.

Alma Hanlon, who is starred in all the Apollo photoplays, has been unable to secure the much needed vacation she had planned for, owing to the desire of the company to keep ahead of schedule. Later in the summer, however, she intends to take a month off from her labors.

At the Van Dyke studio "Miss Deception," from the story by Joseph Franklin Poland, is being put into shape by Eugene Nowland, who was recently engaged to direct Jean Sothern in this picture.

Two pictures are in work at the Erbograph studio. These are "The Road Between," which is being made by Joseph Levering, with Marian Swayne in the leading role, and "The Millstone," from the story by Albert Payson Terhune, which Ben M. Goetz is directing. One of these is nearly finished, while the latter has just been started.

The U. S. Amusement studios are occupied principally with the production of "The Peddler," which Herbert Blache is directing, with Joe Welch in the title role.

Many Exhibitor Aids Planned for "Robespierre"

The Export and Import Film Company reports a ready response from exhibitors concerning its historical subject, "Robespierre," as the result of the layout of still pictures used in the advertisement appearing in the NEWS. Many exhibitors have written the company for information as to the publicity aids they may expect when showing the film. Ben Blumenthal has now in preparation a special booklet, which will contain necessary information for the proper exploitation of the picture by exhibitors, as well as facts for buyers handling the subject.

"'Robespierre' is being worked out for road show purposes as well as metropolitan runs. Showing as it does the birth of democracy in France, the picture has the advantage of timeliness.

"The paper will include window cards, novelty dodgers and twenty-four sheets. But the big drive in this production will be the opportunity for advertising demonstrations. Closely linking the destiny of France with that of our own country, the film allows effective press-work.

"'Robespierre' is true in historical details, and the organization, club and school work on it should be a big factor in the campaign," says an official of the company. "There are special features in it for advance work, which will be selected and indicated so that in no territory will an opportunity be overlooked."

The provisions of the Export and Import Company's auxiliary material provide also for the inside of the house and lobby. S. M. Berg is preparing a music score. Over two hundred suggestions are made for the guidance of the exhibitors. A novelty in this connection is that the redecoration of the house, costuming of the ushers, setting of the screen and displays for lobbies of various sizes are exhaustively dwelt upon.

Several Big Contracts Given Shepard and Van Loan

Shepard and Van Loan, who recently opened offices in the Godfrey Building, New York, have been tendered a contract to do a large portion of the editing and titling of sixty-seven Russian features.

The first big deal put over by these well known young film men was the "Allenbaugh Process," which was announced in the trade papers last week. Many inquiries regarding this are reported to have been received by the Hedwig Laboratories who are handling the process.

The Russian films have just arrived in this country and the work of editing and titling them is a big one. The majority of the features are from such Russian authors as Tolstoy, Pasuchin, Tergenieff and Andrioff.

H. H. Van Loan of the firm expressed the belief last week that Mr. Kaplan was going to give the industry a surprise when he showed the first Russian picture.

In addition to this big undertaking, Shepard and Van Loan have been engaged by the Wharton Brothers to prepare their latest production, "The Great White Trail," for the market.

"Hercules" Ready for State Rights

"The 13th Labor of Hercules," which commemorates the Panama-Pacific Exposition, is now running at the Rialto theatre, New York City, for twelve weeks.

The picture is composed of a series of twelve parts, each part a complete subject, and composed of various ceremonies and events of the world's greatest exposition.

The Cinema Distributing Corporation, 220 West Forty-second street, Henry J. Brock, president; Leon Schlesinger, manager, is offering this historical subject for state rights. An entirely new policy has been inaugurated for the selling of this subject for territorial rights.

An attractive line of advertising is available, which includes a ten-page two-colored herald of striking appearance.

Levey Closes Sale of Serial for Foreign Countries

Arthur Levey, exporter and foreign market expert, visited Chicago, recently, and incidentally closed the sale of the rights to the American Film Company's serial, "Secret of the Submarine," for the territory of Spain and the Kingdom of Portugal.

Mr. Levey, it will be remembered, as vice-president and general manager of the Overseas Distributing Company, Inc., placed the distribution of the entire Mutual program, including serials and superfeatures, throughout the whole of Great Britain, Australia, New Zealand, Fiji Islands, India, Straits Settlements, etc., etc.

A fact, perhaps not generally known to the trade, is that it really was Mr. Levey who promoted and arranged the sale as a broker, of the rights to the entire series of Mutual Chaplin productions, for the territory of England, Ireland, Scotland, Wales, Africa, India, etc., etc., to Walker's Chaplins, Ltd.

Mitchell Three Years Editor of Gaumont-Mutual Weekly

With the printing of the current issue of The Gaumont-Mutual Weekly, No. 130, Pell Mitchell completes his third year as editor of this news reel. Mr. Mitchell has come to be known as an authority upon news pictures, his ideas and advice being sought upon all points requiring a decision based upon technical knowledge and good news judgment. He is secretary of the committee collaborating with the Government in regard to news pictures of the war.

"Who's Your Neighbor?" in Demand

The Master Drama Features, Inc., announces a number of inquiries from state rights purchasers after the private showing of "Who's Your Neighbor?" shown last week before a specially invited audience at the Broadway theatre, New York City.

Arrangements are under way for its presentation in a New York theatre, announcement of which will be made in the near future.



"Vic" Moore Teasing the Kid in "Oh, Pop!"

Cinema Issues Attractive Herald for "Hercules"

The Cinema Distributing Corporation, 220 West Forty-second street, New York, of which Henry J. Brock is president and Leon Schlesinger is manager, has issued an attractive herald, profusely illustrated by the new rubber offset process, as an exhibitor aid for its "Thirteenth Labor of Hercules."

The folder contains views of numerous buildings and exhibits that made memorable the Panama-Pacific International Exposition, held in San Francisco, to commemorate the completion of the Panama Canal and the rebuilding of San Francisco.

The pictures shown on the herald are so clear and distinct that they cannot help but excite interest in the cinematographic serial history of the only official pictures taken of the exposition.

James Steele, Paramount, Opens Cleveland Exchange

James Steele, formerly treasurer of Paramount, has opened a new Paramount and Artcraft Exchange, third floor Standard Theatre Building, Cleveland, Ohio. E. T. Gerrish is sales manager and W. B. Rich, office manager.

The consolidation will be of benefit to the exhibitor who will book under the new Star Series Booking Plan to be inaugurated by Artcraft-Paramount on August 5.

Jap Film Still at Rialto

Continued success at the Rialto theatre has been the record of "The Land of the Rising Sun," the ten-episode film in Japan, to be released serially in July, at the rate of one reel a week, by the Japan-America Pictures Corporation, 15 William street, New York City.

Rialto patrons have been seeing these pictures at the rate of two episodes a day.

M. F. Tobias, President Superlative Pictures Corporation

From bookkeeper to president in twelve years, every step achieved by his own efforts, is the enviable record and one that Maurice F. Tobias, executive head of Superlative Pictures Corporation can well be proud of.

Mr. Tobias entered film business as a bookkeeper for the Greater New York and Empire Film Exchanges, then on Fourteenth street, in 1905. He was one of William Fox's first associates when that gentleman made his advent in film business, and while with him originated a system of booking that is still in vogue. This system termed by Mr. Tobias the "lock system," locked a complete show for a period of consecutive days, thereby eliminating any loss of time from one exhibitor to another, and avoiding any mistakes in the course of shipments.

Joining Paramount, Mr. Tobias traveled through New York state selling Paramount at unheard of prices to dubious exhibitors who afterward proved to be his best friends. As manager of Mutual New York Western Exchange Mr. Tobias proved his worth, when having taken over the office of that organization when it was in a state of chaos, he promptly righted matters, and when after four years he resigned, Mutual New York was the pet of the Mutual circuit of exchanges.

At the present writing Superlative Pictures Corporation, the mother organization of Irving Cummings Pictures, Inc., and Lois Meredith Pictures, Inc., feels that with Maurice F. Tobias as its head the success of the firm is assured.

Thanhouser Says "Ads" Don't Stop Roasts

Edwin Thanhouser, president of the Thanhouser Film Corporation, in a recent letter, discusses trade press criticism in the motion picture field. He says:

"Advertising may carry weight, but I do not think so. We have had the experience of some trade papers praising a Thanhouser picture and others 'roasting' same; the 'roasting' ones all carried our advertising, and none of the praising ones did!

"I do not think as conditions are today in the trade press field that one of them could 'sell' its criticisms. At least, I personally, think they print honest—though maybe inaccurate, at times—opinions.

"But I never believe the trade press advertising pages. So much goodness doesn't exist on earth as is claimed for the films represented."

Mr. Thanhouser's letter is in reply to rather tart, but quite usual, criticisms of the press fathered by Dr. Leonard Keene Hirshberg, of Johns Hopkins University, Baltimore, who writes:

"So-called favorite reviewers and press opinion is seldom sincere, honest, or unbiased. I've worked long enough on newspapers and magazines to know that unpleasant reviews, however accurate and honest, will usually not be published.

"Therefore, the special criticisms given on features before release are seldom worth a tinker's damn.

"POPPY" BREAKS RECORDS

Norma Talmadge Congratulated by Marcus Loew on Picture's Wonderful Success

LAUDS EDWARD JOSE, THE DIRECTOR, FOR ADAPTATION AND PRODUCTION

A LETTER THAT TELLS A STORY

MARCUS LOEW
1493 BROADWAY
NEW YORK

June 9, 1917.

Miss Norma Talmadge,
Norma Talmadge Film Corporation,
318 East 48th Street,
New York, N.Y.

My dear Miss Talmadge:

Permit me to take this opportunity to congratulate you on the wonderful success of "Poppy" in all of my theatres.

This picture broke all records for attendance in practically all of the houses where exhibited, and proved the biggest motion picture attraction of the present season.

This remarkable interest in "Poppy" is due to your enormous personal popularity and the excellence of the production.

Will you kindly convey to Mr. Edouard Jose my sincere compliments on his able direction and adaptation, which did so much to make you and the production a success?

Very sincerely,
Marcus Loew

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NAVAL
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EDUCATIONAL
PROMINENT
MEN
INTERNATIONAL
APPEAL

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AT THE
RIALTO THEATRE
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PRESENTED
IN A SERIES OF 12 PARTS

STATE RIGHTS
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FOR SALE — One Williamson Professional camera, second hand, condition fine, good as new, two extra 400 foot magazines and tripod, price $175. Prestwich model four, extra magazines, carrying case, tripod, almost new, $200 quick sale desired. Pathe Professional camera, studio model, fine condition, $300. Tampa Photo & Art Supply Co., Tampa, Fla.

Laboratory Superintendent or Manager is open for engagement. Good judge of help. Organizing and arrangement of details, for output out on time. Victor, 261 W. 42d St., New York.

MOY Motion Picture Camera for sale. The camera Thompson made his War Picture with, complete with 4 Extra Magazines and carrying cases, $375.00. Donald C. Thompson, 1128 Aeolian Hall, 33 West 42nd Street.

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Motion Picture News

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HAS THE QUALITY CIRCULATION OF THE TRADE

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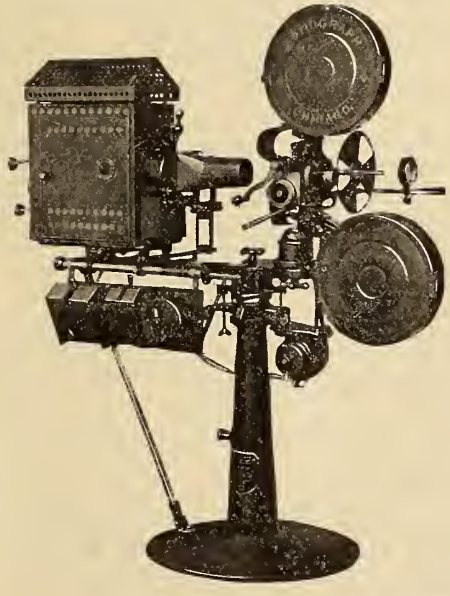
Accessory News

— SECTION OF MOTION PICTURE NEWS —

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And when we had shown the way, others (give 'em credit for that) recognized the wisdom of such design, and followed our lead.

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But YOU understand, of course, that nobody can make a Simplex out of another machine by enclosing the mechanism any more than you can make a bulldog out of a mongrel by clipping his ears.

NO, SIMPLEX MEANS MORE THAN ENCLOSED MECHANISM. IT MEANS SIMPLEX DESIGN, SIMPLEX QUALITY, SIMPLEX *PROJECTION*

Only a Simplex Distributor can help you to Simplex Projection. See one; or let us mail you Catalog "N."

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Chicago, July 14-22

IT is almost never that an industry has a gathering of all its various elements at one time. The motion picture industry claims this distinction and more for these elements are all to meet in the same city and practically under the same roof.

* * * *

The National Association of the Motion Picture Industry has called a meeting during convention week at which representatives of all the leading producers will be present.

* * * *

The Motion Picture Exhibitors' League of America will hold their annual meeting and election. At this will be present representatives of the thinking exhibitors of the country to reorganize and unify their organization.

* * * *

The F-I-L-M Club of America, made up of the exchange men, will be in regular session to transact certain business of the greatest importance to the exchange interests.

* * * *

The Society of Motion Picture Engineers have called a meeting for July 19, 20 and 21, to go on with standardization questions which have been taken up at the meetings held in the past. This promises to be the largest gathering ever held by the society and also to be the most important meeting.

* * * *

THIS means film manufacturers, exhibitors, exchange men, and the scientific element of the industry all working for better organization and better conditions in their various lines. Each element is going out to accomplish something, and after the smoke all clears away we hope to see as a result a much improved industry.

* * * *

From the scientific angle there is need of much improvement and each member of the Society of Motion Picture Engineers realizes this. Representatives of most of the leading equipment manufacturers have already made reservations. Others are coming every day either to the committee or to the president of the society, M. C. Francis Jenkins, 712 Eleventh street, Washington, D. C., or the secretary, E. K. Gillett, 729 Seventh avenue, New York City.

In working out standards in equipment, etc., it is necessary for the biggest manufacturing brains in the business to take part, otherwise the most improved standards may not be set up. It is for this reason that MOTION PICTURE NEWS urges every manufacturer who makes equipment for the picture industry to send on a representative from their engineering department, making him a member of the society as soon as possible.

* * * *

ALTHOUGH the supply interests of the country are not planning to hold any formal gathering, nevertheless many influential men in this branch will be on hand. Developments in this line have been progressing rapidly of late and it would not surprise anyone connected or in touch with it to see still greater strides made. We have received word from houses on the Pacific as well as on the Atlantic coasts that they intend to be on hand. This branch, therefore, should also have a large representation.

* * * *

THE only unit which is not to be represented in large numbers are the operators. They have not planned a general convention or meeting of any kind. Their organization through the I. A. T. S. E., though complete, could be technically improved were they to be represented. There are many things which could be taken up by their representatives with the theatre owners which would improve general operating conditions. Many of these have been already discussed in the NEWS, others will be. It may be as well at this particular meeting that they may be omitted, as the theatre men will have their hands full with their own personal affairs. However, a better understanding will be arrived at when the operators are able to put before the theatre interests as a body certain facts which pertain to operating conditions which are entirely wrong and must be righted.

* * * *

IN addition to all these meetings and conventions there is to be the annual exhibition at the Coliseum, which begins on July 14th and continues through the 22nd. At this the leading producers and manufacturers will have their displays of various kinds, all of which will be of interest to those who are in the city on business, as well as the public.

* * * *

The importance, therefore, of Chicago between the dates of July 14th and 22nd cannot be overestimated, as far as the motion picture industry is concerned.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

New Film Containers

THE Transportation Committee of the National Association of the Motion Picture Industry held an important meeting at the headquarters in the Times Building last week for the purpose of considering the specifications which have been proposed for motion picture film containers by the Bureau of Explosives.

William L. Sherrill, President, Frohman Amusement Corp., presided as chairman, the following companies were represented: Paramount Pictures Corp., Allan Rock; Metro Pictures Corp., W. E. Atkinson; Goldwyn Pictures, R. E. Blaisdell; Artcraft Pictures, H. S. Clark; Vitagraph, V. L. S. E., A. I. Segal; Pathe Exchange, A. E. Rousseau; E. I. S., Dixon Boardman; World Film Corp., G. J. Schaefer; William L. Sherry Feature Film Co., J. C. Clark.

Walter S. Topping, Assistant Chief Inspector of the Bureau of Explosives, explained the purpose of the specifications and several new types of film shipping cases which in many respects are approved by the Bureau of Explosives, were inspected by the representatives present.

A committee consisting of Allan Rock, of Paramount; H. S. Clark, Artcraft; and A. I. Segal, V. L. S. E., was appointed to submit various types of metal fasteners to be attached to the film cases so as to conform to the proposed regulations as Inspector Topping stated that it was only a question of time when the use of the web or leather straps which are now used on film case would be discontinued.

It was estimated that there are about fifty thousand of the square type of film cases now in use by the various branches of the industry and it is the desire of the committee to devise plans for continuing the use of these cases by conforming to the new specifications, thereby saving the distributing companies and exchanges many thousands of dollars during the year..

A draft of the proposed new specifications for film cases as submitted follows:

DRAFT OF PROPOSED AMENDED PARAGRAPH 43 AND SPECIFICATION FOR MOTION PICTURE FILM CONTAINERS

43 (a) Motion picture films must be packed in inside metal or fiber containers complying with Specification No. 32, and with not more than 1 reel (1000 feet or less) in each inside container. These inside containers must be packed in strong and tight outside wooden boxes, or in sparkproof metal boxes complying with Specification No. 32.

SHIPPING CONTAINER SPECIFICATION No. 32

(See Paragraph 43)

Motion Picture Films.....

Effective 1917

1. Inside containers used for the shipment of motion picture films, positives or negatives, must comply with the following specifications:

METAL CANS

2. Metal containers must be made of metal not lighter than 30 gauge, U. S. standard (.0125 inch thick).

FIBER CANS

3. Fiber inside containers must be made of strong and tough vegetable fiber so interwoven as to afford strength and resiliency, and must be not less than one-sixteenth inch thick. The containers must be so treated as to make them heat-resisting and mosture-proof.

COVERS

4. The covers must fit tightly with a lap of not less than three-quarter inch, and if necessary to insure tightness, an adhesive strip of tough paper or other suitable material must be used.

OUTSIDE WOODEN BOXES OR CASES

5. Boxes must be made of good sound white pine or any wood of equal or superior strength, dry and well seasoned and without loose knots, or knots liable to get loose in any part. Boxes must be of sufficient strength to carry contents without rupture, from shocks incident to ordinary transportation.

OUTSIDE METAL BOXES, CANS, ETC.

6. Metal boxes, cases or cans must be made of sheet iron not less than .02 inches thick, and must be lined throughout with hard fiberboard at least one-eighth inch thick, or with some other equivalent insulating material, approved for this purpose by the Bureau of Explosives.

COVERS

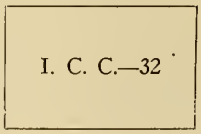
Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

Hinge covers must fit tightly against the shoulder of and lap over the body, or fit tightly inside the body, not less than seven-eighths inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent, non-detachable catch to engage in staple or eye bolt.

Telescope or slip covers must fit tightly against the shoulder of and must lap over or inside the body not less than one and one-half inches. A strong metal strap, permanently secured at one side of the box, must pass over the top of cover, and engage over a staple or eye bolt on the opposite side of box, to which it must be secured by a permanent non-detachable catch. This strap must securely hold the cover in its proper position so that the sides lap their full depth over or inside the box proper. Leather or web straps will not be permitted.

MARKING

8. Each inside metal or fiber can, and each outside container must be marked to show compliance with this specification. Boxes must be plainly marked with the words "Complies with I. C. C. Spec'n No. 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:



The letters and figures in this symbol must be at least one-half inch high.

This symbol shall be understood to certify that the package complies with all the requirements of this specification.

When offered for shipment the package must also bear such other description as may be required by the I. C. C. Regulations for the particular article contained therein.

WEIGHT

Carbon Co. Extending Activities

W. E. GREEN, formerly manager of the Kleine Optical Company, Chicago, last week became associated with the Speer Carbon Company in the position of special sales representative. It is felt his past associations with the motion picture trade will render him invaluable in further promotion the projector carbon business of the Speer Company.

This organization has recently effected a change in its sales policy and it is now the intention to place live dealers in all the larger cities and towns in the country.

Not a Union Operator—Yet

ESTIL R. TELFORD, Salem, Ill., approves of the Anti-Misframe League and wishes to become a member. (You are, as you will see by glancing over the Roll of Honor—ED.) He says he is not a union operator, but expects to be soon. And closes by wishing the League and Projection Department all success.

"Anti-Misframe League"

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise, that I will, to the best of my ability, return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

John C. Pastre, Gary, Indiana.
Walter G. Murray, Philadelphia, Pa.
D. B. Shepard, Albany, New York.
Charles E. Wheeler, Lebanon, Indiana.
C. C. Petersen, Clinton, Iowa.
Tom M. DeWolfe, Birmingham, Ala.
Glenn Woodbury, Pomeroy, Iowa.
Harold R. Alger, Wabash, Indiana.
Albert M. Cooper, Jonesboro, Arkansas.
William S. Ellis, Jonesboro, Arkansas.
Charles Watts, Columbus, Kansas.
Al Schieble, Ionia, Mich.
Fred E. Baldassari, Hamilton, Ontario, Canada.
Joseph E. Bliven, New London, Conn.
John H. Weidner, New York City.
C. H. Langemann, Westfield, N. J.
Chester H. Potts, Saginaw, Mich.
Oba Messinger, Pittsburg, Kan.
Harry Everhart, Greenville, Ohio.
John M. Theobald, Ida Grove, Iowa.
Albert H. Estes, Orangeburg, S. C.
Maurice D. Gant, Brandon, Manitoba.
Ralph Stanco, Waterbury, Conn.
James Z. Smith, Corning, N. Y.
A. D. Hotaling, De Land, Fla.
Roy M. Shirk, Oskaloosa, Iowa.
A. A. Hughes, Hardin, Mo.
Rex Kilbourn, Bentonville, Ark.
Edward Hermann, St. Charles, Mo.
Seth E. Barnes, Wichita, Kans.
George Karrass, De Kalb, Ill.
Lyman Thompson, Vernal, Utah.
Clarence F. Dority, Durham, N. C.
A. W. Elkins, Lansing, Mich.
Clifford Hoffman, Albany, N. Y.
F. W. Bailey, Albany, Ill.
Piercey E. Everts, Marshalltown, Iowa.
Victor B. Cone, Chillicothe, Ohio.
Frank A. Davis, Oskakoosa, Iowa.
Edward M. Kline, Loraine, Ohio.

Notice—Anti-Misframe League Members

IN an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

Member's Name, ...
Home Address, ...
Name of Theatre where employed, ...
Address of Theatre and name of Manager, ...

On receipt of the above information, button and membership card will be sent to members without any cost whatever. In this way we hope to prevent those who are not bona fide operators from obtaining something to which they are not entitled.

ROLL OF HONOR

The following members of Local 307, Moving Picture Operators of Philadelphia, Pa., have signed the pledge of the League and become members:

Louis Krouse, William Hamilton, Walter Hall, Albert Lehman, Sidney K. Stanley, Samuel Smoger, William Weiss, Gus Elm, Louis Kaminer, Samuel J. Perry, Harry Blumberg, Rubin Horvitz, Jack Singer, A. O. Kurtz, Parker Kennedy, H. D. Cherry, P. K. Johnston, Benjamin F. Bache, Fred Lamar, Charles Diehl, Benjamin Feldstein, Jack Rosenthal, I. Plone, John K. Rantz, Bernard Steifel, Harry Harnish, Joseph Jordan, Tony Crisfulli, A. B. Freeman, M. B. Hellmer, Earl J. Haines, John A. Harris, J. F. Adams, Harry W. Kleiser, Manuel Capelman, Joseph V. Friel, Henry Singer, Robert Bloch, Jesse Able, Horace B. Johns, Nathan Fierman, Herman Hassenfess, Sam Blum, Erwin M. Weisberg, Samuel Goldstein, Joseph Tavani, Albert Dubin, Frank J. Urban, Jr., Sam Freeman, Morris Specter, Thomas Feeney, Harry Devlin.

Army Y. M. C. A. Selects One Hundred Motiographs

O. F. SPAHR, manager of the Enterprise Optical Manufacturing Company, was in conference several days this week with P. F. Jerome, purchasing agent of the Army Y. M. C. A. Instructions were given to immediately ship one hundred Motiograph machines to United States Army camps in different parts of the United States.

Mr. Spahr states that Motiograph was selected on its merits for wearing quality and excellence of projection. He adds that the enclosed mechanism is expected to be a great advantage, as many of the machines will be operated out of doors, where they will be subjected to a test owing to the quantities of dust and dirt.

The factory is compelled to work overtime in order to deliver these extra equipments in addition to the regular Motiograph orders, which Mr. Spahr states are unusually heavy for this time of the year.

Are You a Slacker?

IN a letter received from Lebanon, Ind., written by Brother Charles Wheeler, he offers a suggestion for the promotion of the Anti-Misframe League and puts it directly up to the managers to see that their operators become members. It is to the interest of the manager to see that his operator's name is on the Roll of Honor, also that he *stick to the pledge*. If a manager finds that his operator does not remove misframes, bad patches, etc., he should report him to the Department, where under the heading of "slackers," the names of those operators who do not take sufficient interest in their profession to do good work could be listed.

The suggestions as outlined by the brother are very good, and if theatre managers would cooperate with this Department there is no doubt a remedy for the poor condition of film could be more readily effected. Co-operation on the part of the operator, manager, and film exchange is absolutely necessary if any good and lasting results are to be obtained. The Anti-Misframe League has a deeper significance than its name implies; it is not only for the purpose of agitation against the poor condition in which film is sent to exhibitors by the exchange, but it is, we hope, destined to improve projection in general, and to improve the working condition of the motion picture operator whether he is unionized or not, and this can only be done by agitation, co-operation and more agitation. When a body of men such as the fifty-two brothers of Local 307, Philadelphia, Pa., sign such a pledge as that of the Anti-Misframe League, it shows that they at least are men who desire to give the best that is in them in exchange for their employer's money. Several other local organizations are, I believe, doing the same thing as Brother Murray (mention of which was made in a recent issue), and it is expected that the membership will in a short time number many thousand operators who desire to be classed as good workmen—not slackers.

Co-Stars

To get "star" profits, good projection must always "co-star" with good pictures—one is valueless without the other. Give your features the advantage of vividly projected images by using

Bausch and Lomb Projection Lenses

All the countless details of the film need the help of brilliant illumination and clear definition, not only in the center but all over the screen, to bring them out properly. Such illumination and definition, right to the very corners, is the kind which Bausch and Lomb Lenses give you. These lenses are part of the regular equipment of all Edison and Nicholas Power machines. They are also obtainable at your film exchange.

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will be held in the Coliseum Bldg., Chicago, Illinois, JULY 14-22, 1917
We believe you will attend the Convention and take pleasure in extending to all EXHIBITORS and OPERATORS a CORDIAL INVITATION to visit us at our OFFICE AND SALESROOM, 302 MALLERS BUILDING, CORNER WABASH AVENUE AND MADISON STREET, CHICAGO, ILLINOIS, where we will have on display machines and other goods for the equipment of an UP-TO-DATE MOVING PICTURE THEATRE.
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Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres.
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Use The SIMPLEX
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We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*
Lewis M. Swaab 1327 VINE SREET PHILADELPHIA, PA.
NOT IN THE TRUST

New York Boys Are Slow

A BROTHER from "Somewhere in the Bronx" writes: Seemingly the New York City boys are slow to sign the pledge of the League. Why? They aren't bashful, are they? Or perhaps they are all going to sign in a body. Far be it from me to do any knocking, so will you therefore kindly enter my name on the Roll of Honor as a member of the Anti-Misframe League.

In Reply: I will and have. I would hardly go so far as to say that the New York boys are "slow," and we know they are not bashful, so it may be quite possible that after the strenuous work occasioned by the election and installation of officers has been completed the members of Local 306 will sign the pledge in a body. We cannot say. However, let us hope that they will do so, for as they are most generally in the forefront when called to the support of any measure that will tend to increase the popularity of the motion picture, their signing the pledge in a body would not only give me a feeling of satisfaction but might induce other locals to act likewise. We await their pleasure.

Paper Prepared by the Committee on Electrical Devices of the Society of Motion Picture Engineers

PART I

INTRODUCTION

1. Advantages and Disadvantages of Alternating Current: How Objections May Be Overcome.
   (a) Advantages.
   (b) Disadvantages.
2. Advantages and Disadvantages of Direct Current: How Objections May Be Overcome.
   (a) Advantages.
   (b) Disadvantages.
3. When Alternating Current Is Available and Direct Current Is Desired, Enumerate Various Methods of Changing from Alternating to Direct Current.
   (a) Mercury Arc Rectifiers.
   (b) Motor Generator.
   (c) Rotary Converter.
   (d) Mechanical Rectifier.
4. When Alternating Current Is to Be Used, What Are the Various Apparatus for Obtaining Proper Arc Voltage?
   (a) Choke Coil or Reactance.
   (b) Auto Transformer.
   (c) Rheostat.
5. Determination of Proper Arc Voltage for Both Direct Current and Alternating Current at Various Currents.

In the early days of the motion picture industry the source of light was in many instances of the well-known calcium type. Artificial gas, such as acetylene, was also used, but as the public became interested in this new form of entertainment and education, the demand for a better form of illuminant necessitated discarding these sources of light. This was due to the increased size of the picture theatres and the demand for larger and better illuminated or more distinct pictures. It was for these reasons, primarily, that the electric arc was adopted for motion picture work.

The electric arc is particularly well adapted to this service, as it is one of the most intensely brilliant artificial illuminants known to science. The major portion of the light produced, however, is not obtained directly from the arc, but from the incandescent tips of the carbon electrodes. The brilliant illumination of the film is secured by the condenser lenses, which collect a portion of the light produced and converge it through the aperture plate, the illuminated area being generally known as the "spot." It is obvious, therefore, that if the spot is to be uniformly bright over its entire area the source of light must be concentrated in a fixed and as small a point as possible.

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1. (a) The earliest current supply used for an electric arc for a light source for projection work was alternating, due to the fact that alternating current is more widely distributed, and therefore more readily available, and also because control apparatus for alternating current was simpler, more easily designed and less expensive. It is practically impossible to find direct current mains everywhere, except in the centers of some of the large cities, while alternating current is available at practically all places where there is a sufficient number of people to warrant the establishment of motion picture houses. The apparatus for the control of alternating current for an alternating current arc is simple, comparatively inexpensive, and on the market in a variety of forms readily available for practically any current throughout the range of application. The advantage of alternating current from a carbon standpoint lies only in the efficiency of the supply to the arc. By means of a transformer, reactance, etc., the line voltage can be very readily reduced to any value required by the arc with very little loss of power.

1. (b) That the arc produced by alternating current is not so satisfactory as the arc produced by direct current is quite generally recognized. This fact is due to a number of physical characteristics of the alternating current arc. (1) Both electrodes are heated almost uniformly, producing practically equal illumination. However, only the incandescent tip of one carbon can be located at the proper focal point for the condenser lenses. (2) The average temperature of the crater is comparatively low on account of the rapid transfer of this crater from one carbon end to the other. (3) If an improper revolving shutter is employed or if a satisfactory shutter is operated at other than correct speed, the pictures will have an undesirable flicker, due to the fact that the value of the alternating current is zero twice each cycle of 120 times for a 60 cycle circuit. (4) The alternating current arc has a greater tendency to travel around the ends of the electrodes, which constantly shifts the incandescent area of the carbon tips, thus producing "ghosts" on the screen. (5) The light produced by alternating current has a preponderance of the violet end of the light spectrum, which is not so desirable as the yellow from an optical point of view. (6) The cost of power for the alternating current arc is high, because the current required to produce a given illumination is about three times greater than the direct current required. From a carbon point, the disadvantage is chiefly in operation. The very highest grade, and therefore costly, carbons are required. The very short arc required for satisfactory operation means constant attention on the part of the operator. Further, the high currents necessary to get the degree of illumination now considered desirable, renders such an arc very noisy, which in itself is a hardship on the operator.

2. (a) The advantages of the direct current arc can be briefly stated as being converses of the disadvantages which have been cited for the alternating current arc. Careful experiments have demonstrated that the light resulting from a direct current arc is produced by the crater on the positive carbon, by the incandescent tip of the negative carbon, and by the arc stream proper, in the proportions of 85, 10 and 5 per cent. respectively. The crater is of comparatively small area, and can therefore be located at the proper focal point of the condenser lenses. This explains the fundamental advantages of the direct current arc. The ease of operation, requiring little attention from the operator, and the inherent stability and good operation of the direct current arc over wide range of arc voltages makes this form of current ideal. Very high arc wattages can be made use of on direct current to obtain the illumination essential for very large pictures, but which would hardly be feasible to attempt with alternating current, so that in the field of projection in the large picture houses direct current is supreme.

2. (b) The disadvantage of using direct current is primarily in the cost of converting appliances to change from alternating current to direct current, or if operating directly from 110 volts direct current, the entire line voltage enters into the cost consideration, since whatever energy is not used in the arc must be dissipated in resistance.

3. (a) If an alternating current supply system only is available and direct current is desired for the projecting machines, it is necessary to install equipment which will rectify or convert the alternating current to direct current. There are numerous types of equipment available for this service, such as Mercury Arc Rectifier, Motor Generator Sets (of which there are two classes, namely, constant potential and constant current), Rotary Converters, and Mechanical Rectifiers. When any one of

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The use of this heavily plated carbon insures maximum current capacity with a lower arc voltage. With the higher current you obtain that intense white light so necessary for perfect projection.

The economy of Silvertips is not a dream, it has been a pleasing reality to thousands of exhibitors the country over. The whole-hearted endorsement of theater owners answers unqualifiedly the question, "Do Silvertips Fill the Bill?"

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NATIONAL CARBON CO., Inc.

CLEVELAND, OHIO



the various types of converting equipments is used, with the exception of the Mercury Arc Rectifier, it is advisable to provide for "break down" service, so that if the auxiliary equipment is disabled the projectors may be operated temporarily with alternating current.

4. When alternating current only is available, and is to be used, the apparatus for obtaining the proper arc voltage may consist of a choke coil, reactance, transformer or rheostat. The transformers ordinarily used are of the single winding or auto type, designed with sufficient reactance to stabilize the arc. A standard double winding transformer having suitable voltage characteristics could be used, providing a suitable reactance coil is connected in series with the arc. Rheostats should not be considered on account of their extremely low efficiency.

5. On alternating current a very short arc must be maintained; we cannot deviate from this operating condition. The arc voltage is therefore settled for the operator, and usually is between 33 and 39 arc volts; that is, at a very short arc just after feeding, the voltage may be 33, and as the arc length increased with the burning of the carbon the arc voltage will increase to a value of about 39 volts; if the arc is permitted to get any longer we find an immediate irregularity and unsteadiness in the arc. It will be found in practice that an alternating current will require feeding every 75 seconds. On direct current we have an inherently steady arc; that is, inherently steady as compared with an alternating current. The range of arc length and arc voltage can be made whatever the operator desires within certain limits, but there is one fact to be borne in mind, and that is that for each given current value there is a definite arc length and arc voltage at which we have the most efficient operation. This can be determined in the following manner: Set the carbons or a constant current, then shorten the arc length gradually, and you will finally produce an unstable noisy arc. Just previous to that point is the minimum limiting arc length for that given current and given carbons. Likewise, take a given arc length and increase the current until a noisy and unstable arc forms, then decrease the current a trifle and you will have the conditions of maximum efficiency for that arc length. Because of the fact that a given arc length can only accommodate a certain maximum amount of current it can readily be seen that we must increase the arc length each time we increase the current. Arc length is, of course, synonymous with arc voltage, so wherever we have mentioned increasing arc length we can say increasing arc voltage. So, making this change in nomenclature, we can make the statement that increasing current values in an arc requires an increased arc length and voltage. In actual practice it is found that there is some variation in the arc voltage for a given current with the make of the carbons and the combinations used, so that the voltages which we have listed are averages which are built up on the principles given above.

For direct current combinations using the ordinary positive carbons as indicated in the table and matching them up with plain negatives, "Group A," we have a table of voltages as indicated in the following table, marked "Group A" Negative Voltages.

Amps.	Group A Negatives Arc Voltage	Group B Negatives Voltage
30	52	52
40	55	54
50	58	56
60	61	58
70	64	60
80	67	62
90	68	64
100	69	66

In the above table the table of voltages given for the combinations in which the positives are matched up with the small negatives of "Group B," it will be noticed that these voltages are somewhat less. It has been found in actual practice that a well-shaped crater can be obtained at these lower voltages with negative carbons of diameters which are one-half that of the positive. The usual size negative is approximately two-thirds the diameter of the positive. These special small negatives are metal clad in order to give them carrying capacity and life, since they are operated at current densities far beyond their possibilities were they not metal clad.

(To be continued)

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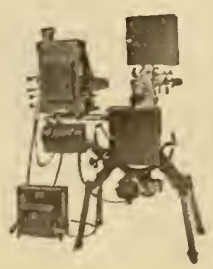
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THE CAMERA

California Inventor Demonstrates Color Process

ACCORDING to press notices and other data just received, another process of color cinematography has been demonstrated, the exhibition having taken place in San Francisco, Cal.

Mr. Leon F. Douglass, an inventor of talking-machine appliances, is sponsor for this latest of color processes, which has been shown to the public in the inventor's San Rafael laboratory, and also at the Bohemian and Press clubs in San Francisco.

Details regarding the theoretical and mechanical aspects of the Douglass process are at present lacking, with the exception of the following brief outline given by the inventor. In a statement prepared by Mr. Douglass he says:

"As my patents have not been issued, I am unwilling to explain the process in full at this time. I can say, however, that with a simple attachment on any ordinary moving picture camera now in use a negative is made; from this negative a positive is made, and up to this point the process is precisely the same as the regular black and white process. After the positive is finished in the usual way, it is treated with chemicals to bring out the colors. This additional treatment, which brings out the natural colors in the black and white film, costs about half a cent per foot.

"The simplicity of this process lies in the fact that any projecting machine now in use in moving picture theatres will display the natural color pictures without any alteration. In fact, parts of a play can be in black and white and parts in natural colors, as far as the projecting is concerned."

According to reviews in the San Francisco newspapers, the results shown by Mr. Douglass were exceptionally fine, but it must be considered in this connection that up to the present the Golden State has not witnessed the results of numerous other workers wherewith comparisons might be made.

We understand that copies of these new color films have already reached New York, and if we are successful in seeing them projected will describe the results in the Camera Department. In so far as the theory and practice of the method is concerned, we believe that this can easily be deduced from the data set forth by the inventor.

Considering the advanced stage to which the scientific (theoretical) side of color photography has been developed, and the enormous number of patents relating to the mechanical phases of color cinematography which have been granted, it really is surprising to see or hear of an inventor who is unwilling to set forth the details of his technical procedure.

As a result of exhaustive patents research we incline to the opinion that there is scarcely any method of making natural color motion pictures which has not already been described or foreshadowed by photographic and technical writers. This being so, it will prove interesting to attempt the elucidation of Mr. Douglass's methods, using as our basis the meager outline which he has given of the process.

In the first place, it must be emphasized that all processes of natural color photography and cinematography require the use of panchromatic negative stock wherewith to produce negatives which record the colors present in the subjects photographed. We need not expatiate further upon this point, because color sensitizing has received lengthy treatment in the Camera Department. In common with all other color cinematographers, therefore, Mr. Douglass must first sensitize his negative film to light of long wave-length, or else use a commercial variety of panchromatic negative stock, if his pictures are, as alleged, real natural color photographs.

Coming now to the taking-camera, Mr. Douglass says that any ordinary cine camera may be used upon the addition of a "simple attachment." To those who are in any way familiar with the requirements of color photography, it will at once be apparent that this simple attachment consists of the color-filters through which the color-sensation records are photographed. For reasons to be subsequently stated, we are led to assume that the process now under analysis is a two-color process, so we may premise that the taking-filters used are orange-red and blue-green filters of well know type.

As to the mechanical arrangement whereby the filters are operated, this may be the customary rotating disc, having orange-red and blue-green transparent segments, although we can conceive that the filter device may be one of numerous other patterns, such, for instance, as a small continuous celluloid band, bearing alternating red and green sections, corresponding in height to the exposure aperture of a standard cine-camera. Such devices as those above mentioned are, of course, well known to all workers upon color cinematography.

It is stated that when the negative has been made a positive is next made, the printing operation being similar to that practised in ordinary black and white cinematography. We have, naturally, to assume that the negative is developed in darkness, or by a suitable green safe-light (according to the variety of panchromatic negative stock used), but the process of printing the positive tallies exactly with the usual procedure when preparing prints for an *additive* color process.

Now, when we have secured our positive color-selection record in the form of a black and white print, "it is treated with chemicals," according to the inventor, "to bring out the colors." Although, at first glance, this statment may seem somewhat cryptic, there is nothing about it to mystify the student of color photography. The *color-values* possessed by the positive film strip may be translated into *colors* upon the projection screen by several well known methods, of which the following are examples:

Suppose we took our black and white positive print, which we may assume bears alternate color-sensation images photographed through red and green filters, respectively, and proceeded to apply to each red-sensation image a smooth coating of transparent red dye, and, likewise, to each green-sensation image an even coating of transparent green dye.

If, now, we project this film at 32 images or more per second, we should see upon the screen a representation of the subjects photographed in approximately their natural colors—provided that suitable panchromatic negative stock and correct taking-filters had been used in procuring the color-sensation negative, and provided furthermore that the dyes with which the alternate red and green sensation positive images have been colored are theoretically and spectroscopically correct in hue.

A variation of the method outlined for coloring the positives would be to tone, or to dye with basic dyes, the red and green sensation positive images to their requisite colors, but we have dwelt upon the straight dyeing method as being the simplest in operation, and therefore the method most probably utilized.

Having followed our positive color film through all of its probable stages of manufacture, we are now ready to project it, and projecting the results by Mr. Douglass's process is said to be simplicity itself. We may, according to the inventor, display the natural color pictures on any projector and without any alterations. Nothing is said by the inventor about the rate of speed at which these latest color pictures are to be projected, but an item in the "San Francisco Bulletin" of May 17 gives us some information on this point.

Says the "Bulletin" in describing Mr. Douglass's demonstration: "Aside from a little difficulty at first in timing the pictures properly, the exhibition was practically flawless. At the outset, when the film was being reeled off slowly, there was a slight tendency for the colors to blur, but this defect was obviated by the simple expedient of increasing the speed of the projecting machine."

It is now apparent that we had good grounds upon which to base our earlier assumption that these color pictures are projected at a rate 32 per second or higher, and if the positive films used are colored with alternating patches of red and green coloring matter, as we have assumed that they are, it should be emphasized that a high projecting speed must be rigorously maintained, in order to secure satisfactory color fusion upon the retina of an observer's eye.

We have now reached the limit to which we can describe Mr. Douglass's results upon supposition, but a few more observations

may prove interesting concerning such a variation of additive color cinematography as we have outlined in the foregoing paragraphs:

In the course of the last two or three years various workers have experimented with the process of applying red (*or red orange*) and green (*or blue-green*) coloring matter to the alternating red and green color-sensation images of film positives produced by successive methods. We have long been cognizant of this variation of the additive method of color cinematography, and mention was made of it in the Camera Department upon a former occasion.*

Theoretically the correct projecting colors (colors with which the respective film pictures are stained) for this system should be a pure red and a minus red or bright greenish-blue, but in practice it is hard to secure steady, non-pulsating screen pictures with this color combination unless the film is projected at excessive speed (*40 or more pictures per second*). In practice, therefore, the experimenters with this method have resorted to orange-red and a very bluish blue-green as the projecting colors. While it is easy, by passing along the spectrum in this way, to select color combinations that are nearly complementary, and thus capable of rendering whites as whites upon the projecting screen, the coloration is certain to lack realistic purity, or saturation, unless correct projecting colors are used, which, as above noted, requires projection to be accomplished at very high speed. It appears that the best results with this variety of additive process would be secured if the shutter of the projector was so adjusted as to expose the red and green positive images for different periods of time, as is provided for in the Joy patent (U. S. Patent No. 1,202,724).

We certainly await with interest the opportunity of seeing Mr. Douglass's California-made color pictures and of learning at first hand the exact methods employed by that gentleman. A. S. C.

The Allenbaugh Process of Preserving Film Positives

WHAT promises to be a considerable advance in the technique of positive film preparation is the introduction of a treatment for prints, which is said to greatly prolong their useful life, and also render them highly impervious to scratches.

The new mode of treatment is the invention of Major O. J. Allenbaugh, of the Film Renovating Company, and is the result of upwards of three years' experimentation on the part of the inventor.

The exact details of the treatment which a film positive undergoes when processed by the Allenbaugh method are not made public, but some generalities concerning the method may be of interest to the technical workers in the industry and also to exchangemen.

Briefly stated, the emulsion side of a finished film positive is treated with some preparation which is said to greatly increase its durability, and which leaves the emulsioned surface in such condition that it is not readily scratched. The increased strength, or wearing qualities, of an Allenbaugh processed film is particularly noticeable along the edges or sprocket-holes, which is an important consideration, for the sprocket-holes are the most vulnerable point of a cine film. A film after treatment by this method has what inventor Allenbaugh terms an "egg-shell gloss" on its emulsion side, and is most notably characterized by the fact that a new print so treated may be run through a projecting machine without depositing any emulsion on the tension-springs, which latter occurrence, as is generally known, is a cause of much trouble and damage in the case of ordinary "first-run" prints.

So far as we are able to ascertain, Mr. Allenbaugh's preparation is not applied to the film while it is being processed in the laboratory, but is applied by a machine through which the finished and dried positive is run. The effect of the application, according to the inventor, is to create a closer union between the emulsion and the celluloid base than exists when the film is in its original state, and this result is secured without increasing the thickness of the film; without appreciable shrinkage; and without any loss of pliability.

The process appears to have nothing in common with conventional methods of hardening the gelatine of photographic films, such as the use of chrome alum and formalin. Excessive treat-

* "Color Cinematography"—Motion Picture News, November 18, 1916, page 3202.

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ment with either of these chemicals may render the emulsion so hard that it sometimes peels from the celluloid base, whereas by the method now under consideration the emulsion is made to adhere more strongly to the base. In response to a question Mr. Allenbaugh stated that results would probably be more satisfactory in this respect with films which had not been fixed in a bath containing a hardening reagent. The emulsion of an Allenbaugh processed film will not strip from the base, declares the inventor, under any conditions, but may be readily scraped away for the purpose of making a join, as we have ascertained by practical test.

It is claimed that numerous feature reels treated over a year ago, as a preliminary test, are still in an excellent state of preservation, notwithstanding hard usage.

We shall study the wearing qualities of films treated by this method and may set forth some further observations at a future time.

The exact rationale of this process forms an interesting study in cellulose chemistry, and in colloid chemistry, and Major Allenbaugh deserves credit for the diligence with which he has pursued his experiments.

New Division of Business by American Photo Player Co.

M. J. SAMUELS, vice-president of The American Photo Player Co., 62 West 45th street, New York, signed a contract recently with George C. Cuff, president of the Mutual Theatres Co., of Orange, N. J., for $30,000, for two Robt. Morton Symphonic Orchestras, to be installed in the Colonial and Palace theatres, Orange, N. J.

The American Photo Player Co. have just announced a new division of their business, devoting itself entirely to the manufacture of a wonderful new instrument—the Robt. Morton Symphonic Orchestra.



M. J. Samuels, Vice-President American Photoplayer Co.

The construction department heads of the company have been devoting the last two years in the planning and erection of the Robt. Morton Symphonic Orchestra, working toward an ideal. This instrument is designed especially to represent and duplicate the tones of a symphonic orchestra, in addition to the results to be obtained from a cathedral organ and an orchestral organ.

At the time that the model instrument of the Robt. Morton Symphonic Orchestra was tested, the officials of the company procured the services of a symphony orchestra of twenty-four pieces. They played the overture of "William Tell" and in the midst of the overture, the orchestra was stopped, and although it appeared that orchestral music was still continuing, nevertheless the organist sitting at the wonderful new instrument, the Robt. Morton Symphonic Orchestra, continued playing the overture, and

(*Continued on page* 144)

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MUSIC AND THE PICTURE

Our War Songs of Fifty Years Ago

OVER fifty years have passed since the great Civil War was fought, and now that the Blue and Gray have become more than ever united, it is interesting to recall the old melodies that cheered the boys at the front.

During the Civil War, whenever the opposing hosts lay encamped near each other, Federal and Confederate bands at nighttime made a practice of vying with each other in tossing back and forth, alternately, their favorite melodies, until, finally, at "taps," Northerners and Southerners, friends and foe, settled down to a joint rendering of Paine's exquisite air of "Home, Sweet Home."

The Army songs which sprang into existence then, although lacking in many of the requirements of musical composition, in spite of adverse criticism, enjoyed a wonderful popularity during that period, and have been sung over and over again ever since in all English-speaking lands.

It is to be regretted that the names of the composers of these famous lyrics, although deserving of a better fate, are fast passing into oblivion. Scarcely one of our readers could name, offhand, the man who wrote "Dixie" or "John Brown's Body." To recall to mind the names of the authors of a few of the immortal songs is our present purpose.

"Maryland, My Maryland," the most melodious and inspiring of all the songs sung by the followers of the "Lost Cause," was composed by James R. Randall.

"Marching Through Georgia," which will be sung and played as long as the Republic survives, was composed by Henry Clay Work, born in Middletown, Connecticut, 1832, died at Hartford, 1884. He also composed "Kingdom Comin'," "Babylon Is Fallen," "Nicodemus the Slave," "My Grandfather's Clock," "Lily Dale," and "Father, Dear Father, Come Home with Me Now." Work possessed considerable mechanical as well as musical skill and was the inventor of a knitting machine, a walking doll and a rotary engine.

"In Dixie's Land" was composed in New York in 1859 by Daniel Emmet, a principal member of Bryant's minstrels.

"John Brown's Body Lies Moldering in the Grave" was written by Charles Hall, of Charlestown, Mass.

Walter Kittredge, born in Herrimack, New Hampshire, 1832, was drafted into the Federal army in 1862. Before going to the front he wrote in a few minutes both the words and music of "Tenting on the Old Camp Ground." The song at first was refused publication, but later on become immensely popular, its sale reaching into the hundred thousands. It is still in demand.

"The Bonnie Blue Flag" was written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody composed by Henry McCarthy. It was first sung in the early sixties at a variety theatre in New Orleans.

"Tramp, Tramp, Tramp" and "Battle Cry of Freedom" were composed by George F. Root.

"The Battle Hymn of the Republic," as is well known, was written by Julia Ward Howe, under the inspiration of a visit to the Army of the Potomac while lying in winter quarters: "I have seen Him in the watchfires of a hundred circling camps."

"Blue and Gray" was written by F. M. Finch; "Bivouac of the Dead," by Theodore O'Hara; "Sheridan's Ride," by T. Buchanan Read; "Somebody's Darling" was composed by Father Ryan; "We Are Coming, Father Abraham," by S. J. Adams, and "When Johnny Comes Marching Home," by Patrick S. Gilmore.

"Who Will Care for Mother Now?" and "When This Cruel War Is Over" was written by Charles Carroll Sawyer.

"All Quiet Along the Potomac" was composed by Mrs. Ethel Lynne Beers, a lineal descendant of John Eliot, apostle to the Indians.—San Francisco Call.

Are Effects Effective?

IN many a moving picture orchestra there is more attention given to securing "effects" of a low comedy nature, than real consistent "effect." Sandpaper and bear growl, the slamming of a door and the screeching of steamboat whistles, imitation of a dog barking, gongs ringing out while a burglar sneaks through a chimney—burlesque realistic "effects" of this kind are anything but "effective" if not exactly timed. We are very apt to get the would be effect after the reason for it no longer exists. In many cases these forced "comedy effects" are vulgar and likely to offend the better part of an audience. And quite indefensible is the introduction of "comedy effects" into serious or tragic pictures. An occasional laugh may be secured, but at the expense of which is artistically right and fitting. It should be remembered that the majority of people who attend the photoplay houses are "serious in their serious moments," and object to the introduction of comedy where it is out of place.

Comedy has its own legitimate field where humorous effects are in order, and in the company of music players the drummer is the leading comedian. But he should confine his efforts to his special field. To quote an authority on the subject:

"A comedy is the only battlefield for the live drummer. He should try to work in all possible effects to get a good laugh from the audience. But he should not get the laugh owing to the confusion arising through being always too late with his instruments. I have heard a dog bark while a lady spoke—a locomotive bell ring for an ambulance!"

Efficient Management of a Rehearsal

THE conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognize at once what are the difficult parts of a composition, what will require much rehearsal and what little. Orchestral players are very sensitive and naturally resent having their time wasted. The conductor must realize which mistakes may be passed over lightly as mere slips, which are radical and must be insisted on. Economy of time is especially important, where a conductor often has to direct a "scratch" orchestra collected for the purpose, with only one rehearsal to prepare for a long program. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

"THE FIRE OF YOUTH"

(Butterfly Production)

Theme: Sweet Jasmine (4/4, Melodious Allegretto) by Bendix

1—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Modern marriage, etc."
2—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Beppo was deeply interested, etc."
3—"Grazielle Valse Italienne" by Kretschmer until—T: "Williams Springer Gordon is silent, etc."
4—"Sunshine and Shadows" (4/4 Allegretto) by Sudds until—T: "Sir Beverly's family."
5—"Petite Bijouterie Valse" Intermezzo by C. Bohm until—T: "Opals were only a side interest, etc."
6—"Admiration" (4/4 Moderato Grazioso) by Jackson until—T: "Sorry, Gents, but this car is engaged."
7—"The Booster" (heavy Trombone Rag) by Lake pp until—T: "There was always something, etc."
8—Continue to action until—S: "The fight."
9—Continue ff with ad. lib. Tympany Rumbles until—T: "The next morning."
10—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Jimmy was beginning, etc."
11—Theme until—T: "Jimmy's destination, etc."
12—"Budding Roses" (Valse Caprice) until—T: "This is Mr. James Gordon."
13—"Maximilian" (Dramatic and melodious Overture by E. Ascher) until—T: "The bomb shell."
14—"Dramatic Tension" by Winkler until—T: "On the island."
15—"By the River" (12/8 Dramatic Moderato) by Morse (Watch for effects of rough sea, etc.) until—T: "You dog, etc."
16—"Dramatic Tension Nolby" Ascher until—T: "Sir Beverly was not worrying."
17—Piano Solo improvise to action until—S: "Flashback to island."
18—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "Next morning inspecting the mine."
19—"Lunita Intermezzo" (2/4 Moderato) by Loraine until—T: "Waiting for the finish."
20—"Yelva" (Dramatic Overture) by Reissiger with ad. lib. Tympany Rolls until—T: "Well, well, here we are!"
21—Long Agitato to action until—T: "This is a good looking gun."
22—"Olympia" (heavy Dramatic Overture) by Ascher until—S: "The fight."
23—Long Furioso to action until—S: "They escape in a motor boat."
24—Good Galop to action until—S: "They reach the mainland."
25—Theme until * * * * * * * END.

American Photoplayer Changes

(*Continued from page* 142)

were it not for the fact that the evidence was before all assembled that the orchestra had ceased playing, every one agreed that it would have been impossible to distinguish between the human orchestra and the Robt. Morton Symphonic Orchestra.

Various other tests were made, such as placing a violinist in the expression chamber of the Robt. Morton Symphonic Orchestra and requesting him to play, and the musician sat at the console playing with him, and at no time was there any difference in the tonal qualities of the violin or the remarkable duplication of the instrument.

The Robt. Morton Symphonic Orchestra is all under the control of one man; the instrument may be played by hand, but is also equipped with an emergency device operated by means of rolls, putting all the resources of the instrument at the disposal of even an operator without technical skill; the instrument also contains a piano of highest artistic merit.

The Robt. Morton Symphonic Orchestras are built to order, and it is advisable in the construction of new houses to have the architects confer with The American Photo Player Co. in order to secure the maximum of efficiency; these instruments range in price from $7,500 to $50,000.

"THE LITTLE ORPHAN"

(Bluebird Production)

(Reviewed on page 4009)

Theme: "Dreams of Love" (6/4 Poco Allegro) by Liszt

1—"Grazioso" (mignonetta 4/4 Andante) by Eilenberg until—T: "Hundreds of Belgian Orphans."
2—"Solitude" (3/4 Largo) by Czibulka until—T: "They never did anything singly."
3—"Pure as Snow Idyl" (3/4 Andante Tranquillo) by Lange until—T: "At Ellis Island."
4—"Douces Promesses" (Caprice Elegant) by Laurendeau until—S: "Interior of house."
5—"Aubade Printaniere Serenade" (2/4 Allegretto) by Lacombe until—S: "Running after chicken."
6—Short Agitato until—S: "Boys laughing."
7—"For Thee" (4/4 Larghetto) by Kate Vannah until—T: "David becomes a commuter."
8—"Song D'Enfant" (4/4 Andante) by Gabriel Marie until—T: "Henry, you have not washed, etc."
9—"Gavotte Moderne," by Edmund Severn until—T: "Dear little Renee, etc."
10—"Dreaming Reverie" (2/4 Andantino) by Strauss until—T: "Me carry a bundle?"
11—"Bonheur Gavotte Serenade" (4/4 Allegro) by Hartog until—T: "David bad sought, etc."
12—Theme until—T: "Jerry had been visiting."
13—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix until—S: "Reception Scene."
14—"A La Ballerina," Valse Lente by Bendix until—T: "David's guests were reluctant."
15—Theme until—S: "Girl gets out of bed."
16—"Romance" (4/4 Andante con moto) by Rubinstein until—T: "So Renee went away to school."
17—"Pansies" (6/8 Andantino) by Bendix until—T: "As he strolled along."
18—Dramatic Tension by Winkler until—S: "Man pushed off chair."
19—"Serenade" (2/4 Andantino) by Herbert until—S: "Letter."
20—"Romance" (6/8 Allegretto) by Rubens until—T: "It was just growing dusk."
21—Theme until— * * * END.

"THE SILENT MASTER"

(Selznick Production)

(Reviewed on page 3795)

Mysterious Theme: Andante Mysterioso by Becker
Love Theme: Reverie by H. Rissland

1—Mysterious Theme until—T: "In Paris."
2—Repeat "Mysterious Theme" ff until—T: "The mysterious message."
3—Continue pp until—T: "In the cellar below."
4—"Andante Mysterioso," by M. L. Lake until—S: "Flashback to the master."
5—Continue pp until—T: "Paris at night."
6—"Essence Grotesque" (Mysterioso) by M. L. Lake until S: "In restaurant."
7—"Apache Love Waltz," by Offenbach. *Note: Watch change of dances from waltz to trot, etc.,* until—S: "Exterior night scene."
8—"Creepy Creeps," by Taylor (6/8 Mysterioso Moderato) until—T: "The unprincipled M. Duval."
9—"Mysterioso Agitato No. 33," by Becker until—S: "The fight in the dark."
10—Short Hurry to action until—T: "The court of St. Simon."
11—"Ein Maerchen" Fantasia by Bach. *Note: Ein Maerchen opens with a "Maestoso of a Mysterious character, followed by a 3/4 Andante and 4/4 Moderato Agitato"* until—T: "Despite the warning of the master."
12—Continue pp until—T: "Shattered Nerves."
13—"Cavatine," by Bohm (3/4 Dramatic Moderato) until—T: "Sometime later."
14—Love Theme until—S: "In dancing hall."
15—Short Agitato until—S: "Flashback to former scene."
16—Repeat Love Theme until—T: "Discarding his mysterious past."
17—"Fifth Nocturne" (6/8 Dramatic Allegretto) by Leybach until—S: "Speeding horse with sledge."
18—Short Galop to action until—S: "Girl in snow."
19—"Summer Nights Idyl" (3/4 Andante Expressivo) by Lee S. Roberts until—T: "The indefatigable Dan Cupid."
20—Piano Solo. *Note: Improvise to action "as on screen"* until—T: "The night of the betrothal dinner."
21—"Melody" (4/8 Lentomo-non-troppo) by J. Massenet until—T: "And a winter passed."
22—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "I took advantage, etc."
23—"Dramatic Adagio," by Kretschmer until—T: "In his predicament."
24—Continue or repeat ff until—T: "In Paris."
25—"Cupid's Frolic" (6/8 Moderato) by Miles until—T: "The meeting."
26—"After Sunset" (4/4 Dramatic Moderato) by A. Pryor to action pp or ff until—T: "There he is—it is Monsieur Simon."
27—Mysterious Theme until—T: "Virginia, I swear I'm not guilty."
28—Love Theme until—T: "Out of the past."
29—"Dramatic Tension," by Winkler until—T: "The silent mill."
30—"Dramatic Tension No. 1," by Ascher until—T: "The whistle in the night."
31—Silence. *Note: Just produce effect* until—T: "An old acquaintance."
32—"Dramatic Andante No. 24," by Borch until—T: "No!"
33—Short Agitato to action until—T: "My word of honor."
34—Repeat "Dramatic Tension No. 1," by Ascher until—T: "The return."
35—"Nocturnal Piece" (4/4 Andante) by R. Schumann until—T: "Five years later."
36—"Serenade" (6/8 Andantino) by Czerwonky until—T: "The derelict."
37—"Pathetic Andante," by Margis Berger until—T: "And his dream came true."
38—Love Theme ff until—T: "On the sea of beautiful dreams."
39—"Songe D'Enfant (4/4 Andante non troppo) by Gabriel Marie until—T: "Regeneration."
40—"Legend of a Rose" (2/4 Allegretto) by Reynard until—T: "Let us live our poverty."
41—"Dramatic Adagio," by Funck until—T: "I love my mamma."
42—Love Theme until—T: "Destiny."
43—"Memories" (Dramatic Andante) by Kuessner until—S: "Police breaking door."
44—"Dramatic Tension No. 1," by Reissiger. *Note: with ad lib. Tympany Roll to action* until—T: "This day a week."
45—"Dreams of Love" (6/4 Dramatic Poco Allegro) until T: "The angel of home."
46—Love Theme until— * * * END.

"THE BROADWAY SPORT"

(Fox Production)

(Reviewed on page 4112)

1—"Little Puritan" (Gavotte) by Morse until—T: "The fair object, etc."
2—Continue to action until—T: "Take down this letter."
3—"Yester Love" (Intermezzo) by Borch until—S: "Whistle blowing."
4—Silence just produce effect until—T: "After steam whistle" (the second time).
5—"Elidus Trombonus" (Trombone Rag) by Lake until—T: "Huh! Milk and Crullers as usual."
6—"If I catch the guy that wrote Poor Butterfly" (popular song hit) until—T: "On magazine the Broadway sport."
7—"Sidewalks of New York," from the Old Timers Waltz or any other popular Broadway hit until—S: "Hezekiah (Stuart) leaves restaurant."
8—"Blush of Dawn" (Allegretto Novelette) by Borovsky until—S: "Stuart reads his poem."
9—"Good-by, Girls, I'm Through," from "Chin Chin" until—T: "Send that barrel to the just a bite, etc."
10—"The Trout" (Characteristic Intermezzo) by Eilenberg until—T: "It is late, etc."
11—Continue to action until—S: "Girl at piano."
12—Improvise to action imitation of accordion with piano (watch screen) until—T: "Change of scene."
13—Short hurry to action until—S: "Stuart holding money in his hands."
14—Good Popular Broadway Hit until—T: "In the big town."
15—"Canzonetta" (Andantino) by Schuett until—T: "Cabaret scene."
16—Piano improvise to action until—T: "You are a fluttering bird."
17—Silence with ad lib. bird effects until—T: "I can't bring him to."
18—Silence continue bird effects ff then ad lib. pp until T: "Flashback to former scene."
19—"Le Secret" (Characteristic) Intermezzo by Gautier with ad lib. Tympany Rolls during hypnotizing scenes until—S: "Going up in elevator.
21—Hurry begin pp (watch shots) until—T: "Tell him that's his nephew."
21—"Under the Leaves" (Dramatic Poco Agitato) by Thome until—T: "Change of scene to old mill."
22—"Love is so Fickle," Waltz by Kruseman until—T: "The lucky nephew of J. D. Boulder."
23—"That Flying Rag," by Pryor until—T: "Where is that scoundrel?"
24—"Short hurry begin pp then to action until—T: "Flashback to Hotel Lobby."
25—Orchestra Rest Organ, improvise to action until T: "You're a crook, etc."
26—Short Hurry to action until—T: "Ordering the cost of high living."
27—Select good brilliant waltz until—T: "What words can describe."
28—"We won't come home till morn" (Drinking Song) until—T: "Telegram."
29—Good long Galop to action begin pp during interior scenes until—S: "Stuart in church."
30—Long Hurry (watch for railroad effects) until—T: "Change of scene to old mill."
31—"Love Me and the World is Mine" (Old popular song hit) until— * * * END.

"THE BAR SINISTER"

(Frank Hall Production)

(Reviewed on page 2855)

Love Theme: "Come Where My Love Lies Dreaming," Southern Song by Foster

Southern Theme: "Beautiful Dreamer," Song by Foster

1—"My Old Kentucky Home," Southern song until—T: "The Stilliter plantation."
2—Southern Theme until—S: "Negroes stop singing."
3—"Daisies" (Melodies Moderato) by Bendix until—T: "Sam Davis just another, etc."
4—"Tale of Two Hearts" (Melodious Andante) by Roberts until—T: "Twilight sounds."
5—Continue to action until—T: "Another day to her little pickanniny, etc."
6—"Southern Reverie" (Characteristic) by Bendix until—S: "Stilliter strikes negro."
7—Short Agitato to action pp or ff until—S: "Man finds Stilliter on ground."
8—"Dolorosa Poeme d'Amour" (Melodious Moderato) by Tobani until—T: "The dear drab dawn."
10—Continue pp until—T: "The days that followed."
11—"Dawn" (Dramatic Andante) by Kate Vannah (repeat if necessary) until—T: "To revenge herself upon Stilliter."
12—"Araganaise" (Dramatic Allegro) from Le Cid by Massenet until—S: "Man finds child's cap in water."
13—"Melody" (Moderato) by Kretschmer until—T: "Far, far down the river."
14—Select good Mysterioso until—T: "And there are times, etc."
15—"Sweet Jasmine" (Melodious Allegretto) by Bendix until—T: "Manny."
16—Continue to action until—T: "Across the canyon came one."
17—Continue pp until—T: "Big Tom the black buller."
18—"Dramatic Adagio," by Kretschmer until—S: "Man calling girl."
19—"Vanity" (Caprice) by Jackson until—T: "Senator with his son."
20—Southern Theme until—T: "He thinks just as much, etc."
21—Orchestra Rest "Piano or organ improvise to action" until—T: "Colonel David Pendleton."
22—Repeat Southern Theme until—T: "We have in the neighborhood."
23—"Simple Arcu" (Andantino) by Thome until—T: "At nine o'clock that night."
24—"L'Adieu" (Dramatic Andante) by Favarger until—T: "Keep right don't, mind, etc."
25—Love Theme until—T: "You saved the bacon, etc."
26—"Illusion" (Intermezzo) by Bustanoby until—S: "Girl leaves young man."
27—Continue pp until—T: "In the morning."
28—"Dramatic Tension No. II," by Reissiger until—T: "I'll show him all right."
29—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Mr. White Man you leave that girl alone."
30—Agitato to action until—T: "I've been watching for you."
31—Organ or piano to action until—T: "Within a short time."
32—"The Booster" (Trombone Rag) by Lake until—T: "Buch Moes's grand-stand entrance."
33—"African 400" (Rag) by Roberts until—T: "Do you care to walk down town."
34—Piano or Organ to action until—S: "Flashback to barroom."
35—Southern theme until—S: "Negro pushes young man off chair."
36—Hurry to action until—T: "Two red men."
37—Continue pp until—T: "The following day."
38—Love Theme until—T: "Keep ye hands off, etc."
39—Continue or repeat ff until—T: "His promise given, etc."
40—"Paroles d'Amour" (Melodious Moderato) by Tobani until—T: "As the days passed."
41—"Fairies Flirtation" (Caprice) by Losey until—T: "The night of Reverend Moes, etc."
42—"Evening Breeze" (Characteristic Allegretto) Idyl by Langey until—T: "Reverend sees Belle."
43—Continue pp until—T: "I had to pass this way."
44—"Idilio" (Andantino) by Lack until—T: "You're black and he's white."
45—Love Theme until—S: "Interior of saloon."
46—Silence until—S: "Interior of saloon."
47—Long Heavy Agitato to action until—T: "You'll better git out of here."
48—"A Deep Sea Romance" (4/4 Andante) by Lake until—T: "I'll brain the first one."
49—Continue to action until T: "I'm a negress."
50—Theme ff until—T: "We're ten to one."
51—Very long hurry or heavy Allegro until—T: "That'll not only kill you."
52—Love Theme until—S: "Negroes stop in front of house."
53—Another long hurry until—T: "Get back to town, etc."
54—Continue until—S: "Belle on steps with knocked out man."
55—Love Theme ff until— * * * END.

"THE SLAVE"

(Fox Production)

(Reviewed on page 3947)

Theme: Illusion (Dramatic) Intermezzo by Bustanoby

1—Theme until T: "Well, ma, he's proposed to me."
2—Continue to action until—T: "Her stepfather brings, etc."
3—"Fifth Nocturno" (6/6 Allegretto) by Lybach until—T: "The end of a sordid weary day."
4—Phonograph Record to action until—S: "Record breaks."
5—Silence until—T: "And then the beginning of another day."
6—"Poem Erotique" (4/4 Andante tristamento) by MacDowell until—S: "Caroline near looking glass after title so the things she had dreamed, etc."
7—"Ballerina's Vision" (Valse Lente) by Braham until—T: "Then all too soon, etc."
8—"Dreams of Love" (Dramatic Melody) by Liszt until—T: "A night of artistic abandon."
9—Good one-step or trot (not trashy) begin pp then to action until —S: "Caroline near looking glass after title the crowning horror."
10—*En Mer* (6/8 Andante) by Holmes until—S: "Caroline's mother in bed."
11—"Melody of Peace" (Lento) by Martin until—S: "Man Telephoning after title "'One Winter Night,' etc."
12—"Dying Poet" (Dramatic Moderato) by Gottschalk until—T: "Home with a heart steeled, etc."
13—"Romanze Op. 50" (Allegretto) by Beethoven until—S: "Caroline dressed in black sitting on coach."
14—Organ improvise to action until—T: "Years pass and still, etc."
15—"Love Song" (Andante) by Henselt until—S: "Caroline near seashore after title where all the world, etc."
16—"Springtime Overture," by Ziegler (effects of rough sea waves) until—S: "Interior of room."
17—"Gondoliera" (Melodious Moderato) by Saar until—T: "The meeting" (scene near seashore).
18—"Pastel Menuct" (Intermezzo) by Paradis until—T: "For the first time true love."
19—"Starlight" (Intermezzo) by Zuluetta until—T: "Old friends with a new meal ticket."
20—"Sparkling Eyes" (Allegretto) by Puerner until—S: "Flashback to Caroline."
21—"Romanzo," by Rubinstein (4/4 Andante con moto) Tympany Roll during short fight until—T: "And the next day another meeting."
22—"Ein Maerchen" Fantasia (3/4 Maestoso) by Bach until—S: "Interior of restaurant."
23—"Aurora" (lively intermezzo) by von der Mehden until—S: "In restaurant, man trying to kiss Caroline."
24—"Prelude" (Dramatic heavy Melody) by Rachemaninoff (with ad. lib. Tympany Rolls) until—S: "Caroline in bed."
25—Theme until— * * * END.

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BUILDING AND FURNISHING

Princess Theatre, Markle, Indiana

THE Princess theatre, located on Morse street, of Markle, Indiana, threw open its doors to the public of that town during 1913. The theatre is owned by H. O. Boyd, under whose management it is operated.

The proportions of the house make it ideal for the showing of pictures. The plans and specifications for the house were drawn up by L. E. Lakey, of Markle. It measures 20 feet in width by 100 feet in depth. It is constructed of concrete, brick and steel. The front of the theatre is finished in glazed brick and, although it is very simple in construction, it makes a neat appearance.

The lobby, which measures 20 feet in width by 12 feet in depth, has a concrete floor and is lighted by the direct lighting system by a row of incandescent electric lights which have been strung across the front. Many display frames and posters adorn the lobby and attract the attention of passersby.

The doors leading into the theatre have been set with large plateglass mirrors, which add greatly not only to the attractiveness of the lobby but also to its size, making it appear really larger than what it is.

Passing through these doors the interior is reached. This is neatly decorated in cream and old rose. Here everything for the comfort of the patrons has been installed. The American Seating Company of Chicago has installed 235 comfortable leather upholstered opera chairs.

For ventilating purposes numerous electric wall fans and several exhaust fans have been installed. These used in conjunction with a steam heating plant keep the house perfectly heated and ventilated.

The indirect lighting system is used here, the fixture being of chain suspended type, with bowls of an opaque material. There is sufficient light at all times in the theatre to read a newspaper by, but not enough to disturb the showing of the picture any.

The projection room, which is in charge of Ernest Dumbauld, is equipped with a Powers 6-B and an Edison Keniscope projector. The length of throw is about 75 feet onto a plaster screen.

The music for the picture is most delightfully handled by a Lyons and Healy electric piano. The music rendered is that which is most appropriate for the picture being shown.

Vitagraph pictures are shown here exclusively, "The Cave Man" and "The Island of Regeneration" having "gone over" in great shape. There are three performances daily, consisitng of five or six reels, admission price for both evening and matinee being 10 cents.

The theatre maintains a large mailing list and distributes heralds about town, besides its extensive advertising in the daily newspapers.



Maplewood Theatre, 18th Avenue and 55th Street, Bath Beach, N. Y.



Miller Theatre, Now Under Construction at Ninth and Spring Streets, Los Angeles. Frederick Miller is the Owner

Quimby's Theatre, Zanesville, O., a Modern House

AMONG the well-equipped theatres in the business section of Zanesville, Ohio, is "Quimby's," which has stood the siege of competition for seven years, which is a long time in the theatre business. W. C. Quimby, who owns this house, has spared no expense, however, in keeping it up to date, whether in equipment or service, and great pains is taken with the projection by Roland Bateman, in charge of the operating room. The stars which are most popular at Quimby's are Theda Bara, the two "Bills" (Hart and Farnum) and Clara Kimball Young. Newspaper and billboard space is used liberally, and 10 and 15 cents prices are obtained Sundays and 10 cent admission on week days.

"Quimby's" is located on South Fifth avenue and is controlled by the Quimby Amusement Enterprises. Built in 1910, from plans by H. C. Myers, architect, this theatre covers an area 80 by 100 feet, with a handsome structure of brick and tile. Indirect lighting and up-to-date ventilating and heating systems, the former installed by the Typhoon Fan Company, mark it as a thoroughly modern house. The American Seating Company installed the chairs and a "gold fibre" screen is used.

The operating booth is equipped with two Powers 6-A machines, with a 70-foot throw, and special spot and flood lights for singers. There is a main floor, seating 600, and balcony.

An unusually generous lobby, 10 by 40 feet, is equipped with automatic ticket machine and cash register. Packard Grand piano and Stevens pipe organ supplement the picture with good music.

This house usually gives a seven-reel program, using Triangle. Fox, Mutual, Metro, Bluebird and Selznick features.



Harkness Theatre, Clyde, O.

Controls Canadian Field

THE Canadian exchanges which formerly handled the theatre equipment have gone out of the business which is mostly in the hands of The Perkins Electric Company. This form has the exclusive rights for Canada for the Power and Simplex machines.

Allan Christie, manager of the St. John office, headquarters for the Provinces, states that the general business is very good. A 6B Power's was sold recently to H. P. Walker of Dartmouth and J. B. Franklin of the Strand, Halifax, purchased a Power's inductor. Many theatre owners buy general parts and trade is good.

Family Theatre, Philadelphia, Remodeled

UNIQUE in the annals of Philadelphia filmdom is the Family theatre at 1311 Market street. Located midway between and only one and a half blocks from each railroad station, exactly opposite Wanamaker's, it enjoys the best situation for transient trade in the city.

For eleven years since its erection it had been a five-cent house, not overly clean nor attractive, with no up-to-date improvements, running always a short-reel service, depending absolutely on passersby. Good money was, however, made in the old days in the theatre, it was said. However that may be, since the first of the year the theatre has been owned by Al. R. Boyd, whose success with the Arcadia is a matter of history.

At once Mr. Boyd began improvements until now its father would not recognize his own "Family." The gallery was torn out, walls pushed farther back, thus gaining 500 seats, against the former 350. Heenan & Boyle, Philadelphia, were the architects. The theatre was dedecorated by H. Kay Messick with a pleasing effect of tan panels with stencilled borders of green and brown in leaf design.

A new ventilating system of washed air with exhaust fans was installed and the steam heating plant perfected. A ladies' room



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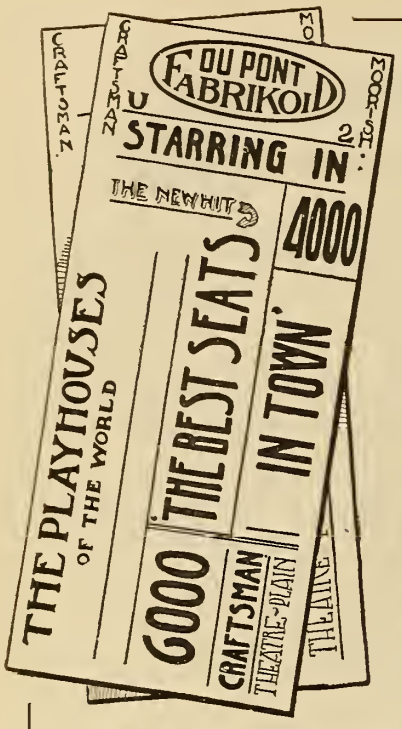
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The biggest improvement perhaps is the replacing of the old tin-pan variety piano by a $10,000 Kimball organ.

The chandeliers of dull bronze with opal bowls are of exclusive design. The lighting is semi-indirect. Hardwick & Magee furnished the rugs and carpet—rose with gray and black borders. The girl ushers have grey silk costumes and the men grey uniforms.

The theatre proper is 30 by 160 feet, the lobby 22 by 30. The latter has been vastly improved. Plate glass mirrors with Circassian walnut frames and panels line the walls.

The floor is of tiling with marble waincoting in the outer lobby. There is a new ticket booth with an automatic ticket seller. A stone bench under a large palm gives an inviting Summer aspect. An electric fountain is contemplated, the first to be erected in the city. New brass display frames with original advertising and pictures are used.

One of the assets of the building was a glass and iron canopy to the street. This has been retained, repainted and spruced up. About $40,000 was spent on remodeling the house, which was not closed an hour, the work being done nights and Sundays.

The price is now 10 cents. Six or seven reels are run continuously from 8.30 A.M. to midnight. Open booking is followed, big features now replacing old service program with an additional reel of comedy or scenic. Hart and Fairbanks are prime favorites. The British War pictures are also very popular.

The first advertising of the theatre has just begun in the daily papers. A mailing list is also being built up. It requires seventeen employes to care for the "Family."

Joseph A. Murphy, the resident manager, is putting into use some of the ideas which he so successfully carried out in the Ruby. Much of the good taste displayed is due Miss K. A. Daly, private secretary and general theatre supervisor to Al. Boyd.

Remodel Big Los Angeles House

THE Superba Theatre, a downtown first-run house on Broadway, Los Angeles, is being remodeled under the direction of Manager Al. Nathan. The box office, which has heretofore been on the side of the lobby, will be placed in the center, thus making possible a wider lobby and a more spacious entrance. Within the house it is to be redecorated throughout, and changes made that will materially increase the seating capacity of the theatre. Manager Nathan has already made several changes in the policy of the theatre. Girl ushers in costumes to suit the subject have replaced the male ushers of uniforms. A large orchestra has been added and a feature of the six programs given daily are selections by a jazz band and vocal numbers by a soloist. The Superba is the home of Bluebird films in Los Angeles, and one of the popular downtown houses that enjoys good business week in and week out.

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ARKANSAS

Louis Rosenbaum is erecting a new motion picture house at Fort Logan Roots near Argenta, to seat about 1,800 people and the cost will be in the neighborhood of $15,000.

W. M. Reeves opened a new motion picture theatre at Stephens a few days ago and reports a wonderful outlook.

CALIFORNIA

Kahn and Greenfield are building a new Filmore theatre alongside of the present Filmore theatre, San Francisco, which when completed will represent an outlay of $300,000. The building is of steel and concrete with a seating capacity of 2,500, with a standing room space for 1,000. The building is 102 feet by 137½ feet, and will consist of first floor, balcony, mezzanine floor and boxes de luxe. The present Filmore theatre which was built about two years ago will be converted into a repository to accommodate patrons who have to wait the change of pictures. The present entrance of the Filmore theatre will be converted into one large entrance which will lead into the depository. The repository will be equipped as a dance hall at a cost of $12,000 with a spring dancing floor, the only one of its kind on the Pacific Coast, and will be elegantly furnished. No extra charge will be made for the dancing. When the picture is over large sliding doors will be thrown open between the theatre and the repository for the dancers.

Messrs. Kahn and Greenfield will install a $30,000 organ in this new motion picture house. The operating room will excel anything of its kind so far attempted in motion picture theatres. The interior of the room will be in white enamel tiling; the machines will be the latest type Simplex, finished in white enamel, with generator and arc controllers. There will be three Simplex machines to each room with a triple dissolving stereopticon machine. No expense will be spared for the comfort and pleasure of those who patronize this great modern place of amusement.

CONNECTICUT

Incorporated under Connecticut laws, the Lyric of Bridgeport has a capital of $60,000, and S. Z. Poli, E. J. Poli and L. M. Sagal appear as incorporators and sole owners of 600 shares of capital stock. S. Z. Poli announces that $500,000 will be invested in rebuilding the theatre and that plans are being drawn by Thomas W. Lamb, New York, the final structure to occupy adjoining land already purchased by the new corporation.

ILLINOIS

Nate Erber, a Danville, Illionis, theatre owner, announces that his newest theatre, the Lincoln Square, is ready to open at Decatur.

A new motion picture house with 800 seating capacity is being built at Gilman. Fuller details will be announced later.

INDIANA

John J. Ryan is installing a new motion picture theatre in the business room at 920 Main street, Anderson, formerly occupied by Daniel Goehler. The theatre will be named the "Indian" and will have a seating capacity for 250 persons. The theatre has a handsome front. It will be completed in about a week and will run new up-to-date pictures.

KANSAS

Two new theatres are under construction at El Dorado, and will open in the near future. The Belmont will seat eight hundred, has a big stage, balcony, and all modern improvements and will be under the management of Elmer Munson.

The Princess will seat 500 and will be managed by Oscar Evertson.

KENTUCKY

The Kentucky theatre, recently erected at Dawson Springs, was opened to capacity business a week ago.

Arthur Bloomfield and Fonda Minor have closed a deal with the local order of Masons at Winchester for the lease of the room formerly occupied by the Cozy theatre. Extensive improvements have been made and the new picture house was opened a few days ago under the name of "The Family."

MISSOURI

The Aida theatre, the first municipally owned open air theatre in this state, was opened to big business two weeks ago.

NEBRASKA

The new Wonderland theatre at Hastings was opened last week to capacity business.

A new theatre is in course of erection at Sidney to cost about $25,000. J. A. Bentley is behind the project.

NEW YORK

A motion picture theatre with a seating capacity for 10,000 persons, twice as large as the largest, which is now under construction at Broadway and Fifty-first street, will be erected on the site of the car barns on Eighth avenue between Forty-eighth and Forty-ninth streets, if a deal pending for the property is consummated. Felix Isman, Leopold Weil and another have formed a syndicate which plans to lease the property for twenty-one years from the New York Railways Company at a rental which will total close to $2,000,000 for the term. Leases have been prepared, but no signatures have been placed on them yet. The deal is as near closed as it is possible to have a deal without being actually closed. The car barn property has an area of about thirty-seven lots, embracing the entire avenue frontage and considerable space on Forty-eighth and Forty-ninth streets. The theatre planned for the property will cost $800,000 to build and will be the largest in the world.

Messmore Kendall is now preparing to build on the Wendel property at the southwest corner of Broadway and Fifty-first street a motion picture house which will seat more than 5,000 persons. This now holds the position of the largest show house built or under construction in the city.

OHIO

A new motion picture theatre is to be erected in Toledo, incurring an expenditure of $20,000. Charles Tafelski is putting it up.

ONTARIO

Mr. George Reinhardt, proprietor of the Commercial Hotel, Kitchener, is building a new theatre in this city, to be completed and in operation by fall. He is using the best of everything and is modelling it after one of the large Toronto houses. He has already placed his orders for Acme screen and Simplex machine.

PENNSYLVANIA

The Grand theatre at Seventh street and Snyder avenue, Philadelphia, is being torn down. A new and better theatre to cost about $15,000 will be erected on the same site by the owner, M. Stiefel.

The Lafayette, at Kensington avenue and Cambria street, Philadelphia, is another Stiefel house that will be entirely remodeled during the summer season at a cost of $5,000.

The Frankford theatre at 4715 Frankford avenue, Philadelphia, has been repainted, improvements made to the ladies' room, and the lobby hung with draperies in city and national colors. Two new drinking fountains have also been erected.

The Broadway theatre, Philadelphia, has given up vaudeville for the summer season and will run a series of special pictures beginning with "Twenty Thousand Leagues under the Sea."

TEXAS

A. L. Blosingin is erecting a new $10,000 theatre at Shamrock, to be called the Liberty. The seating capacity will be 700 and the stage 25x50. At present calculations the theatre should be open about August 1.

UTAH

W. H. Swanson, president of the Swanson theatre circuit, composed of theatres throughout Utah and Colorado, is having plans drawn for a twelve-story office and hotel building to be erected in Salt Lake City. The plans may also include a motion picture theatre. The structure will cost in the neighborhood of $500,000.



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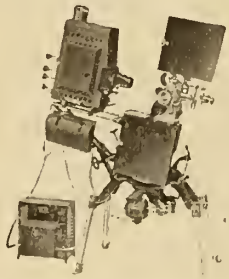
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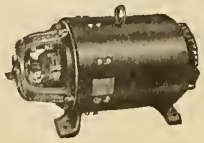
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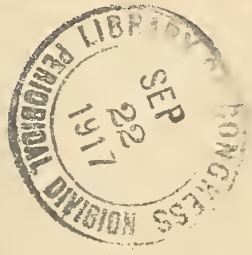
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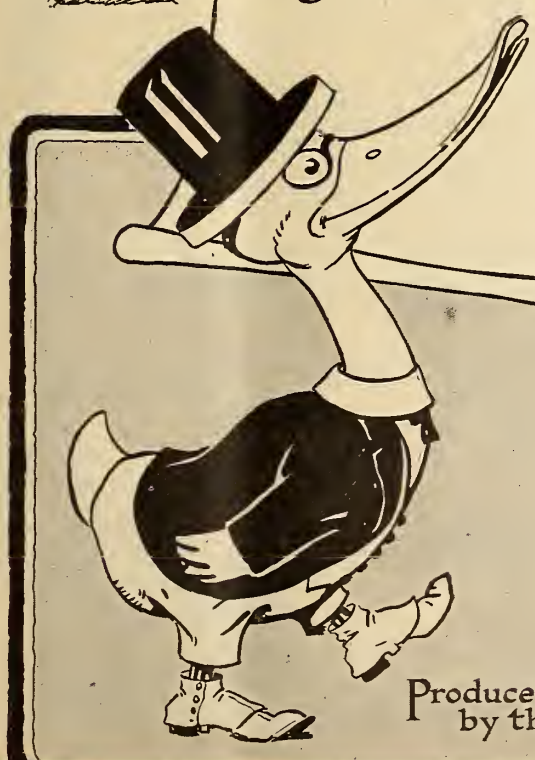
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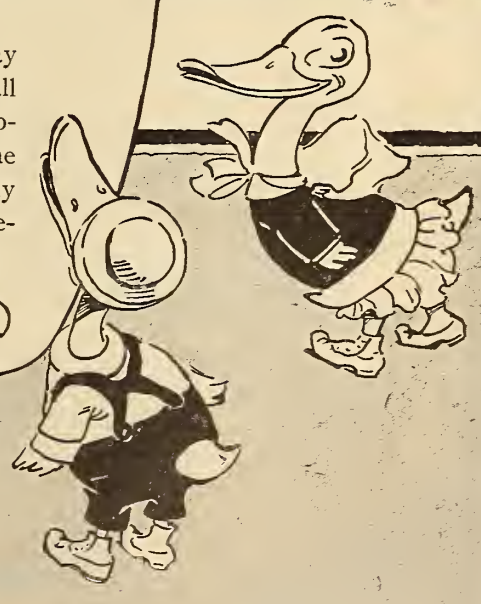
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Picturized from Sir Arthur Wing Pinero's great play of young womanhood. As a stage production it played in America and abroad. It gives Miss Clark opportunities of which she has taken full advantage.

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Ideally suited to this charming star whose popularity increases with each of her productions.

Wallace Reid **"The Hostage"**
A modern story by Beulah Marie Dix, showing that the humane impulse is present even in the great international war.

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From George Broadhurst's great domestic drama which played a whole season in New York and two years on tour of the principal cities of America.

Billie Burke **"The Land of Promise"**
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Julian Eltinge **"Mrs. Raffle's Career"**
A photoplay written by Gelett Burgess and Carolyn Wells, providing Mr. Eltinge with the greatest opportunity he has ever had for the display of his amazing abilities in feminine characterizations.

Jack Pickford—Louise Huff **"The Varmint"**
From Owen Johnson's famous short story of boyhood which created a sensation when published in the Saturday Evening Post, among its two million readers.

Sessue Hayakawa **"Hashamura Togo"**
From Wallace Irwin's widely read stories of the Japanese schoolboy.

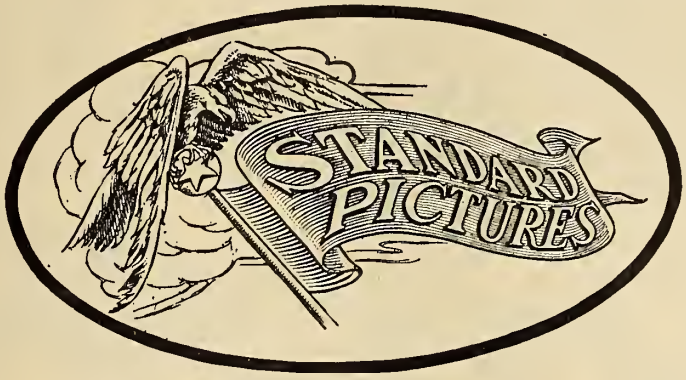
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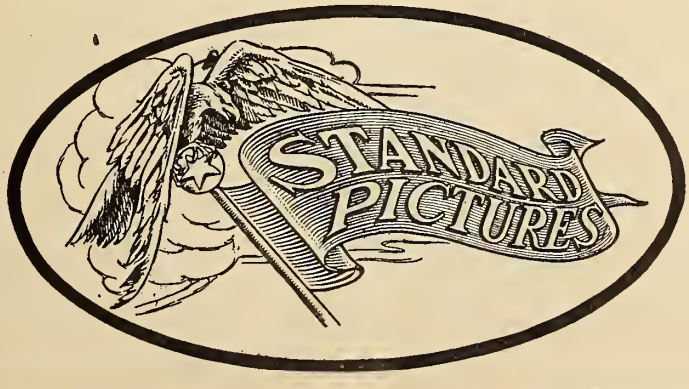
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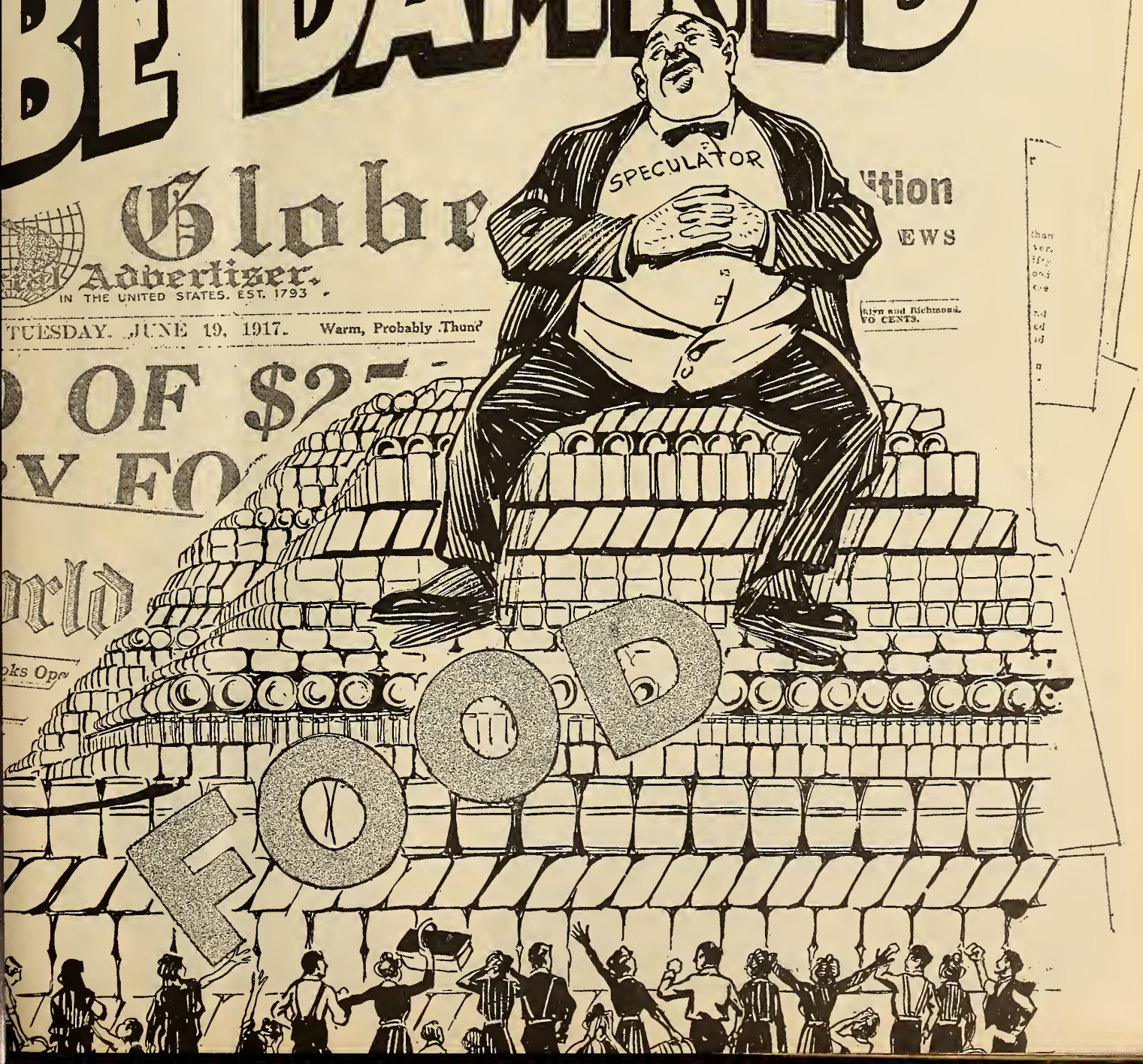
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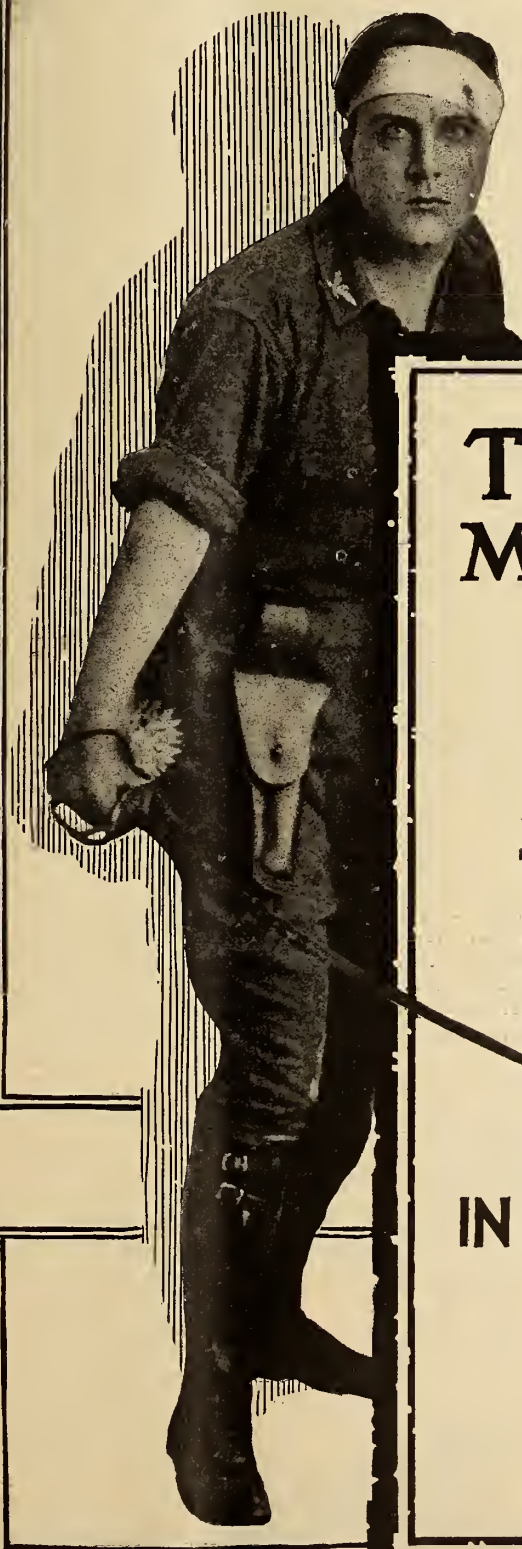
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Winnipeg, Manitoba	48 Aiken Block
St. John, N. B.	19 Market Square
Montreal, Quebec	337 Bleury St.
Toronto, Ont.	37 Yonge St
Vancouver, B. C.	304 Orpheum Block

EXECUTIVE OFFICE

Toronto, Ont.	N. L. Nathanson	37 Yonge St.

These Goldwyn offices are now ready to discuss booking contracts with the exhibitors of North America. Trade showings will be held in each of these offices during the month of July.

Advisory Board:

SAMUEL GOLDFISH
Chairman

EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
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Goldwyn Pictures

Goldwyn Pictures for the Clean-Minded Millions

GOLDWYN PICTURES will be seen by millions of women and children with enjoyment instead of shame. They are censored in advance of production by clean-minded producers who have never on screen or stage catered to the lower or cheaper tastes.

They are the type of pictures that every organization of watchful men and women guarding against impurities or indecencies on the screen can indorse without a single reservation or exception.

They are stories of love and laughter, of honor and refinement, *built to appeal to the mental and internal finenesses of the wholesome American people.*

Goldwyn has recognized the necessity for screen betterments and staked a fortune upon its ability to gauge intelligently the desires and requirements of an enormous public throughout the world—*the kind of a public we are most anxious to serve.*

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

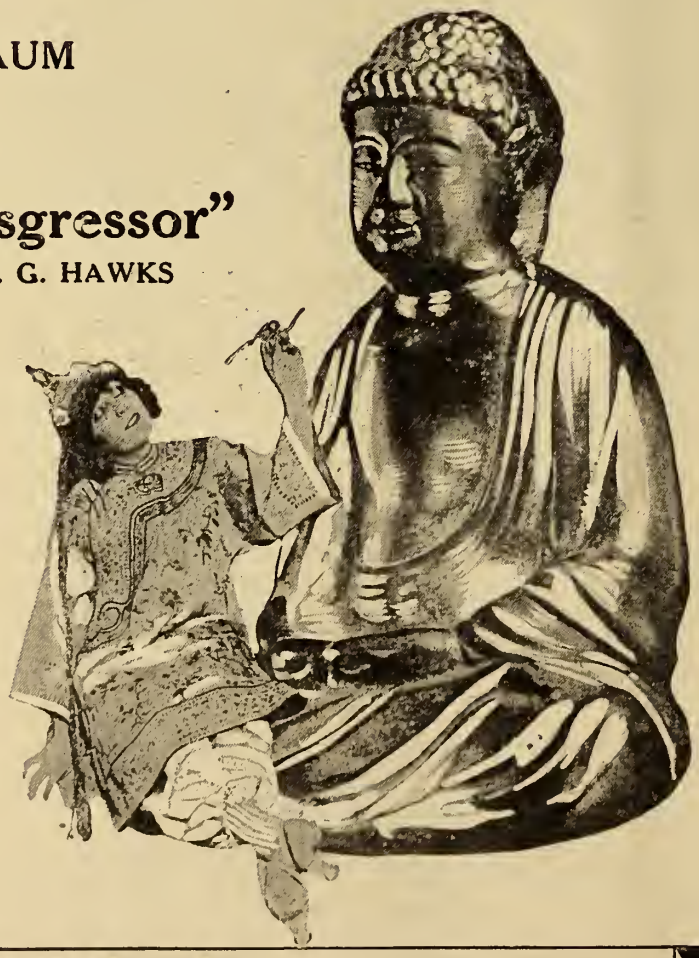
TRIANGLE PLAYS



WILLIAM DESMOND
in
"Time Locks and Diamonds"
By JOHN LYNCH and J. G. HAWKS

Silver Jim, the master criminal of the world, whose activities have confused the police of two continents, is finally captured—by a woman!

LOUISE GLAUM
in
"A Strange Transgressor"
By JOHN LYNCH and J. G. HAWKS



She worshipped the Idol of Luxury until Mother Love taught her the joy of sacrifice.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

KEYSTONE COMEDIES

Coaxing the Keystone Smile



Can You Resist?

Keystone Prices for Every Exhibitor. Ask for Them at the Nearest Triangle Exchange

—RELEASES—

"A DOG CATCHER'S LOVE" - June 24
"WHOSE BABY?" - - - - July 1
"DANGERS OF A BRIDE" - - July 8
"A CLEVER DUMMY" - - - July 15

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

WORLD PICTURES BRADY-MADE





CARLYLE BLACKWELL & JUNE ELVIDGE

Their Successes

"The Page Mystery"
"The Social Leper"
"A Square Deal"
"The Crimson Dove"
"On Dangerous Ground"
"Broken Chains"
"The Madness of Helen"

"The Family Honor"
"The World Against Him"
"The Crimson Dove"
"The Social Leper"
"A Square Deal"
"The Page Mystery"

Current Release:—

Carlyle Blackwell and June Elvidge

—IN—

"THE PRICE OF PRIDE"

With EVELYN GREELEY

Directed by Harley Knoles Story by Milton Nobles

A picture that will meet every requirement—the West with big, virile punches—the East with magnificent exteriors and costumes. It is big in theme and acting. The stars are brilliant.

IT WILL MAKE YOU MONEY
ARRANGE NOW FOR BOOKINGS

SELZNICK PICTURES

DISTRICT COURT OF THE UNITED STATES
SOUTHERN DISTRICT OF NEW YORK

CLARA KIMBALL YOUNG FILM CORPORATION
Plaintiff

against

CLARA KIMBALL YOUNG
Defendant

NOTICE TO PRODUCERS, DISTRIBUTORS and EXHIBITORS

Under the above title we have commenced suit against Clara Kimball Young in the United States District Court for an injunction to restrain her from violating our contract with her which states that she is to render services exclusively to us until September 1, 1921. We are advised by eminent counsel that our right to such an injunction is clear.

Any one dealing with Clara Kimball Young other than through us or Lewis J. Selznick Enterprises, Inc., the authorized distributor of Clara Kimball Young pictures, does so with notice of the foregoing facts.

CLARA KIMBALL YOUNG FILM CORPORATION
LEWIS J. SELZNICK,
President

SELZNICK LJS PICTURES

HERBERT BRENON

PRESENTS

THE LONE WOLF

By Louis Joseph Vance



NOW PLAYING
BROADWAY THEATRE
NEW YORK.
STUDEBAKER THEATRE
CHICAGO.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 14, 1917

ALBERT CAPELLANI ENGAGED TO DIRECT JULIA SANDERSON

ALBERT CAPELLANI has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct Miss Julia Sanderson. Mr. Capellani is recognized as one of the world's foremost directors of motion pictures. The productions which he stages for Miss Sanderson will be made at the studios of the Empire All-Star Corporation and will be released through Mutual Exchanges everywhere.

Brilliant Career.

The career of Albert Capellani has been a brilliant one. Born and brought up in France he was artistic by nature, and early in life found the stage as a means of expression. His motion picture work began in the studios of Pathe Freres in Paris, where he was first assistant to a cameraman, later himself acted as cameraman and then rose to the post of director. In all he spent seven years in directing feature productions abroad, five of which were devoted to Pathe productions. Some three years ago he came to the United States and entered the World studios in New York as producing director. While here he made such notable pictures as "Camille," "The Face in the Moonlight," "The Flash of an Emerald" and "The Impostor." When Clara Kimball Young headed a company of her own, Mr. Capellani was engaged as her director, and he staged both "The Common Law" and "The Foolish Virgin." And now he feels that in Julia Sanderson, one of the latest of the Charles Frohman stars to be selected for screen work with the Empire All-Star Corporation, he has even more wonderful opportunities than have been offered him in the past.

Already at Work.

Mr. Capellani and Miss Sanderson are both now at work on the first of the big features to be released through Mutual Exchanges. The title and release date of the initial photoplay starring Miss Sanderson will be announced in due time. In the meanwhile exhibitors can make reservations at their nearest Mutual Exchange.

Captain Peacocke Will Act With Jackie Saunders

Captain Leslie T. Peacocke, widely known as a short story writer, scenario editor, poet and playwright, will play an important role in the next Jackie Saunders Mutual release. He will appear as Jackie's millionaire father in the photoplay entitled "Betty Be Good," which is scheduled for release through Mutual Exchanges during the month of July.

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title.	Lead.
The Masked Heart.	William Russell
Mary Moreland..	Marjorie Rambeau
Betty Be Good....	Jackie Saunders
Melissa of the Hills.....	Mary Miles Minter

WILLIAM RUSSELL CAST AS PUGILIST IN NEXT PHOTOPLAY

Those who enjoy seeing William Russell in roles of the sort in which he can display to the full his marvelous physique and real brawn will be delighted in the announcement that Mr. Russell will be cast as a pugilist in his next Mutual Picture. "Pride and the Man" is the title of the subject. In it Russell enacts the role of "Handsome Jack" Bronson, champion heavyweight and idol of the ring. The whole play fairly bristles with big scenes and action of the fastest sort. There is one prize fight scene that will give Russell fans a chance to behold their favorite in an actual ring battle. Supporting Mr. Russell in the production now in the making at the American studios at Santa Barbara are Francelia Billington, as the society girl who persuades the fighter to give up his ring career; Clarence Burton, George Fischer, Paul Weigll and Antrim Short. Bookings on the entire Russell Series of Mutual "Big Stars Only" Pictures can be made at Mutual Exchanges.

Exhibitors Praise "Railroad Raiders"

In the "What the Picture Did for Me" department of the June 30th issue of Motography, K. H. Sink, Pastime Theatre, Greenville, Ohio, says of "The Railroad Raiders"—"This is a sure-fire box office attraction and any exhibitor desiring to cash in should not overlook this bet. I consider the acting, story, directing, photography and settings first class." In the same publication W. C. Sutton, Bijou Theatre, Xenia, Ohio, says: "This serial has more than met our expectations. It is not only pleasing the fans in acting, story, direction, photography and settings, but also proving satisfactory financially. It is a No. 1 box office attraction."

MARJORIE RAMBEAU HAS SPLENDID ROLE IN "MARY MORELAND"

MARJORIE RAMBEAU, star of the Frank Powell productions released through Mutual Film Exchanges, has a splendid role in her newest offering. "Mary Moreland" is the title, and throughout the five acts of the drama Miss Rambeau is seen at her very best. The picture is released the week beginning July 9th.

A Harper's Bazaar Novel.

"Mary Moreland" is an adaptation of the Marie Van Vorst novel of the same name which was published serially in Harper's Bazaar. In its serial form the story was read by thousands of women the country over. As a book it sold even better than previous Van Vorst novels, and this celebrated author invariably finds her works among the "best sellers." Now in film form the exhibitor is enabled to appeal to the great number of readers of the serial or the book. For surely everyone who has read the story will be eager to see the pictured version of the same tale.

The story is a highly dramatic one, dealing with a love affair in the business world. Miss Rambeau is cast as Mary Moreland, the stenographer of Thomas Maugham, a broker. Maugham in dictating a letter to a friend in Boston reveals the unhappiness in his own home—the fact that he and his wife are not congenial. Mary sympathizes with him and suddenly finds herself overwhelmed by love for him. Accordingly when he seizes her in his arms she submits to his embrace. He suggests that she elope with him and makes all arrangements to meet her at the depot. A wire calls him unexpectedly to Boston, and from there Mary is summoned to join him. Before she departs Mary discovers that Mrs. Maugham really loves her husband and that there is every reason to believe the two can be reconciled. What then shall she do—go on with her affair—or send him back to his wife? Grimly dramatic are the scenes in which she makes her decision.

Released Week of July 9th.

"Mary Moreland" is released through Mutual Exchanges everywhere the week of July 9th. It is the sixth Marjorie Rambeau release. Now playing are "The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison."

Exhibitors playing the Mutual Weekly will find views of unusual interest in No. 130, which pictures the first American troops leaving Paris for service at the front. These scenes can easily be made the feature attraction at any theatre on account of their popular appeal.

FRANK POWELL *Presents*

MARJORIE RAMBEAU

IN

"MARY MORELAND"

A love story of business life. Adapted from the novel by Marie Van Vorst. In five acts. Released the week of July 9.

"Marjorie Rambeau alone is a good drawing card. The exhibitor may be sure that whatever she does is done with all the finesse and skill of the well trained artist" says *Exhibitor's Trade Review* of Marjorie Rambeau.

"Mary Moreland" by Marie Van Vorst has been read by thousands of readers of *Harper's Bazaar.* In pictures it will attract those who have read the fiction version and a host of others who delight in the novels of this celebrated author. Reservations can be made now at your nearest Mutual Exchange.

***Now Playing:*—"The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison"**

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.



MUTUAL PROGRAM

CUB COMEDIES

Featuring

GEORGE OVEY

Always high class in every respect, they have established a reputation for consistent high quality, much to the advantage of the exhibitors' receipts.

Jerry at the Waldorf

in which Jerry makes a record in his mistakes in a hotel. His bump of location does not work and he gets mixed in his geography, "losing" his own room entirely, but "finding" plenty of other people's rooms. Then the other people start to "find" him and—things happen with a vim and dash.

RELEASED JULY 12TH

Through the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

A magazine's success is measured by its advertising. Look at the "News!"

MUTUAL

REEL LIFE No. 64
released July 19th

THE COCOANUT

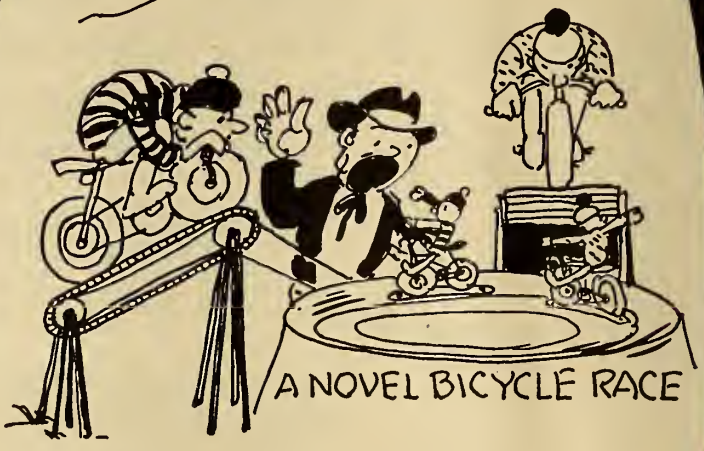


THE BOY SCOUT SIGNAL CORPS



INCANDESCENT MANTLES



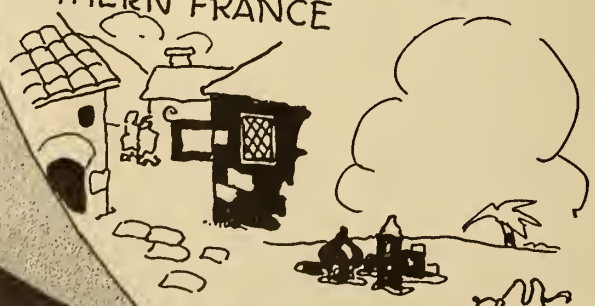


A NOVEL BICYCLE RACE

"LEAVES FROM LIFE"

TOURS around the WORLD No. 37
released July 17th

AVIGNON – A CITY OF SOUTHERN FRANCE





THE RUINED PALACE OF TIBERIUS



TIMBUKTU – A CITY OF THE SUDAN

Gaumont Co.

FLUSHING
PARIS
LONDON

GO

or have your representative go

To

THE RIALTO

New York City, week of July 8th

and see how an audience appreciates

PARENTAGE
A MESSAGE

FRANK J. SENG
Times Bldg,
N. Y. C.

The S.R.O. SIGN EVERYWHERE!!!

WM. N. SELIG'S

THE CRISIS

Written by Winston Churchill

AMERICA'S GREATEST AMERICAN STORY

FOR BOOKINGS APPLY TO

Jones, Linick & Schafer, Chicago, Ill. Illinois.

Casino Feature Film Co., Detroit, Mich. Michigan.

Big Feature Rights Corp., Louisville, Ky.
Georgia, Florida, Alabama, North and South Carolina, Indiana, Kentucky.

P. Franklin, 107 Golden Gate Ave., San Francisco, Cal.
California, Arizona, Nevada.

Super Features, Ltd., Toronto, Canada. Canada.

New Grand Central Theatre Co., St. Louis, Mo. Missouri.

Masterpiece Film Corp., Pittsburgh, Pa.
Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, W. Virginia.

A. Rose, 330 Old South Bldg., Boston, Mass.
New England States.

A. B. Cook, Jackson, Miss. Miss., Louisiana, Tennessee.

Adler, Faulkner & Schaefer, New Proctor Bldg., Newark, N. J. New Jersey.

Nathan A. Gros, 145 W. 45th St., N. Y.
New York State.

THIS TERRITORY OPEN

Wisconsin
Iowa
Arkansas
Montana
New Mexico

Minnesota
Nebraska
Texas
Idaho

North Dakota
Kansas
Oregon
Colorado

South Dakota
Oklahoma
Washington
Utah
Wyoming

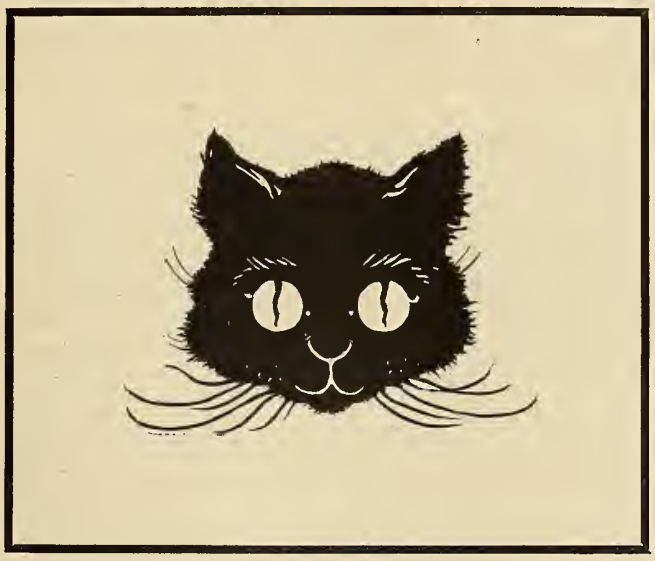
WRITE OR WIRE *NOW* TO

EDWARD NELSON, *President*

854 McKnight Building

MINNEAPOLIS, MINNESOTA

GENERAL FILM COMPANY.



THE CAT WITH 90 AND 9 LIVES!

Mr. EXHIBITOR:

Do you realize the value of cumulative advertising? Of course you do.

But you must pick a winner to start with, one that you know will make a ten strike.

The BLACK CAT features have proven their worth. You can confidently book one for every week in your house. They are what you want—*Comedy-dramas!*

Each of these 25-minute photoplays is an independent story, but you get the advantage of cumulative good-will from continuously showing your patrons BLACK CAT features.

LOOK OVER THE LATEST!

"Seventy and Seven"
Released July 14

"A Corner in Smiths"
Released July 7

"Two Laughs"
Released June 30

"Would You Believe It?"
Released June 23

And these "Black Cats" have more than nine lives. They have ninety. Think of it! You can exploit these fascinating plays until all your patrons will come to look for them each week.

TRADEMARK
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

TRADEMARK
Reg. U. S. Pat. 1907

GENERAL FILM COMPANY.

WHERE'S MY NIGHTIE?



It's a bride's nightie, too! Well may she puzzle. The filmy thing of laces and ribbon disappears as if bewitched, bringing complications that are harrowing to a devoted pair of simple-hearted honeymooners. Their laughable adventures prove a delight to any audience.

All the "SPARKLE COMEDIES" Were Fashioned for Quick, Innocent Merriment, Stimulating for Its Very Wholesomeness.

Mister Exhibitor—Long have you wished for a number such as the "SPARKLE COMEDIES" provide for your programs. Here at last is a series of one-reelers that appeal with story and genuine humor.

"WHERE'S MY NIGHTIE?"
FRESH AIR
THE SPY
THE TRUNK ROUTE
BERTIE'S BATH
A NIGHT OF ENCHANTMENT

SIX NOW READY—BOOK THE GROUP

Produced by

THE JAXON FILM CORPORATION

220 W. 42nd St., New York City

GENERAL FILM COMPANY.

The Beloved Characters of "O. Henry"

"Ikey Schoenstein"

East Side night clerk at the "Blue Front" drug store—wizard of the pill, the plaster and the potion—

'Twas he that loved "Rozy" Riddle with an affection that was deep and with a cunning that was low—"Rozy"—the compound extract of all that was desirable to a night clerk of broken speech and uncertain years.

'Twas he that hated Chunk McGown, her burly swain of the pave and alley—hated him with all the animosity of contrasting race and temperament.

'Twas he that snapped up the challenge of circumstance and sought to hand a transient sleep, the vicarious knockout punch of the apothecary shelf, upon "Rozy." It was in the guise of an absurd love philtre requested by the romantic urban yokel, Chunk.

His tactics of jealousy strove with grand intentions. The love philtre as concocted for the unsuspecting Chunk was to save her from him—for Ikey. She would drowse and not elope with Chunk at the appointed hour. Aye, and beautifully the philtre worked.

But not upon "Kozy"!



Bernard Siegel as
Ikey Schoenstein

BOOK THIS GREAT CLASSIC OF THE FILM:

"The Love Philtre of Ikey Schoenstein"

A BROADWAY STAR FEATURE

In Two Reels (Comedy-Drama)

KLEINE EDISON SELIG ESSANAY



ARE YOU BRAVE?

This is a question every man must ask himself in this time of war. In the Essanay photodrama

"The Man Who Was Afraid"

taken from Mary Brecht Pulver's famous story in the SATURDAY EVENING POST, a young soldier who quit his company at his mother's behest, discovers he is a coward. Despising himself, and stung by the sneers of his friends, he re-enlists. Risking his life to save a friend he finds he is a coward no longer.

featuring **BRYANT WASHBURN**

65 Thrilling Minutes

Directed by Fred E. Wright

K-E-S-E

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

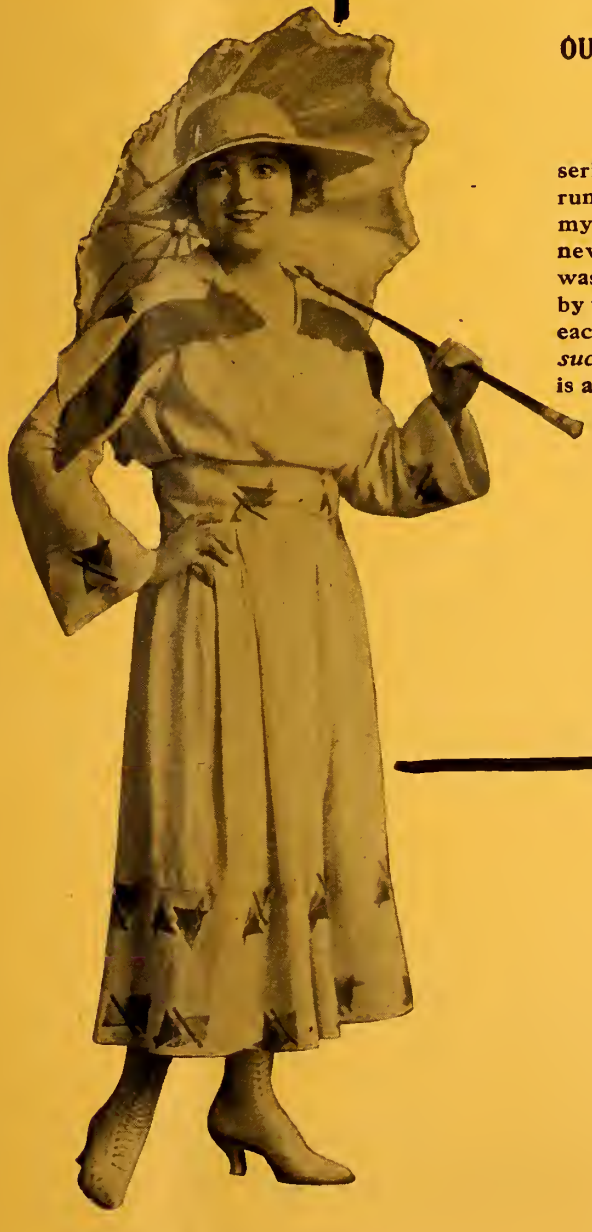
Pathé

"Patrons more than satisfied"
is what the exhibitors say who are showing

MYSTERY OF THE DOUBLE CROSS

Pathé serials are in the feature class as to quality. They are better than most features in drawing power.

Mollie King
star of
Mystery of the
Double Cross



OUR BEST ADVERTISEMENT IS THE SATISFIED CUSTOMER.

"Several months ago I booked your serial 'Mystery of the Double Cross' to run two days a week in connection with my vaudeville. Up to that time I had never run a mystery serial because I was afraid my business would be hurt by using a two reel non-completed story each week. Now after *nine weeks of success* I can readily say that this serial is a money maker for the box office—

my patrons are more than satisfied."

EMIL DEICHES, Manager,
Albany Majestic Theatre Co.
Albany, N. Y.

Produced by Astra
Directed by Wm. Parke



Pathé



The summer season will be a
successful season if you book

THE FATAL RING

with

PEARL WHITE

Some exhibitors dread the so called "off season". They are the ones who have not played Pearl White, champion box office attraction, in a Pathé serial. Ask the exhibitors who in 1914 played "The Perils of Pauline"; those who in 1915 played "The Exploits of Elaine; or those who had "The Iron Claw" in their houses in the summer of 1916. They will tell you that Miss White in a Pathé feature-quality serial can fill your house in the hottest dog days!



It is to give you good summer business that Pathé has decided to advance the release date to

July 8

Produced by Astra
Directed by Geo. B. Seitz

Adapted from an original story
by Fred Jackson.

Pathé



PEARL WHITE





Pathé

Two days or more
is the average length run on
The Neglected Wife

The many leading exhibitors who have booked this serial thus show their confidence in its quality and drawing power.

Some of the recent bookings follow:

The Strand	Buffalo	2 Days	The Sheridan Square	Pittsburgh	3 Days
The Strand	Milwaukee	2 "	The Iris	Denver	1 "
The New Grand	Minneapolis	3 "	The Muse	Omaha	3 "
Hippodrome	San Diego	4 "	The Plaza	Sioux City	2 "
Orpheum	Memphis	3 "	The Liberty	Detroit	7 "
The Strand	Syracuse	2 "			

Remember - Successful exhibitors show Pathé Serials and thus become more successful.

Produced by Balboa
Written by Mabel Herbert Urner

Ruth Roland
star of
The Neglected Wife

Pathé



Pathé



Coming
Gladys Leslie
in the five part Gold Rooster Play
It Happened to Adele

Produced by Thanhouser

What they say of Miss Leslie:

"The novelty of the plot of the 'Amateur Orphan', the good supporting cast and Miss Leslie's winsome prettiness take the picture out of the ordinary class."—*Motion Picture News.*

"The success achieved by the 'Candy Girl' and its predecessors will be repeated by the 'Amateur Orphan.' Gladys Leslie merits the honor of being a Gold Rooster star. She is an engaging young person with an irresistible smile."—*Moving Picture World.*

Gladys Hulette
the irresistible and talented star is announced in the five part Gold Rooster Play
The Last of the Carnabys

Produced by Astra
Directed by Wm. Parke

Everybody praises Miss Hulette—exhibitors, reviewers and public;

"Miss Hulette is a dainty and charming star."—*S. Barret McCormick, The Circle Theatre, Indianapolis.*

"Gladys Hulette gets better with every picture. Her pictures are as charming as herself."—*Philadelphia North American.*

"Gladys Hulette gives her characters something more than mere acting. She gives them soul."—*Los Angeles Herald.*



Pathé

America means much to everybody in these days. Never was there so much interest in the land we love. Very few of us really know our own country. That's why the

Pathé-Combitone Series

Know America

is a one reel attraction exceeded by none, an attraction that every class of audience likes to see.

The best in every state beautifully photographed and toned by the F. W. Hochstetter process.

One Reel Three Times a Month





The trials of a couple of honeymooners are humorously portrayed in the

Myers-Theby Comedies

featuring the favorites

Harry Myers and Rosemary Theby

No slapstick - just legitimate comedy, suitable for any house.

See one at the nearest Pathé office.

One Reel Once a Week

Pathé



Animated cartoons are a part of every well balanced program. The best known and most generally followed cartoonists in the country are undoubtedly those of the great Hearst organization. Syndicated in newspapers throughout the United States cartoons by these men are enjoyed by millions. That makes

The International Animated Cartoons

a real box office attraction. Split with a first class scenic, one reel every week.

Cartoonist No. 3

George McManus

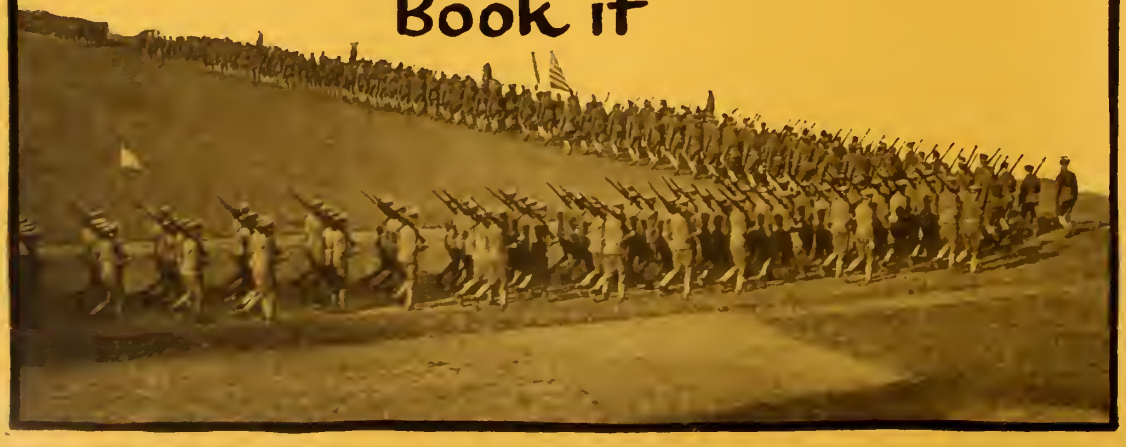


With American forces now fighting for democracy, with thousands of our young men enlisting and with hundreds of thousands who will be called upon in the future

Our Fighting Forces

the two reel Pathé special, is easily one of the most interesting and timely films of the day. Every man will want to see the army and navy that soon he may be part of. Every woman will want to see the conditions under which her son, husband or brother may soon be living.

Book it



HOFFMAN 4 SQUARE PICTURES

SELLING STATE-RIGHTS
AND
BOOKING DIRECT THRU FOURSQUARE EXCHANGE

MADAME SHERRY

A picturized version of the famous play of that name—with the full score which has set thousands of feet dancing. A triumph, with an all-star cast, headed by GERTRUDE McCOY. Owners of world rights. Selling territories and booking direct.

THE BAR SINISTER

A big photoplay of the south, based upon a pulsating theme. "It makes a bad man good, and a good man better." An EDGAR LEWIS production that is 100 percent., plus. Foursquare. Booking direct, New York State and Eastern Pennsylvania.

THE SIN WOMAN

IRENE FENWICK, REINE DAVIES and CLIFFORD BRUCE are the trio of stars in this visualized story of a daughter of heredity who erred, and was punished. The picture with a thousand advertising angles. Owners of world rights. Selling territories and booking direct.

SHOULD SHE OBEY?

A page from real life is shown in this Foursquare picture. The point is: should any woman "obey"? An unusual picture full of swift action. As for the cast—it is all-star. Booking direct Greater New York.

HER FIGHTING CHANCE

Vital drama, in an Arctic setting, and with JANE GREY playing the principal role, make this photoplay a leader among the best. Eastern Pennsylvania exhibitors should wire booking reservations.

BRODSKY'S--A TRIP THRU CHINA

An art motion-picture which has stirred the New York public during recent runs in the Eltinge and Keith's Alhambra theatres. Declared by the New York daily newspapers to be "one of the most charming entertainments that can be imagined." Can be released in its entirety as one big attraction, or as a travel series of one or two reels a week.

State-Rights buyers! Some unsold territory still remains. Act now! Tomorrow may be too late. *Better Wire!* Booking direct in New York, Pennsylvania and New England.

M. H. HOFFMAN, Inc., HOME OFFICE 729 7th Ave., NEW YORK

AN INVITATION

Out-of-town Exhibitors and State-Rights Buyers are invited, when in New York, to make their headquarters at M. H. Hoffman, Inc. A suite of offices is being prepared especially for them. Once again—FOURSQUARE service.


William Fox
Offers a Fox Kiddie Film DeLuxe in Ten Reels
Watch trade press and newspapers for further details
JACK and the


A Triumphant Picture
for Old and Young
STAGED BY
M & S A Franklin
BEANSTALK

MANAGERS OF HIGH CLASS THEATRES: **FOX FILM CORPORATION**

Communicate at once for dates with

Samuel F. Kingston, 130 W. 46th St., New York

PERCENTAGE TERMS ONLY. Prices 25c. to $1.00

Theatre must have not less than 1000 seats. Only the best theatres will be booked




KELLERMANN
"The Picture Beautiful"
Breaking all
Records in
Prestige and
Patronage in
all large cities

WILLIAM FOX PRESENTS



Jane and Katherine Lee



Little people and big stars

FOX BABY GRANDS

In a novelty surprise drama

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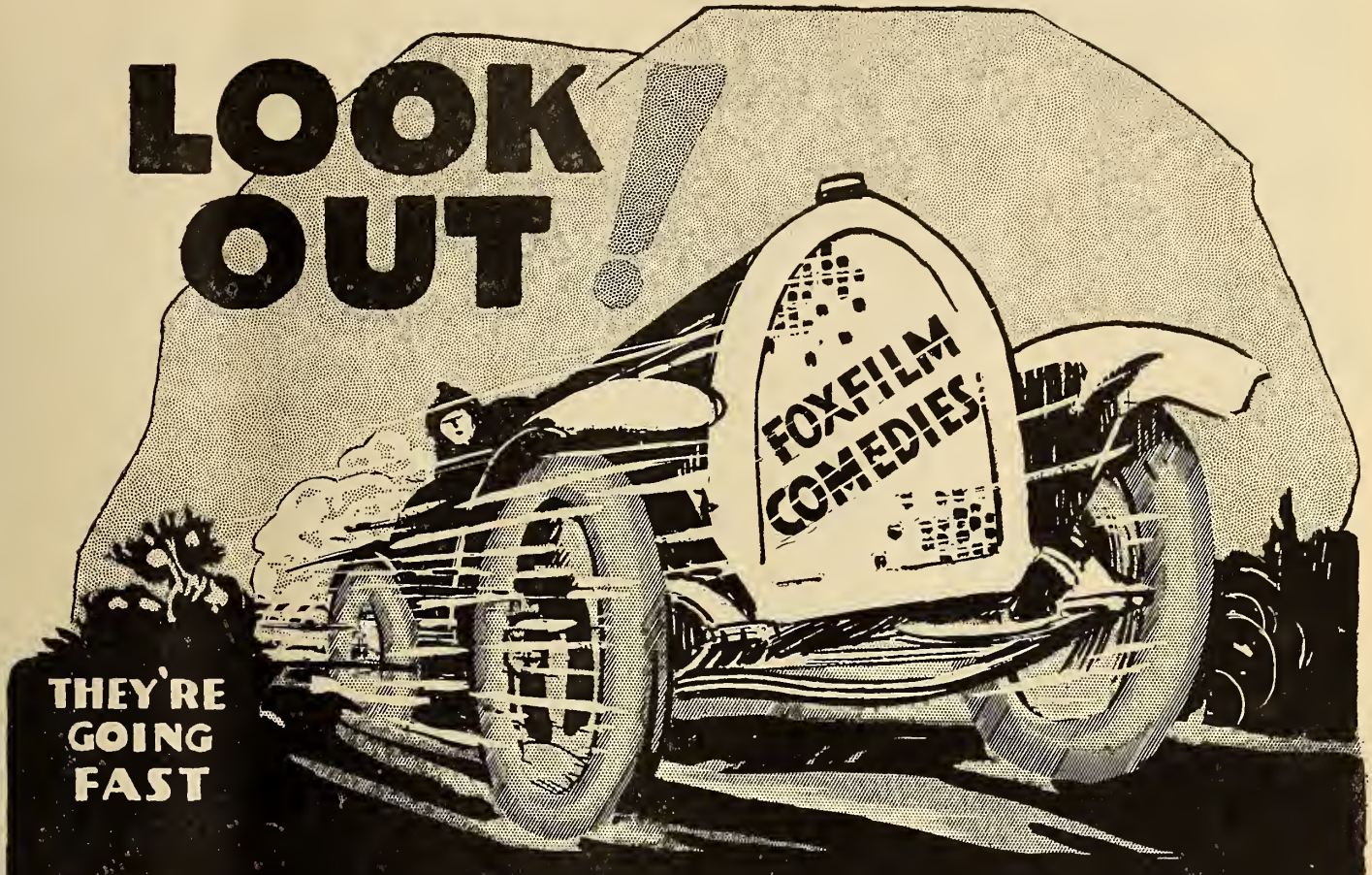
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A Man's Man.
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A Man's Man.



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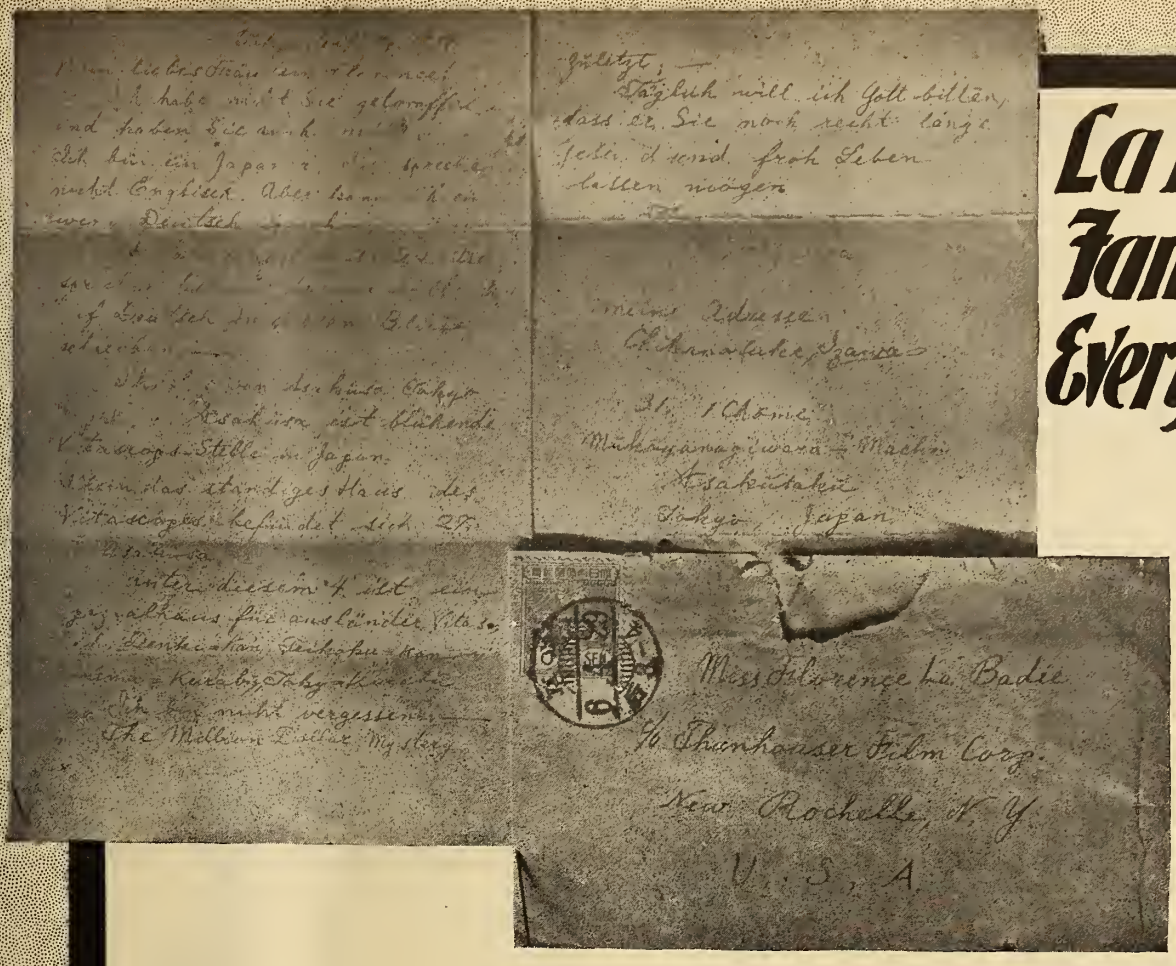
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Exhibitors' Trade Review

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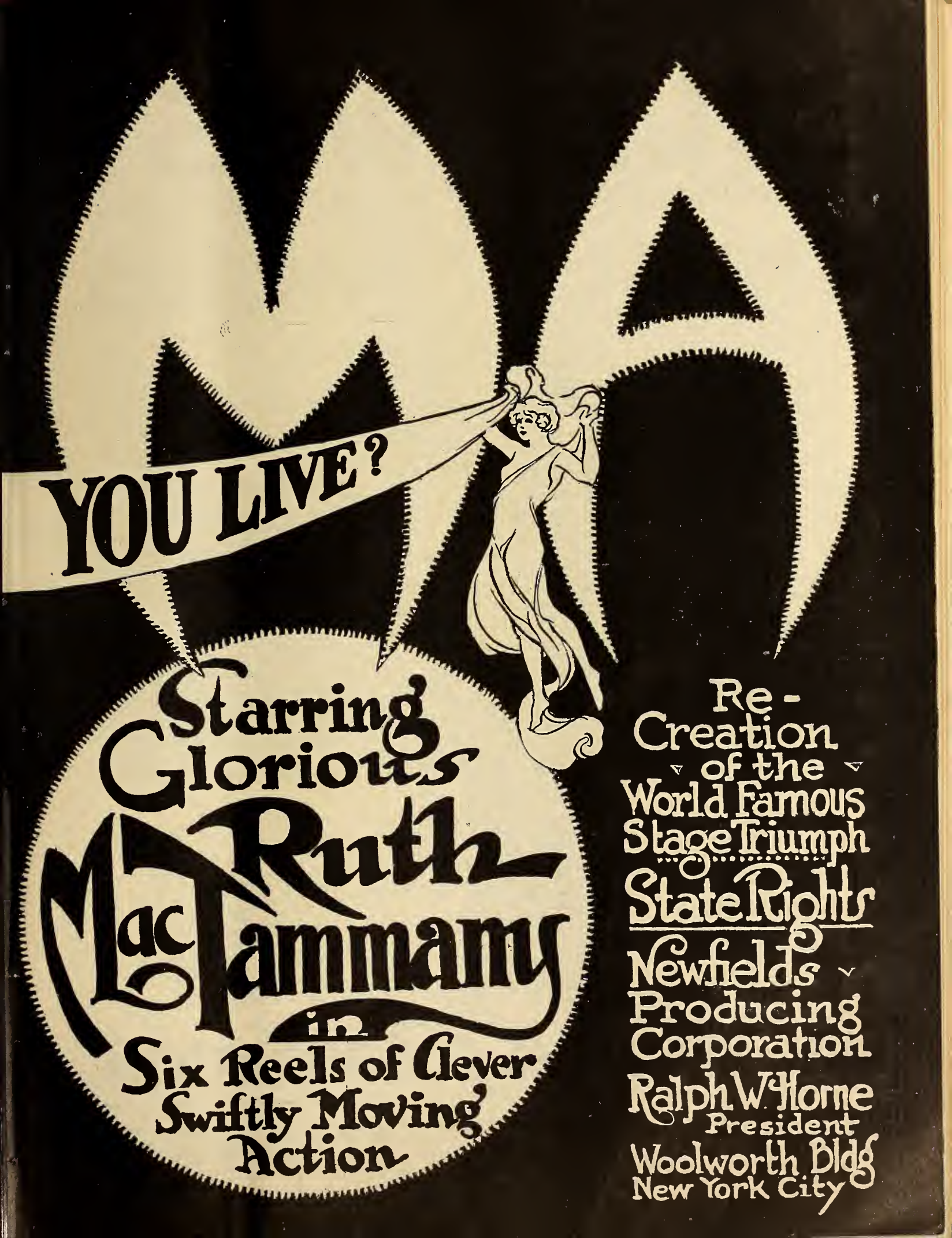
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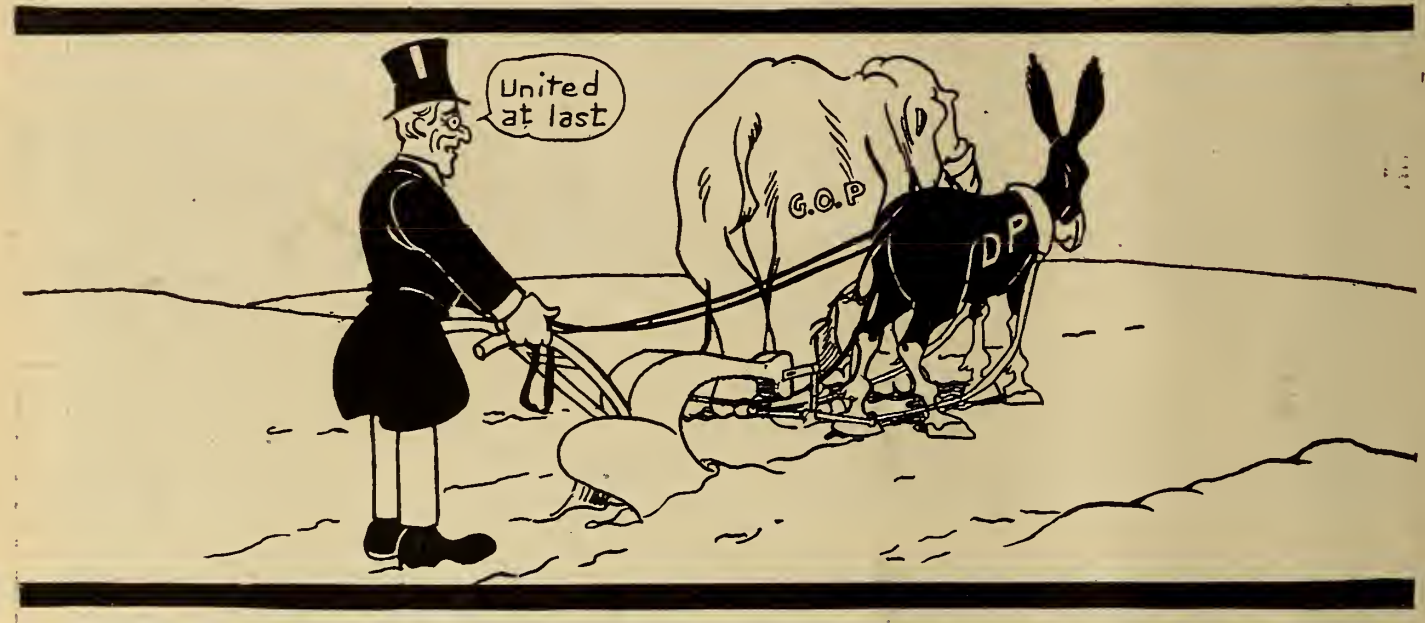
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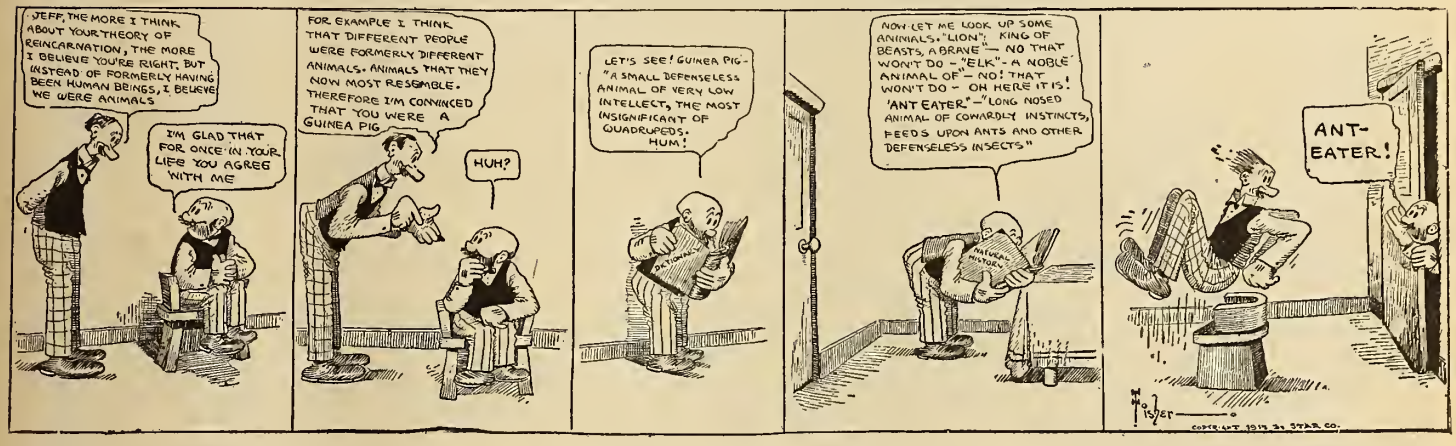
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 2 JULY 14, 1917 10

To the Man on the Outside

LAST year at Chicago there was a prominent exhibitor who didn't think much of Conventions.

He stood, for the most part, on the outside looking in. He was frankly critical. Finally he walked in.

This year he has his sleeves rolled up and he is the hardest working man in the Exhibitors League. We refer to Ludwig Schindler, manager of this year's Convention and Exposition.

There are a good many exhibitors, especially prominent exhibitors throughout the country, like Mr. Schindler—before he rolled up his sleeves. They are still on the outside looking in.

They, too, are frankly critical. They stand at the doors of the League, shake their heads and walk away. They will agree heartily with you that exhibitor organization is highly necessary. But they don't walk into it.

To all such we recommend the experience of Manager Schindler. We believe that once these men walk in they also will roll up their sleeves.

This year seems to hold out an opportunity. We say this sincerely and not in an attempt to boom the Convention.

We have decided, by the way, not to boom conventions any more unless they bear promise of making good.

This opportunity at Chicago must be as apparent to the outside exhibitor as it is to us.

* * * *

A LARGE number of new states have come in under the banner of the National League, among them New Hampshire, North Carolina, Missouri, Maine, Kansas, New Jersey, Vermont, North Dakota, Washington, Tennessee.

This is a remarkable showing.

The steady, persistent and sincere work of national organizer Herrington has shown results, and there will be banner delegations this year from states whose organizations have been dormant or which, last year, sent delegations to Chicago not representative of the normal strength of the state bodies.

For the first time in League history, practically every state in the Union will be represented at this year's convention.

And, finally, a lot of men of the kind we are talking to, prominent, substantial exhibitors, converted critics, have joined the League this year and will make their voices heard at Chicago.

It is time for *you* to join.

Frankly, we don't blame you for having been critical.

You have been disgusted with the League's peanut politics.

But you will note that delegates this year are going to Chicago *uninstructed* as to whom they shall vote for as President. A few may go with names written upon their cuffs; but very few. This convention, in other words, will be called to organize a large, permanent, national body of exhibitors; not to sell out its name and insignia to any enterprise or any branch of the industry.

You have also been disgusted with previous conventions.

* * * *

WE don't blame you. A letter has just reached us. from a man whose long and sincere services toward the League puts his name above reproach, in which he characterizes last year's convention as a "gas party."

It was. The speeches made, the resolutions passed, and many committees formed—all vapored away into thin air. Nothing whatever has been carried over except a President, the motive of whose activities is decidedly questionable—and luckily a national organizer to whose sincere offices the forthcoming Chicago Convention will owe the main measure of its strength.

The reason why last year's convention vapored itself into nothingness is apparent; no permanent organization was effected to carry on the work outlined by the Convention. That is all.

This year such a *permanent* organization must be built.

You—you on the outside and you on the inside—will have to walk into the Convention hall, organize yourselves into committees and do this work.

You will have to do it, so that you will have back of you this coming year, at any time, an *organized power,* protecting you against unjust taxes and unfair laws and against oppressive business policies.

If the necessity for such an organization isn't hammering

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Herrington Steps to the Bat

FRED J. HERRINGTON, National Organizer and former President of the National League of Exhibitors, asks us to announce his candidacy for President this year, and we cheerfully respond.

"Do it your own way," he says. "Say exactly what you feel."

He makes but one statement, namely: that on his recent trip he has played no politics; he has squelched every mention of his name for President; he is being pushed now into the ring by several states who say they will make the announcement if he does not.

Fred Herrington, in our belief and experience, is at once the hardest working and most sincere supporter the League has ever had. He believes in organization for organization's sake and he works for organization for organization's sake only. He has made many sacrifices, and got nothing in return save the reward of seeing his work bear fruit. He is part and parcel of exhibitor organization. When you think of the National League today you think of Fred Herrington.

As we have stated before, Mr. Herrington took hold of an organization which at San Francisco two years ago was at the end of its rope; and practically unaided he brought it out of debt and up to the strength it showed at Chicago last year. He was, by all signs, the sentimental choice of last year's Convention.

And it is our honest opinion that the strength shown by this year's attendance at Chicago will be principally due to his hard and loyal efforts as National Organizer.

Eliminate the Parasites

NUMEROUS complaints have recently reached us about a certain phase of the state rights market. Its disorganization has bred, it would appear, a considerable number of parasites or "touts" whose business it is to frequent New York hotels, insinuate themselves into the buyer's confidence and lead him to the seller. For a consideration, of course.

The consideration is unnecessary; and the tout is a flagrant nuisance.

There are a number of reputable brokers in the field and there will be more. The seller's door is easily reached.

MOTION PICTURE NEWS guarantees complete information and full service to any buyer on any picture, free of any cost or consideration whatsoever.

Honorable Mention

WILLIAM FOX'S "Jack and the Bean Stalk" is a distinct achievement.

This ten-reel production, which is both a Fox Special Release and the first of the Fox series of "Kiddie" pictures will be reviewed later in this publication. It will probably be released in the early Fall, after a Broadway showing.

We simply record here the estimation an extraordinary picture deserves, especially an extraordinary picture that meets a basic demand of the picture public. A simple fairy tale has been faithfully made into an elaborate and striking production with the result that the interest never lags an instant and that it is difficult to decide whether the delight all children will find in this picture will exceed that of their elders.

Another Big Job for Chicago

THE importance of the task that confronts the Exhibitors League delegates at Chicago in selecting a National President cannot be underestimated. But there are other tasks of well-nigh equal importance.

One lies in the selection of an aggressive and independent National Executive Committee.

We have heard much concerning the race for the League presidency, much concerning the need for a real leader.

But too little thought has been given to the body of men who should be the new president's main reliance, his shoulder to shoulder support in every phase of League activity. A progressive president may possibly instil renewed vigor into the League without the aid of an energetic Executive Committee. But a broad-gauged leader, backed by live-wire aids from every section of the League, will return two-fold value to the organization.

Get Another Telegraph Blank

GET your pen and ink out again. Take a telegraph blank in hand. And wire—quickly—to your Representative in Washington.

Tell him that a vote in favor of the Daylight Saving bill recently passed by the Senate will bring down on his head not only your wrath, but that of every element in your community dependent upon "night-life" for its support.

Tell him that the Main Street merchants who depend upon the family's evening stroll to bring added lucre to their coffers will howl even louder than you—though in your case it means not merely a heavy loss but almost total ruin.

And if your Representative wants proof of your statements tell him that Australia and Canada can give him the answer of experience.

To the Man on the Outside

(*Continued from preceding page*)

at your mind, just consider the scare over war taxes you have just passed through—taxes that would have assuredly closed your theatre doors.

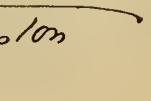
The first step at Chicago is the appointment of a budget committee which will see that the League finances itself.

Any organization dependent upon balls, expositions, donations is worse than useless. An organization unable to finance itself is weak enough to sell out overnight to almost any bidder. It is dangerous.

Make this budget, arrange for its collection, hire capable men and back them up with a President and an executive committee composed of your most substantial members, and you will, at last, have an organization that your most critical exhibitors will be proud of and mighty anxious to join.

Chicago is *your* opportunity.

Are *you* going?



Herrington's Hat in the Ring—Varner Campaign Active

Many States Reported as Ready to Back Former League Head to the Finish—Sams, of North Carolina, Explains Need for Change in League Management

FRED J. HERRINGTON, National Organizer of the Motion Picture Exhibitors' League of America, is the latest entrant in the field of candidates for the office of National President of that organization. The announcement of the former League's head's candidacy for the office which he held for a year came as a result of the enthusiastic meeting of Pennsylvania exhibitors at Philadelphia last week.

In outlining the reasons that had prompted him to once more toss his hat in the ring for the League presidency, Mr. Herrington declared to a MOTION PICTURE NEWS representative in Philadelphia: "When I started on my recent organization tour of the country I had no intention of once more entering the race, and I stated so on every occasion that the question was put to me. But I soon found that dissatisfaction with the condition of League affairs was everywhere present, and several states urged me to become a candidate.

"I have refused to give a definite answer until the present moment, but I now feel that with my friends giving me assurances that they will be in the fight for me to a finish it is up to me to accede to their wishes. No one has ever accused me of not being a fighter, and if several states are going to fight for me I certainly cannot hesitate about getting into the thick of it with them.

"I have no other platform but my record as a League worker for the past ten years. In and out of season, under the most trying circumstances, I have worked for the organization. I have always been loyal, I have never torn down but have always sought to build up.

"The election to head the League at San Francisco in 1915 came to me unsolicited and at a time when the National League was little more than a name. I found a bankrupt treasury and an organization far from including the best state units of the country. The record I made during that year—from bankruptcy to a treasury of six thousand dollars, from a mere name to the foundation of a real organization, is all the campaign platform I need.

"And I believe it will be all the platform needed—for Chicago is to be a real exhibitors' convention. Those who expect that they will be able to do the usual wire-pulling and political bargaining at Chicago this year are doomed to a sorry disappointment. The events of the past year in legislative channels have taught League members the necessity of a real organization. The men who have forced me into this race declare that they want no ward politics, no dickering with cliques, no bargaining for later favors to particular states. 'An open and above board fight!' is the slogan of most of the exhibitors going to Chicago, and I believe they will deal a bitter pill to any faction attempting to introduce star chamber methods."

With Herrington's hat in the ring and several of the most important state organzations already hard at work in his behalf, the League battle is already assuming more than interesting proportions. Friends of H. B. Varner, of North Carolina, are waging an energetic campaign on behalf of the Southern editor and exhibitor, and reports are that the Ochs opposition is already wavering.

Mr. Varner's friends are especially wrothy over the attempt to make it appear that his candidacy is merely a sectional one, and to bring the issue of the South versus the North into the League battle.



H. B. Varner, Candidate for President of the National Exhibitors' League

A. F. Sams, of Winston-Salem, North Carolina, attorney for the North Carolina Motion Picture Exhibitors League, a member of the campaign committee which is boosting the candidacy of Colonel H. B. Varner for president of the National League, talked interestingly of the ideals which North Carolina exhibitors have in mind for the National League should the North Carolina candidate be elected.

"As we see it, the first great task that confronts the National League is the thorough organization and enlistment of the various state Leagues," declared Mr. Sams to a representative of MOTION PICTURE NEWS.

"I was utterly surprised upon inquiry recently to find that in the majority of states where there are so-called organizations of exhibitors, the Leagues are conducted in a very slipshod manner with little regard to correct organization. I understand that in West Virginia they have been unable to get a quorum of exhibitors together for the appointment of delegates to the Chicago convention. Over in South Carolina, where a branch was organized last spring under very favorable circumstances, no further effort seems to have been made to bring them into the National League, and they will have no representation at Chicago. In Michigan, a state which I supposed was well organized, it is reported that their convention was so poorly attended that it was a farce.

"With this glaring lack of interest in the organization and furthering of the State Leagues, it is small wonder that the National League stands about where it did three years ago, and has accomplished nothing for the exhibitors of the nation. Tell me, pray, in what direction has the National League been exerting its powers—so wonderful if rightly applied, but useless if allowed to lie dormant? The League employs a regular organizer, and I believe Mr. Herrington is a capable man, but it is evident that he has not received the proper co-operation and aid in his efforts to organize the states that he should expect from the heads of the National League."

"In North Carolina we have been given the credit of having the best organized, most compact and effective organization in America. To accomplish this it has required the expenditure of much time and money and a thorough campaign of enlistment and inspiration for the major portion of which Colonel Henry B. Varner deserves the credit. That the labor has been worth while is evidenced by North Carolina's great work both in our state capital and at Washington and is an example of the power of one small but well organized state which effectively combated and won over obstacles placed in its path, seemingly by the entire industry.

"Mr. Varner is a man peculiarly fitted by natural endowments and training for exactly this character of work, and I am convinced beyond question of doubt that if the National League in session in Chicago should see fit to place its banner in his hands, that a militant campaign will be waged which will result in the organization of a National League of dynamic power and influence. With such an organization the entire forces of the League could and would, be immediately concentrated in the National capital or in the various state capitals when unjust and discriminatory legislation is threatening the existence of the industry, and the necessary expense incurred in work of the kind would be borne equally by all who share in its benefits and would not be burdensome to anyone.

"Another thing—we have reached the point where the influence of the screen is beginning to be recognized as a great force in the world, and a campaign of further enlightenment along this line seems most desirable and necessary. The National League should exert its concentrated influence in an effort to make the screen unquestionably clean and moral and also to make it as great an educational force as possible in every community throughout the land. The right of an industry to live and thrive is measured by the extent of its usefulness, and the sooner this principle is accepted and acted upon by the exhibitors of the country the sooner will our industry come into its own and become a great force in moral, social and political activities of the country."

Coliseum Hums as Convention's Opening Nears

Reports Indicate Record Attendance of Exhibitors During Week of July 14-22 — Preliminary Schedule of Events Announced

THE buzz of activity is beginning to manifest itself at the Chicago Coliseum, where beginning July 14, the seventh annual convention and exposition of the Motion Picture Exhibitors' League of America will be held. Carpenters are already at work; decorators are painting and hanging their draperies and the various film concerns, and others who will be represented on the exposition floor are laying out their space and starting their booth construction.

It is figured that at least a dozen new States will be represented at the convention under the national banner. Manager Schindler is receiving letters every day from exhibitors at all points of the compass, which shows the interest that is being taken in the coming convention. The delegates due from Virginia, North and South Carolina have made arrangements for an Exhibitors' League Special to take them to Chicago.

The Red Cross booth and its campaign for the convention is receiving much attention from the committee in charge, and is expected to arouse equally avid interest among the thousands that are expected to visit the Coliseum during that week. Mary Miles Minter has been one of the first stars to answer the call for "star donations" for this booth, and has sent in a splendid little present that will be auctioned off with all the rest of the donations from the various stars. Marguerite Clark has also answered the call; Anita Stewart offers her "Goddess gown" and some other articles. The Red Cross booth will be in charge of J. W. Champion, executive secretary for the Chicago Chapter of the American Red Cross.

The exposition will open on Saturday, July 14. The convention will open on Tuesday morning, July 17. Delegates are requested to apply at the convention headquarters, Morrison Hotel, on Monday, the day previous for their badges and credentials.

The opening day of the exposition will be assigned to Goldwyn and Mae Marsh. Sunday will be Pathe-Pearl White Day. Tuesday will be Butterfly Day, with Violet Mersereau featured. Wednesday, July 18, will be World-Alice Brady Day. The closing day has been assigned to Metro, with Francis X. Bushman and Beverly Bayne as the stars of honor.

Northwest Delegates and Alternates

The exhibitors of the Northwest will send the following delegates and alternates:

Delegates—James Gilosky, Joseph Friedman and Charles Campbell, St. Paul, Minn. C. H. Hitchcock, Ed. Hinz, M. A. Hoppenrath, D. G. Rodgers, H. P. Greene. Wm. H. Deeth, C. E. Van Duzee and D. W. Chamberlain, Minneapolis. Thomas Furniss, Duluth, Minn. Tom Foster, Stanley, Wis. C. W. Gates, Aberdeen, S. Dak.

Alternates—Oliver A. Rowe, J. B. Reisman, Bert Goldman, Mr. Cameron, R. G. Foster, C. L. Graham, E. U. Carter and Henry Breilein, St. Paul, Minn. Wm. A. Steffes, Billy B. Watson, O. C. Stelzner, James Keough and F. W. Thayer, Minneapolis. Archie Miller, Devil's Lake, N. D. Tom Foster, Stanley, Wis.

Ohio Exhibitors Elect Officers and Chicago Delegates

The Motion Picture Exhibitors' League of Ohio at the meeting held June 26 in the Republic building, Cleveland, elected officers as follows:

President, W. J. Slimm; vice-president, J. H. Simpson; recording secretary, Walter Horsey; financial secretary, Sam Deutch; treasurer, A. Mahrer.

The following nine local delegates were chosen to represent Local No. 1 at the Chicago convention: B. J. Sawyer, Sam Bullock, Sam Aublee, J. J. Mellert, J. H. Simpson, Frank Grosse, C. F. Lochman, Sam Deutch and A. Goldman. The state organization will be represented in Chicago by W. J. Slimm, A. Mahrer, E. Schwartz, H. H. Lustig and W. J. Horsey.

Mississippi Delegates

Mississippi will be represented by the following delegates: P. E. Schilling, Greenwood, Miss.; E. M. Clark, Natchez, Miss.; A. B. Cook, Jackson, Miss.; M. Cupero, Canton, Miss.; Will Isenberg, Greenville, Miss., and Miss M. E. Rollins, Grenada, Miss. Good for Mississippi. We are glad you are going to honor us with one of your daughters. Messrs. Schilling, Clark and Isenberg, accompanied by their wives, will make the trip in automobiles, leaving their respective cities to meet at Memphis, Tenn., and drive from there to Chicago together. Gasoline is high, and we trust that all the delegates will be at the opening of the convention.

Maryland to Send Delegates to Chicago, After All

There has been a change of feeling among the members of the Maryland Branch, Motion Picture Exhibitor's League of America. It now looks as though Maryland will be represented on the floor of the convention in Chicago.

Seven delegates have been tentatively selected, but it has been learned that some of them will be unable to serve.

In order that there should be no disappointment, President Frank A. Hornig, of the Maryland Branch, has sent out a circular letter asking all members who can serve as delegates to submit their names to the secretary. From the names submitted delegates to succeed those already suggested, and unable to go, will be selected, and also alternates.

A meeting for this purpose will probably be held Friday night, June 29. At the meeting delegates will be instructed also.

Iowa Represented

Several Iowa exhibitors are planning to attend the Chicago convention. So far, those who have expressed such intentions are: H. J. Lego of Fort Dodge, L. A. Sheridan of Des Moines, R. C. Li Beau, Des Moines.

Michigan Delegates

The Michigan Exhibitors' League has elected the following delegates as its representatives at the Chicago Convention of the National Association: Col. W. S. Butterfield, Battle Creek; W. S. McLaren and Stephen Springett, of Jackson; C. E. Momand, of Saginaw; Claude E. Cady, of Lansing; King Perry, of Detroit, and S. A. Moran, of Ann Arbor.

Cleveland Picture Places Help in Red Cross Drive

Cleveland motion picture theatres helped wonderfully in the successful Red Cross campaign there. The houses were given over for special performances, films were loaned for charity entertainments and benefit days were arranged. Then the owners, managers and workers all contributed.

Altogether Cleveland raised $2,000,000.

Frank R. Shattuck Is New Censor in Pennsylvania

Frank R. Shattuck, Philadelphia attorney, has been appointed by Governor Brumbaugh as motion picture censor of Pennsylvania. The Senate confirmed June 28.

This fills a vacancy caused by the forced resignation of J. Louis Breitinger, who was formerly the czarlike chairman of the board, on January 15, last. Breitinger got the place as a political appointment, and afterwards became involved in factional fight in the lower house of the Legislature. ture.

Mr. Shattuck is a high class lawyer. His name was not mentioned for the office. It is reported that the governor appointed him because he believed Mr. Shattuck would work for the moral uplift and betterment of the picture shows. His term of office expires May 18, 1918.

Clarence J. Caine, Film Editor, Dies in California

Clarence J. Caine, film editor, authority on scenario writing and trade journal editor, died after a long illness at his home in Sierra Madre, near Los Angeles, June 21.

Mr. Caine was last employed in New York on Picture Play Magazine, Street & Smith publications, and later in Chicago as editor of Exhibitor's Herald.

Born in Milwaukee, March 19, 1895, he first wrote scenarios when with the Northwestern Life Insurance Company. This gave him the editorship of a motion picture column of the Milwaukee Free Press. He went to Motography, Chicago, as associate editor and then was film editor and publicity man under J. A. Berst with the Selig Polyscope Company. His sunny disposition and undoubted ability attracted all who met him.

Goldwyn Picks J. G. Rohlfs as a Comptroller

In organizing the general staff of the Goldwyn Pictures Corporation J. G. Rohlfs has been chosen as assistant comptroller. He will join Goldwyn on July 9.

Mr. Rohlfs has had an extensive experience in the motion picture industry. He formerly was purchasing agent for General Film, and later for Mutual.

Lively Interest Makes Penn. Convention Rousing Success

Strong Attendance, Fine Weather, Brass Bands and Enthusiasm Make Philadelphia Assemblage a Notable Event—Herrington Begs for National as Well as State Spirit—Officers Elected

NOTHING stood in the way of making the sixth annual convention of the Motion Picture Exhibitors' League of Pennsylvania, which was held in Philadelphia June 25, 26 and 27, an event to talk about.

A parade of twenty-five motor cars up and down Broad Street preceded the Convention which, through the courtesy of the American Photoplayer Co., was held in the latter's auditorium in the Parkway Building.

After singing "The Star-Spangled Banner" the Convention was called to order at 10.45 A. M. by State President G. W. Sahner of Pittsburgh.

In his opening address Mr. Sahner, after a brief account of the use and scope of the motion picture said the Pennsylvania League stood unqualifiedly for the repeal of legalized censorship, while equally strong in demanding clean pictures.

John O'Donnell, Philadelphia League president, in welcoming the delegates to the city on behalf of the Philadelphia League, reiterated the League's stand against censorship and begged for closer co-operation in an endeavor to organize the state and thus help the industry.

National Organizer Fred J. Herrington pleaded for a loyal national as well as State organization. He reiterated the opposition against legal censorship but not against regulation, and pleaded for a league so strong that it could prosecute any producer of obscene pictures.

After making Mr. Cattell an honorary member of the League, the president announced that C. Rappaport, Fred J. Herrington and H. C. Kliehm constituted the Credential Committee.

On June 26 came the announcement of the following committee: Press, C. H. Goodwin, J. O'Donnell, G. J. Schweitzer; Organization, M. Feitler, Ben Shindler, J. Silverman; Resolutions, F. J. Herrington, J. O'Donnell, H. C. Kliehm, J. G. Conway.

J. O'Donnell, Chas. Rappaport and H. Berman of the Philadelphia League, spoke on various phases of the industry, especially the problems that beset the Philadelphia League. Opinions were divided about the advantages of the open booking system. Mr. Rappaport thought the National League should act on the Philadelphia situation.

Other speakers along the same lines of independent action and organization were G. W. Sahner, Stephen Busch, F. J. Herrington for National League; Leo Levison, Geo. Dembow, Harvey Day, B. F. Tolmas for exchanges; David Starkman for the salesman and Pearl White for the stars. J. O'Donnell was toastmaster.

The banquet was followed by a dance at which the Liberty Bond donated by the exchangeman was voted to Mr. and Mrs. John O'Donnell.

The following officers were unanimously declared elected: President, John O'Donnell, Philadelphia; first vice-president, C. O. Baird, of Portage; second vice-president (a new office suggested by the committee on organization), A. H. Nace, of Quakertown; secretary, C. H. Goodwin, of Philadelphia; treasurer, H. C. Kliehm, of Pittsburg; national vice-president, G. W. Sahner, of Pittsburg. All officers begged for hearty co-operation and promised to work hard to build up the league in Pennsylvania.

Three was the number chosen, resulting in the election of J. O'Donnell, C. H. Goodwin and M. Feitler. A telegram was read from Morris Spiers, Assistant District Attorney of Philadelphia, announcing that every bill of adverse legislation to the film industry in the state had been defeated, through Mr. Spiers, who represented the State League at Harrisburg. Delegates were sent uninstructed. The choice of the next meeting place of the convention was left to the executive committee to be decided before December.

Universal held first innings on stars. Violet and Clare Mersereau being the first to arrive. Little Madge Evans and Carlyle Blackwell gave World admirers a chance to shout when they were introduced later in the evening.

The Peerless Feature Film Exchange, in charge of Harvey Day and Harold Rodner had the most novel booth with facsimile submarine, a working wireless apparatus and a man dressed as a diver.

The Universal booth boasting the only electric sign was most attractive. Here was seen C. V. Carrick, M. Lessee, Joel Levy, of New York; S. Ford; Allan May, T. J. Tracy, of the Wilkes-Barre exchange.

The Selznick booth was the only one daily decorated with fresh flowers. Max Milder, J. F. Flynn and B. F. Hayne were on hand there.

The Philadelphia Ideal Exchange had the only electric fan on the place in its booth. Robert Ettris, Mark Kaufman and Joseph Schwalbe were in charge.

Pathe had electric interior decorations and a real live rooster. H. M. Osborn was assisted by C. U. Martin, S. E. Applegate, L. L. Berman, G. E. Maillard, F. P. Sulzbacher, S. H. Hochfeld and J. J. O'Neill.

Supreme Photo Play Productions besides a handsome booth had the most helpful feature for the exhibitors—a stenographer, Miss Eva Taube, in attendance day and night to take any dictation desired.

Other booths were Fox, Mutual, Metro, Cyclomobile, Airsweet, World, National Poster Co. and the Kline Poster Co., who had one of the most attractive displays at the hall.

"Motion Picture News" was the only paper with a booth.

On Tuesday night the stars appearing and again getting a big ovation were Pearl White, Doris Kenyon, of Pathe, accompanied by W. A. S. Douglas, director. Miriam Fouche and Billy Dunn, of Vitagraph, with Hurley Knoles, director. All attended the banquet.

Wednesday night, Edith Storey, accompanied by Jack Reilly, was the stellar attraction. She was a guest at the minstrel show and patriotic supper which closed the convention festivities.

S. Blatt, Ben Shindler, Philip Greenberg, Sam Gold, C. R. Tracy, H. R. Lewis, G. F. Miller, W. Boyd, C. A. Burghart, H. Hustler and F. Spruill, all local exhibitors were the performers. The grill was crowded to suffocation, showing the interest in the convention holding to the last.

Among those besides exhibitors seen on the floor or at the banquet were W. E. Green, Speer Carbons, St. Marys, Pa.; F. P. Bloomfield, Rembush Screen; Sam Speedon, Moving Picture World; Lee Ochs, National League President; Stephen Busch, Exhibitors Trade Review; Burton L. Mank, Cyclomobile, N. Y.; Joe Lee, of Ivan Exchange, Buffalo, N. Y.; Bob Lynch, Metro; J. D. Clark, Paramount; George F. Ames, Goldwyn; Harry Schwalbe and P. Greenberg, Electrical Theatre Supply Co.; George F. Meeker, World; B. F. Tolmas, David Starkman, Mutual; B. Amsterdam and Ben Harris, Masterpiece; George and Harry Dembrow, Fox.

Among the visiting exhibitors at the Pennsylvania State League Convention, held in Philadelphia, June 25, 26 and 27, were G. W. Sahner, H. C. Kliehm, Geo. J. Schwitzer, M. Feitler, F. J. Herrington, O. B. Einstein, A. J. Barthall, J. W. Shaffer, J. B. Finburg, E. J. Moyer, Oliver T. Landis, S. E. Blyer, J. Silverman, M. Rothschild, Jacob B. Fox, James Palmer, Hugh Falls, L. R. Walters, M. C. O'Hara, Jerome Dawson, B. Wonders, S. Henry, P. G. Sewall, P. L. Hann, L. E. Farrell, G. P. Morris, H. Mackile, E. J. Bowman, G. C. Miller, H. Marino, Harry Knaublich, Frank S. Barba, A. H. Nace, Geo. N. Krupa, Theo. Jelenk, C. O. Baird, John H. Cook, Lee Ochs, Joseph Heim, A. K. Kaufman, Arthur Lichtenthaeler, Geo. Morris.

Among Philadelphia exhibitors at the convention were Phillip Greenberg, H. Hustler, J. A. Smith, A. J. Fischer, David Morris, A. B. Resnick, G. Naudascher, Geo. W. Heitack, Wm. Anck, Sam Rapaport, John O'Donnell, B. Amsterdam, R. Iannarelli, Chas. Burkheart, S. P. Spruill, Ben Shindler, G. F. Miller, Geo. Carey, M. Rappaport, H. Berman, W. Boyd, C. R. Tracey, Dr. S. S. Steinburg, H. R. Lewis, R. Brown, M. Seltzer, E. Fuhrman, James D. Conway, C. A. Miller, John Hays, Fred Bubuck, Chas. Segall, M. A. Benn, John S. Evans, Dan Humphreys, J. D. Redmond, A. E. Altman, C. H. Goodwin, Columbus Stample, J. Emanuel, Jacob Brown, C. Goldenberg, E. H. Royer, A. Heyman.

"The Planter," with Tyrone Power, Pleases Reno Audience

Tyrone Power, in a ten-room version of "The Planter," was given a first public presentation on the screen in Reno, Nev., this week. The stockholders in the producing company are local men.

According to the dispatches from Reno the feature received the biggest demonstration any picture ever received there. The report states the audience was "wild at the climax."

Hurst Brothers, owners of the Grand theatre, where it was shown, are quoted as saying it is the most successful film they have ever run. They have played many features. "The Planter" is to be moved to New York about July 20.

Violet Mersereau, as Guest of Marcus Loew, Captures South

Violet Mersereau, Bluebird star, has just returned from Atlanta and Birmingham, where she went as the guest of Marcus Loew. She had a unique trip and a remarkable reception there, according to the press accounts. She had intended to appear only in the evening three days in each city, but crowds were so enormous she had to go to the afternoon performances also.

Several thousand young girl admirers and a band of ten pieces were at the station in Atlanta to receive her. That evening she had to come out on the stage at 7:30 and again at 10 o'clock instead of once, at 9 o'clock, as was the plan. Next day Mayor Candler pressed the popular star into service and she raised $5,350, selling Liberty Bonds.

Miss Mersereau was entertained at the exclusive East Lake Country Club and by the army officers from Fort Sheridan.

At Birmingham Miss Mersereau was the guest of Mayor Ward and Mr. Hanson, owner of the Birmingham News. She was in a whirl of social entertainment, at dinners, country club receptions and motor tours. Miss Mersereau left for Washington, Friday, and also appeared in Baltimore.

Mr. Loew expressed his personal thanks to Miss Mersereau and his keen delight at her success. He says it is proof of the popularity of the little girl.

Inter-Ocean Prepares to Tackle World Market

Cromelin Tells of Exhaustive Efforts to Meet War and Coming Peace Conditions—"American Manufacturers Must Wake Up"

AFTER nearly a year of quiet and effective pioneer work, the Inter-Ocean Film Corporation, a firm organized by Henry T. Brock and Paul H. Cromelin to handle film for the world's market, makes its initial announcement to the trade through the columns of MOTION PICTURE NEWS.

Messrs. Brock and Cromelin are two of the best-known operators in the film industry. Mr. Brock's name has been almost continuously associated with important purchases of foreign and domestic rights; Mr. Comelin instituted here the Cosmofotofilm Company, American agents for the London Film Company; has been known as one of the most constructive workers within the industry and was formerly vice-president of the Columbia Phonograph Company. He has had much business experience abroad and organized the American Chamber of Commerce in Berlin.

The pioneer work already accomplished by the Inter-Ocean Film Corporation consists of the establishment of offices in London and Paris and connections in the principal cities of Europe, the Orient, South Africa and Australia; the redrafting of insurance policies for the complete protection of the American shipper; arrangement of shipping permits; remaking of legal contracts so as to protect territories, etc.

This pioneer work has been costly as well as difficult. The legal work alone has cost a small fortune. Shipping permits have been secured in the face of the most abnormal war conditions.

"The importance of our work," said Mr. Brock, "cannot be overestimated. It concerns the whole producing industry here.

"Briefly we have been organizing to meet conditions after the war; and the war, in the opinion of business men may end any time, as abruptly as it began.

"Queen of Spades" Is Shown to Russian Emissaries

Special Commission to This Country Sees Pushkin Picture at Willard, Washington, Under Auspices of National Press Club

IN the grand ballroom of the Willard under the auspices of the National Press Club, in its reception to the Special Russian Commission to the United States, there was shown last week the first of a series of Russian Art Film pictures, "The Queen of Spades."

These pictures were brought to this country by Nathan S. Kaplan and they are the first pictures of their kind to be shown in America. In the series of productions brought to this country last May by Mr. Kaplan, every well known writer, poet, painter, actor, singer and dancer of Russia is practically represented.

"Pikovaya Dama" ("The Queen of Spades") was written by Russia's greatest poet, Pushkin, and the music was composed by Tchaikowski. The opera was given six years ago at the Metropolitan Opera House and is considered one of the rare novelties of the Russian amusement world. The story told is that of romance, love, intrigue and passion, with dramatic denouements. The pictures were taken in the Ermolieff studios of Petrograd and Moscow and the greatest living actors and actresses in Russia today enact the leading roles.

Such literary names as Tolstoy, Pushkin, Turgenieff, Dostoevsky, Sinckiewiez, Ostrovsky and Andreef have furnished the subject matter of the pictures which will be shown to Americans by the Russian Art Film Company.

Boris Bakemetieff, the head of the Russian Commission, complimented Mr. Kaplan on his missionary work, in the filming for presentation in America of the works of Russia's great authors, painters, actors, dancers and historians.

In all Mr. Kaplan has brought over fifty photo productions.

On the occasion of the Washington showing of "The Queen of Spades" last week, Mr. Kaplan transported a large party of trade paper representatives and a Russian symphony orchestra of twenty-five pieces from New York on special train.

The party left New York at 3:30, returning immediately after the showing on the midnight train. The hospitality of the Russian Art Films made the trip a never to be forgotten day in trade annals. Under the genial management of Mr. Kaplan's right hand workers, Goldsol, W. C. Fields and H. H. Van Loan, every possible thought was expended on behalf of the guests' comfort.

Fox "Kiddie Feature" Series Warmly Received

Speedy Response from Exhibitors to Initial Announcement—Subjects Will Be Staged on Spectacular Scale, Aiming at Appeal to All Ages

WIDESPREAD interest among exhibitors is reported from the Fox offices since the initial statement that William Fox planned the making of Kiddie pictures with a direct box office appeal both to adults and children.

Mr. Fox's first conception of this thought came primarily from his close contact with the public, through the twenty-two picture theatres he owns and controls, deciding that it was but natural if these conditions existed in his theatres, located in all characters of neighborhoods, the same need existed throughout the country.

With these facts before him, and in an effort to carry through his plan, he immediately began casting about to secure the best timber available for the fulfilling of this long felt want. The first production is "Jack and the Beanstalk." A nation-wide publicity campaign is planned in the different magazines and newspapers on this subject and the succeeding "Kiddie Features."

"Jack and the Beanstalk," the first of the Fox Kiddie Features, will be presented at a Broadway theatre within a short time. Work on the composition of a distinctive musical score to accompany the showing of the elaborate production will go forward in a few days. An unusually large orchestra will be required for the engagement.

The ten reels of "Jack and the Beanstalk" in its completed form represent the result of cutting and assembling from miles of celluloid. Inclusive of the months spent in the erection of the massive settings, and the time devoted to preparation of the long 'script and the casting of thirteen hundred children for various parts in the magnificent pictorial fantasy, it is estimated that practically one year was needed for the film.

Although C. M. S. A. Franklin, who made the subject for Mr. Fox, were well known in the photoplay world as directors of children, it is said, their newest achievement will establish their reputation firmly as two of the keenest men behind the silent stage.

Several other screen plays in the series have been finished, others are in work, and plans for still more have been projected. It is Mr. Fox's intention to make an institution of the Kiddie Features, so that they shall occupy the same place on the screen as children's literature. However, each of the Kiddie releases will be as thoroughly interesting to grown-ups as to the younger generation.

Mass. Exhibitors Boom Boston

The Massachusetts League of Exhibitors is determined that the next convention shall be held in Boston.

At the Massachusetts State Convention, held June 21, at Pemberton, near Bar Harbor, several speakers made addresses, the keynote of which was that it is "all wrong" for Chicago to have the national convention year after year.

The Massachusetts Convention was a well-attended affair and a spirit of eagerness made it evident that future meetings will be met with more and more enthusiasm.

Outdoor sports took up a large share of the time, as the committee on entertainments was fully aware of the important part that "stilt" racing, three-legged racing, fat men's races and kindred sports play in such an event being a happily remembered occasion.

Many actors and a strong representation of Massachusetts exhibitors were present.

Harry A. Sherman Gets "I Believe" as Opening Feature

Harry A. Sherman, head of the newly formed Sherman Pictures Corporation, has purchased the exclusive right to "I Believe," from George Loane Tucker, who wrote the scenario and directed the production. The deal was closed in five minutes.

Mr. Sherman looked over all the films on the market. The merits of "I Believe" were brought to his attention. He went straight to it, saw it, and was deeply impressed with its possibilities. He got into communication with Mr. Tucker and secured the film.

President Wilson Appoints Brady to Mobilize Industry

Letter to National Association's Head Pleads for Co-ordination of Film People—Wants Brady to Work Close to Creel—Mentions Splendid Work Already Accomplished by Screen

RECOGNITION of the highest order has come to film men from President Wilson, in a letter addressed to William A. Brady, president of the National Association of the Motion Picture Industry.

President Wilson has appointed Mr. Brady chairman of a committee to organize the film industry in order that thorough co-operation may be effected with the Committee of Public Information, of which George Creel is chairman, to bring to the American people the vital aspects of the war upon which the nation as entered.

This announcement closely follows that of Friday, when it became known that a semi-official speakers board had been organized to address the audiences of the nation from the stages of picture theatres.

These men are to be known as "Four Minute Men."

That President Wilson holds the motion picture film as a mighty power in the molding of public opinion, is shown in his letter to Mr. Brady, which follows:

"MR. WILLIAM A. BRADY,

"New York City.

"It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

"May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the committee on public information, of which George Creel is chairman.

"It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates makes me count upon your generous acceptance.

"Cordially and sincerely yours,

"WOODROW WILSON."

Mr. Brady accepted Sunday, sending the following reply to President Wilson:

"DEAR MR. PRESIDENT:

"I am in receipt of your highly esteemed favor of June 28 requesting me as chairman by your appointment to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the committee on public information of which Mr. George Creel is chairman.

"In the full appreciation of all that is entailed in bringing about the desired conditions under which the motion picture industry will throw its weight to the last ounce into the task confronting the American people, I accept your commission with enthusiasm. The devoted men and women of the motion picture world have already shown their eager loyalty to the country's cause with a spontaneous fervor freely beyond words, and in speaking thus for them I but feebly reflect the noble sentiments which fill their hearts. I hereby assure you of the undivided conscientious and patriotic support of the entire industry in America.

I have the honor to be your obedient servant. "WILLIAM A. BRADY.

"President National Association of the Motion Picture Industry of America."

N. A. M. P. I. Names National Directors

Various Divisions of Industry Select Candidates to Be Voted Upon at Chicago Meeting Held During Convention Week

CANDIDATES for the Board of Directors of the National Association were appointed from various branches of the business last week and will be voted upon at the first annual meeting of the Association which will be held at the Princess Theatre, Chicago, Wednesday, July 18.

The producers made the following nominations:

William A. Brady, World Film Corporation; D. W. Griffith, Artcraft Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Film Manufacturing Company, and Adolph Zukor, Famous Players-Lasky Corporation.

Distributors have nominated J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corporation; Walter W. Irwin, Vitagraph V. L. S. E.; P. A. Powers, Universal Film Manufacturing Co., and Richard A. Rowland, Metro Pictures Corporation.

Supply and Equipment—Donald J. Bell, Bell & Howell, Chicago; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theatre Equipment Corporation; Walter J. Moore, H. C. Miner Lithographing Company, and J. F. Skerrett, Nicholas Power Co.

General Division — Paul Gulick, Universal Film Manufacturing Co.; Arthur James, Metro Pictures Corporation; William A. Johnston, Motion Picture News; Joseph F. Lee, State Rights Buyer, and Thomas G. Wiley, Novelty Slide Co.

There are thirty members on the Board of Directors of the National Association at the present time, one-third, or ten of whom are nominated by the Motion Picture Exhibitors' League of America. Each of the other four branches, above named, nominates five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from the exhibitors from ten to fourteen and from the other branches from five to seven. This action is taken in view of the large growth in the membership of the National Association during the past eight months and with a view to bringing to the directorate the new men representing important interests who have been helpful in upbuilding the organization and whose advice and counsel will be welcome by the active officials who have given so much of their time and money during the past year to make the National Association a truly representative organization of the film interests. It is assumed that the various increases in the directorate will be approved at the annual meeting, in which event the producers have recommended that Samuel Goldfish of the Goldwyn Pictures Corporation and William Fox of the Fox Film Corporation should be nominated as the two additional producer directors.

The distributors have appointed a nominating committee to select their two additional representatives on the Board. The supply and equipment division has recommended N. C. Cotabish, National Carbon Company, Cleveland, Ohio, and Joseph F. Coufal, Novelty Slide Company, as the two representatives from this division. Fred J. Beecroft, of the *Exhibitors Trade Review,* and George Irving, motion picture director, were recommended on Friday as the two additional representatives from the general division.

If these plans are made effective the National Association will have, after July 18, a board of directors of forty-two in number, as against thirty during the past year.

Many of the officers and directors of the organization are planning to leave for Chicago on Monday, July 16, and arrangements are being made for a special car to be attached to the Twentieth Century Limited, leaving the Grand Central at 2.45. Applications for space can be made at the offices of the National Association, Times Building. The headquarters of the National Association in Chicago will be the Congress Hotel, and will be in charge of Frederick H. Elliott, Executive Secretary.

General Film to Open Three More Exchanges

As a result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company's volume of product, the order has gone out for the opening of three exchanges in as many different cities not now used as distributing centers.

The three new exchanges will be announced soon. It was found necessary to provide them to relieve other exchanges of pressure of business arising out of the larger product being handled.

General Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

A New Arrival

The wife of J. M. Goldstein, president of Exclusive Features, Inc., on Friday morning, June 23, presented him with a daughter, weight ten pounds. First announcements state the new arrival is crying to be starred in the movies.

Fox Announces Plans for New Fiscal Year

Producer-Distributor Returns from California—Discusses New Kellermann Picture—Children's Pictures—Broadway Showing for Farnum

WILLIAM FOX, who has just returned from his California Studios, announces plans for an auspicious twelve months of moving pictures, beginning next September.

The Fox organization has in the last year created a distributing organization that encircles the globe. The Fox agencies are located in twenty-seven cities of the United States, six in Canada, six in South America, five in Australia and the Far East, ten in England, Ireland, Scotland and Wales, and offices in every other civilized country in the world.

In this connection it is worthy of mention that Carmen produced by Mr. Fox with artificial Spanish scenery in Fort Lee, N. J., was shown in Seville, Spain, and was well received in Madrid.

Likewise, Romeo and Juliet staged in the little New Jersey town with the costumes of the Shakespearean period, was shown on the screen in Stratford-on-Avon, England, during the recent Shakespearean festival.

"It is recognized in every foreign country that American films excel and have a world-wide appeal in theme, action and story," said Mr. Fox. "The American producers competing with the best brain and the wonderful scenic locations of France, Italy and other European countries, have defied all foreign competition.

"The war conditions have not permitted the foreign producers to stage as elaborately or expensively as we in this country, but I believe that the greatest imagination, biggest themes and most elaborate cinema creations, will continue to be staged by American producers for the future.

"For the season 1917-18, I will present Annette Kellermann in a new sub-sea picture of which George Bronson Howard is the author. The director is John G. Adolfi. Scenes at the bottom of the ocean by means of a patented submarine apparatus will inaugurate a new angle of entertainment.

"The assistance of the Smithsonian Institute, of Washington, and the British Museum are acknowledged in connection with Miss Kellermann's new film, also the co-operation of the United States Fisheries Commission. This picture is yet unnamed, but the new film will be more elaborate, but totally different in story and action from "A Daughter of the Gods." It will be shown in New York this autumn.



William Fox

"In response to a general demand throughout the country from Women's Clubs, editors, educators and others interested in the welfare of the young, I have staged a series of children's fairy tales.

"The first, 'Jack and the Beanstalk,' will be shown at a Broadway theatre not later than September. In the children's pictures, all parts will be enacted by juvenile artists, selected with great care, and the plays are intended for young and old. 'Aladdin and the Wonderful Lamp,' 'Treasure Island' and 'Babes in the Wood' are among the children's pictures already staged.

"William Farnum will appear at a Broadway theatre in 'The Conquerer,' which is the life story of Sam Houston, and depicts the early political life of the State of Texas. I believe this play will point the way to educational filming of American history, yet giving the necessary dramatic action. Mr. Farnum will also appear in 'When a Man Sees Red,' by Larry Evans, and 'The Doctor,' by Ralph Connor, the Canadian author.

"Miss Theda Bara will make her initial appearance on Broadway in a picture version of 'Cleopatra.'

"'The Honor System,' dealing with American social conditions, will be shown in September throughout the United States.

"Mr. Dustin Farnum, who has been absent from the screen as well as the speaking stage for the last ten months, will be seen in 'The Scarlet Pimpernel,' by Baroness D'Orcy; 'Durand of the Bad Lands,' by Maibelle Heikes Justice; 'North of Fifty-Three,' by Bertrand Sinclair, and 'The Spy,' by George Bronson Howard.

"R. A. Walsh has written and staged a remarkable American story, 'The Innocent Sinner.' In this play Miriam Cooper is the star. I will also stage a series of comedy pictures and farces.

"Details of the New York engagements of these film will be announced shortly, as well as the name of the Broadway theatres in which they will be presented."

Mr. Fox has completed arrangements with the British and French war offices, as well as the British Admiralty, for showing films to soldiers and sailors in the European war zone. He has also made a similar offer to the War and Navy departments at Washington.

Clara Kimball Young is Ready for the Fray

Winding Up Tour in South and Will Return Shortly to Take Up Production of First Picture Under Her Own Management—Play, Not Named, Selected

CLARA KIMBALL YOUNG is still engaged in visiting the principal cities of the country in the interests of her own motion picture producing company, which has just been organized, while her representatives in New York are engaged in preparations for the actual work.

The first release is scheduled for about the middle of August. The initial picture will be from a big story from the pen of a well known writer for the screen—and the story has already been bought and paid for.

The director chosen for the first picture is one who has already achieved an enviable reputation in the motion picture industry and will, in himself, bring much value to the production.

A studio in the New York community has already been secured and the players whom Miss Young has personally selected to support her are being engaged. Definite announcement of the name of the first picture, the director, the location of the studio, and the prominent supporting players in the new company, will be made soon after Miss Young's return to New York in the very near future.

According to advance announcements, Miss Young is to have liberties in the working out of her further screen destiny which have never before been enjoyed by a motion picture player.

One big point which Miss Young is making in beginning with her own company is that under no circumstances or conditions will she have to do with the production of any picture which is at all likely to run foul of censor boards throughout the country. She says that she has little personal liking for the sex plays and will be a lot happier keeping away from them. Moreover, she argues, the commercial value of a picture which finally reaches the screen after having been cut and ripped by censors is invariably impaired for the reason that the taking out of the matter to which exception has been taken destroys the producer's idea as he originally visualized it.

Miss Young's trip through the South and West has been in the nature of a friendly visit to exchange men, exhibitors and the public in general.

R. S. Peck Makes His Bow in Film Publicity

R. S. Peck is the new publicity man of the Canadian Universal Film Company, at Toronto, Ont. He succeeds Mr. Cambridge.

Recently Mr. Peck has been doing special advertising work for the Toronto Daily News. He is well-known in newspaper circles throughout Ontario, having held editorial positions on a number of dailies there, as well as in the United States. He has also been in sales work in the automobile field on both sides of the border.

Friends have a high opinion of Mr. Peck's ability and enthusiasm and predict success for him in the picture industry.

Daylight Saving, Latest Menace to Exhibitors, Passes Senate

Legislation Far More Harmful to Every Exhibitor Than the Ticket Tax Is Speeded Through Senate Without Dissenting Voice—Congress Will Let Bill Slide Through Unless Properly Informed

DAYLIGHT saving, declared by film men to be a far greater menace to the business than the recent threat of a tax, passed the United States Senate without a dissenting voice on June 27.

Motion Picture News warned exhibitors more than a month ago that the daylight saving plan is madness, as far as the exhibitor is concerned. It was pointed out then how hastily and with what little thought had the Parliament of Australia passed the daylight saving bill, to push the clocks ahead an hour.

"It sounds splendid on the surface," said a well-known film man Saturday, speaking of the "save an hour" plan, "but it means that, if passed, the exhibitors—every one of them—will be goats—nothing but goats. People won't come to shows in broad daylight. They will patronize beaches and outdoor recreation parks, neglecting the theatres."

As previously noted in the columns of Motion Picture News, the bill provides for the division of the United States into five zones, the limits of each of which are to be defined by an order of the Interstate Commerce Commission, having regard for the convenience of commerce and the existing junction points and division points of common carriers.

Section three of the bill provides "that at two o'clock ante meridian of the last Sunday in April of each year the standard time of each zone shall be advanced one hour, and at two o'clock ante meridian of the last Sunday in September in each year the standard time of each zone shall, by the retarding of one hour, be returned to the mean astronomical time of the degree of longitude governing said zone, so that between the last Sunday in April at two o'clock and the last Sunday in September at two o'clock in each year the standard time in each zone shall be one hour in advance of the mean astronomical time of the degree of longitude governing each zone respectfully."

The Senate was informed that this law would accomplish valuable economies in our national life; the comfort and convenience of many millions of our people will be promoted by its passage; and it is regarded of special value in the present knational emergency.

As stated above, nothing has been said of its disadvantages. The only interests objecting to the bill, according to the remarks of Senator Robinson of the Senate Interstate Commerce Committee, were some of the railroads, whose representatives declared that a great deal of confusion would arise in the railroad business as a result of this change of time. Motion picture interests were not heard at all in the matter, and they probably are more vitally affected than any other business, because of the fact that "daylight saving" means "business losing" for them.

It is very likely, however, that when the bill comes up in the House it will meet with considerable opposition. It is understood that Judge William C. Adamson, chairman of the House Committee on Interstate and Foreign Commerce, does not favor the measure, and his opposition has led to a skeleton proposition being introduced into the House, so worded as to get it before the House Judiciary Committee.

It has been suggested by Harry M. Crandall, head of the Crandall Amusement Company, who is keeping close tab on all matters of legislation, that a protest against the passage of the bill by the House of Representatives be immediately dispatched to Congressman William C. Adamson, and that another such letter be sent to Hon. Edwin Y. Webb, chairman of the House Committee on the Judiciary. This latter suggestion is made in view of the fact that a bill having the same project in view has been referred to the Judiciary Committee for its consideration.

Chaplin with Exhibitors Circuit at $1,075,000 For Year

Famous Comedian Signs for Year to Produce Eight Pictures—Will Complete Twelfth Film for Mutual—Retire for Month—Intends to Retain Present Studios and Staff

FOLLOWING several months of the usual wild rumors which characterize the signing of a star, the authentic statement has come from the Los Angeles office of Motion Picture News that Charles Chaplin has been secured for one year by the First National Exhibitors Circuit.

Chaplin's income for that period will exceed that ever paid to any star, $1,000,000 for the year, which is more than $300,000 above the amount he received for his past year's work with Mutual.

According to the statement from Los Angeles, Chaplin will produce eight pictures during the forthcoming year, each of which will be of two reel length.

Before beginning his activities with the First National Exhibitors Circuit, the comedian will complete his twelfth picture for Mutual, then go into retirement for a month, whereupon he will start production on the first film for his new employers.

It is announced that Chaplin will continue to use his present studio, and that no changes in his staff will be made.

J. D. Williams, manager of the First National Exhibitors Circuit, showed no small elation at the acquisition of Charles Chaplin.

"We consider Chaplin to be the greatest comedian in the world," Mr. Williams told Motion Picture News. "We know of no star who can line the public up in front of the theatre to a greater length, or cause the S.R.O. sign to be put up more quickly than Mr. Chaplin.

"A great many people, when the Exhibitors Circuit was first organized, took the usual 'thumbs down' attitude, because such organizations have never amounted to anything in the past.

"I think that the doubters are now convinced that a circuit of such reputable and reliable exhibitors as our members represent can accomplish anything that money and organization can be expected to accomplish. It is needless to say that the available capital of this organization is almost limitless, and it has the peculiar advantage of being capital that is working hard every minute of the time.

"Regarding Mr. Chaplin's future productions for us, it is probable that he will continue along the lines that he has so successfully developed in the past. It pleases the patrons better than any type of comedy we can find, and with the war gloom hanging over the nation, we believe that the finest sort of comedy should be secured for them."

Mr. Chaplin, who is now in Los Angeles, had nothing to say about his new affiliation. He would neither affirm nor deny the report that he would receive $1,000,000; but the information comes from a source which has heretofore proved thoroughly reliable.

It is understood that Chaplin is to receive $75,000 bonus for signing the contract. He is said to have rejected an offer from Mutual to produce twelve pictures for $1,000,000. Chaplin received offers, when it was known that he was again in the market, from practically every important film concern.

Circuit Holds Convention

Four hundred theatres and $30,000,000 of dollars was said to be represented at the convention of the First National Exhibitor's Circuit held at the Congress Hotel, Chicago, last Friday and Saturday. Twenty-seven members and representatives of the new organization gathered for this first Chicago meeting, which resulted in deals and plans partly consummated that when they are announced, it is said, will be epochal within the motion picture industry.

Those present, representing most of the links in First National chain were: S. L. Rothapel, of New York; T. H. Tally, of Los Angeles; J. D. Williams, of Australia and New York; Harry Schwalbe, of Philadelphia; Aaron Jones, of Jones, Linick and Schaefer, Chicago; E. H. Hulsey, of Dallas, Texas; Robert Liebler, of Indianapolis; J. H. Kunsky, of Detroit; Mr. Dahnken, of San Francisco; Nathan H. Gordon, of Boston; E. Mandelbaum, of Cleveland; Tom Saxe, of Milwaukee, and William Sievers, of St. Louis.

Many important plans for next year were arranged at the private sessions held. In reference to their producing and distributing activities it was stated by Aaron Jones that five of the biggest film stars are expected to sign contracts with the First National Company.

Producing and Selling Ends Distinguished

Felix Malitz, Formerly with Pathe, Explains His Plan to Handle Selling End of Picture Business, Separately

WORKING on the assumption that the business of producing pictures and that of marketing them are two separate and distinct occupations, Felix Malitz, formerly vice-president and manager of Pathe Freres and Pathe Exchange, Inc., now general manager Piedmont Pictures Corporation, 729 Seventh avenue, has taken up the selling end of the business on a somewhat different scale than this end of the business has been exploited before.

In reality Mr. Malitz takes the broker's point of view and applies it to the selling of pictures. This is not a new idea, but Mr. Malitz has taken it up with the intent to carry it to a point of efficiency and magnitude which has in the past been ignored.

"The production of pictures," says Mr. Malitz, "is such a complicated and difficult task, that those attending to that phase of the business ought to strain all their energy in order to reach the highest degree of efficiency possible. The opinion seems to prevail in many quarters that, so long as the picture is a good one or is called a super-picture, it matters little what its cost is because it has to bring and will bring fancy prices as soon as it is placed on the market. Such an opinion places the business of producing pictures in the gambling class.

"It is quite natural that a group of men who risk a large sum of money on the production of a picture without taking into consideration its different angles, and whether or not its fate will be success or failure, are suddenly awakened to the fact that their production has cost too much, and that its exploitation has cost more than the benefits to be reaped. These men take a chance on the picture turning out to be a winner.

"In my opinion," continued Mr. Malitz, "the future of the business is not in that direction nor should it be. The film business needs stability and a firm serious basis upon which to stand. No matter how good or how bad a picture is, the mere fact that it has cost an exhorbitant price does not put it in the super-picture class, and a average good picture which is produced with the idea that it is not to be a 'world beater' often develops into a hundred per cent. picture, judged wholly by the reception given it by the public. A good picture, produced with economy, will be the final winner because it can be put on the market without asking an exhorbitant price, and the public can enjoy it at a reasonable entrance fee. The mere fact that someone asks a big admittance fee to see a picture that cost him a lot of money to produce, does not make that picture a super-feature and amounts in many cases to unfairness to the public.

"Very often, pictures cost, by far, too much money, because they have not been produced with an eye toward efficiency and alacrity, because the man in charge and the one who has everything to loose, is not in attendance to supervise every detail. He is, no doubt, away from the scene of operations, exploiting his last picture and placing it before the public. In the meantime, general expenses, waste, inefficiency and incidental expense piles high and brings up the cost of the production unnecessarily.

"The producer should stick to his job, to the studio, and leave the marketing of his finished product to other hands devoted exclusively to the exploitation of production. In this way his attention is not distracted from his production under way, and he can make a good picture at the least possible expense.

"It is the practice of most producers to maintain an expensive selling force which cost an amount of money out of all proportion to the actual cost of the production. So that whatever the picture might have yielded the producer, is consumed by the expense attached to the selling forces. An efficient and reliable selling organization costs money—a lot of money, and it requires familiarity with domestic and foreign markets, business relations and a heavy expense."

Fox Convention Opens—Changes Prophesied

Representatives from All Parts of the World Present at Third Annual Convention in New York

WITH the opening of the third annual convention of the Fox Film Corporation, Monday, July 1, in the ball room of the Biltmore Hotel, William A. Fox expressed the opinion that it would be one of the most successful conventions yet held, and that in all probability the policy of the Fox organization would undergo some radical changes.

Representatives from all parts of the world, including United States, Canada, South America and the countries of Europe were present on the opening day. The convention will remain in session for three days after which and for the balance of the week the managers and representatives will be entertained by Mr. Fox and his chiefs of staff.

The first day of the session was given over to a get-together welcome. Nothing of very great importance from a business standpoint was given serious consideration. Mr. Fox announced that later he would have something to say which in all probability would involve a radical change in the policy of the Fox organization.

Mr. Fox expressed great satisfaction with the success of former conventions and hopes for the same from this convention. As he expressed it: "They knit more closely the great fabric of the Fox organization."

These conventions were conceived by Mr. Fox as one of the best ways possible to bring to a better understanding the representatives of the different arms of the organization. Reports will be read by men with expert knowledge of the film market conditions throughout the world, and the condensed thought of the convention will, Mr. Fox believes, be of the greatest aid to him in the production of pictures suitable for the widest possible distribution.

Those present were: William Fox, W. R. Sheehan, A. Carlos, Herman Robbins, C. W. Eckhardt, F. H. Wachter, A. F. MacIntyre, Clayton P. Sheehan, E. Waldo, H. L. Clark, Mr. Preiss, Mr. Yarnall, H. J. Roberts, Mr. Maisch, Irving Mass, Sam Shapin and Aaron Fox, Walter Sanford, Hamilton Thompson, E. Richard Schayer, D. A. Morrissey, Jay Voorhies, Gerald B. Spiero, Stuart Acheson and A. B. Borad, W. T. Wilson, Mr. Goodman, Carey Wilson, H. Fuld, Thomas W. Brady, F. B. McClure, Fred W. Lange, Mr. Richland, Harry Leonhardt, Paul C. Mooney, Lewis S. Levin; John L. Day and Sam Dembow, Atlanta; C. G. Kingsley and William Shapiro, Boston; J. E. O'Toole, Chicago; Rudolph Knoepfle, Cincinnati; C. A. Brown, George Erdman, Cleveland; George C. Reid, Dallas; Joseph Kaliski, Detroit; A. F. Bergen, Denver; C. H. Phillips, Indianapolis; C. W. Young and Robert J. Churchill, Kansas City; Field Carmichael, Los Angeles; W. H. Lawrence, Minneapolis; A. S. Moritz, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow and W. J. Madison, Philadelphia; G. R. Ainsworth, Pittsburgh; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; G. R. Jermain and William Alexander, Syracuse; C. F. Senning and Mr. Meyers, Washington, D. C.; Joseph B. Roden, Salt Lake City; Maurice West, Montreal; Mitchell Granby, Quebec; B. P. Rogers, Toronto.

Rose Tapley, Vitagraph, Is Lecturing in Cleveland

Rose Tapley, Vitagraph star, was in Cleveland all last week, making addresses to various houses throughout the town, in behalf of better films. Being a student, as well as an actress, Miss Tapley is unusually well qualified to sponsor uplift movements.

In connection with her lecture, which by the way, was far removed from a sermon, she displayed an interesting two-reel film showing how a motion picture is made.



Annette Kellerman

Ince with Four Stars Casts His Lot with Paramount

Exclusive Announcement of Motion Picture News Is Verified by Ince—Large Amounts Involved in Acquisition of Director and Stars Who Are Not Yet Named—To Produce for Artcraft

CONFIRMING the exclusive announcement in MOTION PICTURE NEWS last week, a statement was issued Friday by Thomas H. Ince that he and four of his stars have concluded negotiations with Artcraft and Paramount, and hereafter will produce pictures for those organizations.

While no definite announcement has been made concerning the stars who go with Ince, it is believed that three of them are William S. Hart, Enid Bennet and Charles Ray.

The announcement from Ince headquarters said, in part:

"By the terms of the agreement which was entered into with Mr. Ince by Adolph Zukor, Hiram Abrams and Walter E. Greene for Famous Player-Lasky, Paramount and Artcraft, respectively, all productions which Mr. Ince supervises personally will be released by Atrcraft. This means that they will be grouped with productions starring Mary Pickford, Douglas Fairbanks, George M. Cohan, Geraldine Farrar and Elsie Ferguson, and that all other Thomas H. Ince productions will be released with the pictures starring Mme. Petrova, Marguerite Clark, Pauline Frederick, Billie Burke, Lina Cavalieri, Vivian Martin, Julian Eltinge, Jack Pickford and Sessue Hayakawa. By this arrangement also Mr. Ince becomes associated with David W. Griffith and Cecil B. De Mille as individual producers for Artcraft.



Walter E. Greene, Adolph Zukor, Hiram Abrams, Tom Ince

"Mr. Ince will continue to make his producing headquarters in California and expects to return to the coast in a very short time to begin active work on production under the new releasing arrangement.

"'My association with the Famous-Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions. I have kept much more closely in touch with market conditions than is the case with the average producer, and I therefore speak with impartial authority when I say that the Famous Players-Lasky Corporation has evolved a distribution plan which is for the interests of producer, star and exhibitor.

"'Furthermore, my own inquiries of exhibitors, made while negotiations with the concern were pending and after my resignation from Triangle, convinced me that Paramount and Artcraft had given the exhibitors just the method of distribution which they most desire. Frankly, I surveyed the field very deliberately before making any new alliance, as I was in no hurry to make new connections. I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations, and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies.'

"Mr. Zukor paid a high compliment to Mr. Ince in the few brief remarks which he made concerning this highly important transaction.

"'As a producer and as a man, Thomas Ince has always commanded my highest admiration and respect. There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are full of vitality and of real American manhood—the pictures with a punch which the red-blooded American likes to see. These elements have always been present in every Ince picture."

Mack Sennett's Comedies to be Distributed by Paramount

Originator of Keystone and Keystone Cops Casts His Lot with Paramount—To Discontinue Keystone Name—Will Produce Two-Reelers—Severed Triangle Connection Last Week

MACK SENNETT, who has tickled the ribs of the civilized and the uncivilized world, from Tuscarora to Timbuctoo, with the antics of his band of Keystone fun-makers, has alligned his forces with the Paramount Pictures Corporation, and will hereafter not use the Keystone as his brand name.

The comedies will be two reels in length, will be issued at the rate of one every other week, and will be known as Sennett Comedies.

Mack Sennett severed his connections with Triangle last week. Triangle retains the privilege of using the Keystone name.

For several days Mr. Sennett and Charles O. Bauman, business associate with Mr. Sennett in his new enterprises, and formerly vice-president of the New York Motion Pictures Corporation, had been in conference in New York with Adolph Zukor, president of the Famous Players-Lasky Corporation and Hiram Abrams, president of Paramount Pictures Corporation. Arthur Butler Graham was Mr. Sennett's attorney in the transaction.

Mr. Sennett will leave for the Pacific Coast this week, and will produce his pictures in Edendale, Cal. In his announcement regarding his new association with Paramount, Mr. Sennett did not refer to the players who will appear in his company.

Coming directly after the announcement that Thomas H. Ince will also produce for Paramount and Artcraft, the statement of Mr. Sennett's association with Famous Players-Lasky created considerable comment in motion picture circles.

Thomas Ince, who on Thursday announced that he had decided to release productions through Artcraft and Paramount, lost no time in getting busy. Less than twenty-four hours after the deal had been consummated, Ince had packed his bag and baggage and was headed for the balmy climes of California. Ince left for the coast Friday afternoon without knowing exactly where he will produce. Several California towns have offered to build a studio for Ince, without cost to him, provided he will locate in their midst. It is certain that Ince's studio will be built near Los Angeles, the film-producing center of the United States.

Triangle has changed the name of Inceville to Hartville. The new Triangle-Keystone comedies will probably be produced in the Fine Arts Studio.

Mack Sennet will start production at an early date.

Julian Johnson is Selznick Editor-in-Chief

Louis J. Selznick Picked Him for His Clever Work on Photoplay Magazine, Where He Wrote "Shadow Stage" and "Close Ups" for Years

JULIAN JOHNSON, editor of Photoplay Magazine, has resigned from that publication to accept the position of editor-in-chief of Selznick-Pictures.

Mr. Johnson's resignation from Photoplay will go into effect as soon as the publishers engage a successor. He will take up his new duties immediately, probably soon after July 1.

In the three years that Mr. Johnson has been editor of Photoplay it has grown from a small beginning until it is recognized as a leading "fan" publication. He had two departments, "The Shadow Stage" and "Close Ups." Speaking of his regard for Photoplay Magazine, Mr. Johnson said:

"When I began to write screen reviews, less than three years ago, scarcely any publications except the trade papers printed such things. Now every newspaper of consequence in the United States has its department of film criticism, in the main honest and outspoken."

Kleine Policy of "No Advance" Gets Praise

George Kleine has been fairly deluged with congratulatory letters from exhibitors since he announced that he, acting for Kleine-Edison-Selig-Essanay Service, had abolished the advance deposit system.

Exhibitors express themselves as believing that Mr. Kleine's standing in the industry will assure a similar announcement from many of the other big organizations.

Parsons Hires Eight Acrobats for "Tarzan"

William Parsons, president of the National Film Corporation of America, to insure success to the coming production of this company, has engaged eight actor-acrobats, and brought them to the coast from Chicago and New York to try them out for the role of Tarzan for the production. The leading part in this unusual story pertains to a human baby that was raised by an ape mother following the death of her baby when she kidnapped the white child from a party of explorers. A greater portion of the photoplay pertains to the life of this child after it has grown to manhood, and the actor who takes the role must be an acrobat of unusual talent, as well as a good dramatic actor.

Chaplin, Fairbanks and Eltinge Raise $4,000 for Red Cross

Charley Chaplin, Douglas Fairbanks and Julian Eltinge served to raise $4,000 in Hollywood Saturday evening, June 23, for the Red Cross fund. The three luminaries of the film world agreed to attend an open-air concert given in a Hollywood Park, and took charge of the event in such a successful manner that practically everyone present gave up all the coin they had on their person.

Fred C. Aiken, Selig Man, in Edmund M. Allen Company

Fred C. Aiken has been elected a guiding spirit of the Edmund M. Allen Film Corporation. Although busily engaged in the state rights field for the Selig Company, he plans to spend a portion of every working day in the Allen offices, 29 South LaSalle street, in association with Edmund M. Allen, Harry J. Ridings, Joseph Harris and others.

"The Garden of Allah" will be formulated and launched. The company is planning an elaborate booking and publicity campaign in eight states.

Territory Still Open for Buyers of "The Crisis"

Edward Nelson, president of the Sherman-Elliott Company, of Minneapolis, Minn., while in Chicago recently conferring with William N. Selig, spoke enthusiastically concerning "The Crisis," considered by many as one of the greatest feature films ever made. "The drama has love interest, historical accuracy, and a strong appeal to patriotism," said Mr. Nelson. Reports received from state rights buyers are all indicative that the picture is going big everywhere.

Exhibitors desiring to book "The Crisis" should apply to the following: Illinois, Jones, Linick & Schaefer, Chicago; Canada, Super-Features, Ltd., Toronto; Mississippi, Louisiana and Tennessee, A. B. Cook, Jackson, Miss.; Michigan, Casino Features Film Company, Detroit; Missouri, New Grand Central Theatre Company, St. Louis; New Jersey, Adler, Faulkner & Schaefer, Newark, N. J.; Georgia, Florida, Alabama, North and South Carolina, Indiana and Kentucky, Big Feature Rights Corporation, Louisville, Ky.; Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia and West Virginia, Masterpiece Film Corporation, Pittsburgh, Pa.; New York State, Nathan A. Gros, 145 West Forty-fifth street, New York, N. Y.; California, Arizona and Nevada, P. Franklin, 107 Golden Gate avenue, San Francisco; New England States, A. Rose, Boston, Mass.

According to Mr. Nelson there is some territory remaining open for "The Crisis," and those interested should communicate immediately with Mr. Nelson, 854 McKnight Building, Minneapolis, Minn., for territory will not remain open long. The territory which can be acquired by prompt action includes Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Kansas, Oklahoma, Arkansas, Texas, Oregon, Washington, Montana, Idaho, Colorado, Utah, New Mexico and Wyoming.

F.I.L.M. Club Outing Will Be Arranged for Early Date

The F.I.L.M. Club, at their last meeting, decided to hold their first annual outing soon. President Saunders appointed several committees to make the necessary arrangements.

Congratulations were extended to Mr. Genond of Triangle on his promotion.

Fred C. Aiken has been elected a guid-

F.I.L.M. organizations are said to be growing rapidly.

New Educational Film Company

A department of the Standard Films Industries, Inc., entitled, "The Educators' Cinematograph Company" has opened offices in the Educational Building, 70 Fifth avenue, New York City. This department is in charge of Alfred H. Saunders, who has been connected with the publishing or editorial end of the industry for some ten years past.

Mr. Saunders plans through the cooperation of educators to produce educational film at the American Film Laboratories in New York City. He is now on his way to attend the convention of the National Educational Association at Portland, Ore.

A pamphlet entitled "The Tiffany of the Film Industry" has been issued by this company and may be obtained upon application as above.

"Mutt and Jeff" in New Series Released July 9

A new series of Mutt and Jeff Animated Cartoons will be released on Monday, July 9, and there will be a new one each week thereafter.

Bud Fisher, the creator of these world-famous characters, ceased releasing them about three months ago in order to accumulate a reserve supply, thus affording him an opportunity to improve the animation and the humor as well as the quality and finish.

The releasing syndicate estimates that these characters are enjoyed by about fifteen million readers daily in the United States.

"Pershing in France"

The Universal Film Manufacturing Company received a shipment of negatives from France last week, showing Major General Pershing's landing in France and his reception in Boulogne and Paris.

These are the first pictures of the commander's arrival on the European continent to be received. The Universal company, appreciating this fact, hastily made a hundred and fifty prints of the negative, and before last Friday it was shown in all the large picture houses of New York City and was on its way to other cities.

The pictures show the transport which conveyed General Pershing and his staff from England to France entering the harbor, his reception by the French officials, the crowds of civilians and soldiers that lined the walks wherever he went, and the still bigger reception accorded him in Paris.

"Persuasive Peggy" Will Have Trade Showing Soon

Mayfair's first production, "Persuasive Peggy," is completed and Mr. M. A. Schlesinger, president of the company, is so impressed with the work done by Peggy Hyland, Mayfair's first star, that he has selected Director Charles J. Brabin to collaborate with Miss Hyland and the authoress, Miss Maravene Thompson, to do the cutting and titling, believing that they can obtain the best results because of their intimate knowledge of the story.

"Persuasive Peggy" is the story of a girl who wanted to convert her husband to her convictions. The story is said to be quite true to life.

WITH THE EXHIBITOR

ON THE FIRING LINE

"Twenty Thousand Leagues Under the Sea" was the most popular recent picture with Robert Landry, of the Strand, Ogdensburg. The Strand shows Vitagraph and World pictures with occasional specials. It is stated to be as nice a house as in any town of the size.

Ben Wilson and Ham and Bud divide the honors for popularity with patrons of C. C. Waskey's Idle Hour, Baltimore, Md. First run Universal and General Film services are offered in this 270-seat house at a five cent admission. Business is reported "fair."

Mary Miles Minter in "Faith" brought the money in for Verne Schvefski at the Star theatre, Belvidere, Ill. Pathe, Bluebird, Art Dramas, Mutual and Super Pictures are used. Other popular stars are William Russell, Alma Hanlon and Florence La Badie.

The Lyric, Earlville, Ill., a short time ago played the reissued "Tess of the Storm Country", and the business done causes it to be listed among the four recent "big hits." "War Brides," "The Common Law," and "Snow White" are other money-getters. F. M. Edgett is manager of this house, which, with a seating capacity of 325, shows Paramount, Selznick, Vitagraph, K-E-S-E, Pathe and World pictures.

Big Demand for Features in Fall, Says Backer

F. Backer, president of the Mammoth Film Corporation, states that he looks forward to an increased demand for features in the autumn and that he feels it is logical to expect that the public, now educated to only the best productions, will not be satisfied with inferior productions.

Mr. Backer says: "You will hardly drop into a street car or subway train where you will not find a movie magazine or two being perused by some enthusiastic fan. In fact, these publications are more in evidence than the popular magazines.

"There is no star of prominence, no producer, no scenario writer that is not well known to the average fan. Even the cameramen are beginning to shape themselves personally before the eyes of these enthusiastic explorers in the realm of the film.

"Indeed, I believe that had the legitimate theatrical profession received the close attention which has been given the movie industry it would have progressed further even that it has today.

"I shall shape my future activities suggested by these facts and shall buy only those features which will appeal to the exhibitors and their customers, feeling certain that such methods will tend to make relations more pleasant and profitable."

Oklahoma to Send Uninstructed Delegates

Rousing Convention, Attended by Leading Exhibitors from Many Cities, Votes to Leave Its Representatives Entirely Free at Chicago

OKLAHOMA is one more state to send its delegates uninstructed to the Chicago convention.

The state convention, attended by forty prominent exhibitors from the leading cities of the state, was a most enthusiastic gathering. The vote to leave the delegates free to act as they please at Chicago carried overwhelmingly. In the delegation are the following:

A. B. Moonand, Shawnee, president; L. W. Brophy, Muskogee, secretary; S. W. Jones, Altus; John Feeney, Okmulgee; Thomas H. Boland, Oklahoma City; J. L. Olive, Chickasha, and John Slocum, of Mangum.

Alternates were elected as follows:

J. H. Molder, Sapulpa; Maurice Lowenstein, Oklahoma City; J. S. Clayman, Cushing; J. L. Carr, Kingfisher, and H. W. McCall, of Oklahoma City.

The meeting, held at Lee Hickins' hotel, Oklahoma City, June 19, really marks the completed organization and campaign opening for a greater Motion Picture Exhibitors' League of Oklahoma.

Fred J. Herrington was present at the convention and was given an excellent reception. His report of the nationwide activity in organization was one of the features of the convention.

It was voted to pay all the expenses of the president and secretary to the Chicago convention and all the delegates elected agreed to attend the big meeting on the lakeside. It is the first instance of the Oklahoma Exhibitors' League paying any portion of its delegates' expenses at a national convention.

The action of the United States Senate in setting the war tax aside, leaving the motion picture—the poor man's amusement—without additional burden, came in for warm commendation in the speeches.

Resolutions were passed thanking the Senators and with them P. W. Wells, president of the North Carolina League; C. W. Meighan, president of the Oregon League; Mr. Sams, attorney for the North Carolina League, and William P. Fox, of New York.

The convention was in every way inspiring as indicating the spirit of progress that prevails throughout the industry in Oklahoma.

HOW IS BUSINESS?

¶ What are the business conditions in your territory? How is business in the territory next yours? In fact, how is business in all important territories in the country?

¶ These questions are answered in detail in the Motion Picture News Trade Annual, published coincident with the Chicago Convention, July 14-22.

¶ There is other information, just as vital, just as straightforward.

¶ Will you take it home with you from the convention?
Wait until you see it!

Shelve License Revision Plan

The planned revision of licenses for the motion picture theatres of Chicago has been shelved in the city council's committee and no action will be taken in the matter until the end of the next half year period, which will be January 1. This has been done because no suitable schedule had been decided upon by the committee and the representation of exhibitors previous to the opening of the new fiscal year on July 1.

The council's committee, however, warned the exhibitors that they have definitely determined to increase the theatre taxation in order to swell the municipal revenue for the next year and advised them to prepare some sort of a schedule to submit to the committee at its next meeting. Until January 1, 1918, the Chicago exhibitors will continue paying their taxes at the rate of $200 a year for all theatres charging under 20 cents admission fee.

Cool Weather and Rain as Business Helps

Theatres in New Brunswick had the best May in years, according to reports from St. John.

Consensus of opinion in Campbellford, New Castle, Chatham, Moncton, Halifax, Truro, New Glasgow and Wolfville attributes this to cool weather and rain, which kept the people in town.

Caine in Person at Theatres

Derwent Hall Caine, star of "The Deemster," which Marcus Loew selected as the feature at all of his Greater New York theatres last week, appeared personally at each of the theatres as an added attraction. He was whirled around the circuit in a huge limousine under the guidance of Fred H. Mitchell, director general of the Loew theatres.

Plan Fall Convention in Maritime Provinces

The Exhibitors' Motion Picture League of the Maritime Provinces are planning a convention to be held in St. John, N. B., in the later part of August or September 1.

The League has not held a general meeting since its formation in September, 1917, and W. H. Golding, president of the League, with S. C. Hurley have many plans for the entertainment of the visiting members.

Theatre Owners Give High Jinks

The Motion Picture Theatre Owners Association gave a high jinks Monday evening, June 25, to the seventy members and a number of invited guests at the Bristol Cafe, Los Angeles. Judge A. P. Tugwell, vice-president of the National Exhibitors' League was master of ceremonies, and there were talks by E. L. Patterson, president of the association; H. L. Lewis, secretary; Mike Gore, Frank MacDonald, Charles Halsel, Douglas Jarnuth, H. H. Bosely, R. F. Alexander, S. U. Anderson and J. G. Gladstone, in addition to entertainment numbers given by George Ovey, of Horseley-Cub Comedy fame; Charles Murray, the Keystone Irishman; Hank Mann, Foxfilm comedy vampire, Billie Ritchie from Lehrman's Sunshine Studios; Frank Hayes, the Keystone's rubber face; Max Asher, Universal Joker comedian and others.

The dinner was of a good-fellowship nature given to bring the theatre owners into closer acquaintanceship and co-operation for betterment of the conditions here, and was also a celebration to commemorate the affiliation of the association with the National Exhibitors' League.

New England Believes Program System Dying Out

"There will be no such thing as program pictures shortly" is the prediction made by New Haven exhibitors. The Paramount plan to replace programs with series pictures is announced to take effect August 5; the Metro and Fox are reported booked to follow, and exhibitors believe that the other companies will follow suit. Exhibitors generally favor this plan, as yet untried, believing it will give them better results as to securing pictures the public likes.

Mutual Makes Change at New Orleans

L. L. Pennybaker, formerly bookkeeper at the New Orleans branch of the Mutual Film Corporation, has been appointed manager of the branch effective June 18, succeeding E. L. Rife, who resigned June 16.

No Return Shippage Paid

The Mutual Film Corporation at Dallas, Texas, has advised all of its customers that on and after June 11 the Mutual will discontinue paying return charges on film shipments.

EXHIBITOR PERSONALS

AUSTRALIA.—Sydney, N. S. W: "Doc" Henry, a showman, who for years has been a "live wire" in Queensland, has recently taken over the management of the "Victoria" theatre here. When Mr. Henry took charge, patrons couldn't be even wished on the theatre, but after a well-placed advertising campaign and a little bit of clever work, Henry has succeeded in making the theatre one of the best attended in town.

CALIFORNIA.—Chico: John Daly, wholesale liquor merchant, has leased the Broadway, Majestic and Broadway Airdome theatres in this city.

DISTRICT OF COLUMBIA.—Washington: Julius A. Brentzlin has recently assumed the management of the Princess in the northeast section of the city. He is giving this his personal attention and is building up a patronage with big productions that please.

E. Tracey recently opened Empire Park in conjunction with the Empire theatre, and has placed Allen Sparrow as house manager of the theatre while he is devoting most of his time at the Park. The airdome has become popular in the northeast section of the city, showing big features especially picked for the neighborhood.

Tom Moore has recently returned from New York where he went to look over the field for big productions for the Garden and Strand, as well as for the New Strand and New theatre, which he will open in the fall. He has brought back some novelties in the presentation of photoplays, wherein he will combine scenery, tableaux, speaking roles and music in a manner to add to the impressiveness of the production. Mr. Moore also announces that he will open a vaudeville house in the fall.

ILLINOIS.—Murphysboro: Jean Dagle has reentered the motion picture arena, having purchased from Geo Newsome, the Tilford theatre. $3,000 was the amount involved.

Oaklawn: Ogle & Davidson of the Central theatre, have bought the picture house here, and will open it Monday as a seven-day house, with both afternoon and night shows.

Champaign: E. E. Alger has purchased the Crystal theatre and will run it in conjunction with the Majestic, which recently came under his control.

Basil Simmons and Carl Creamer have purchased the Dime theatre from C. D. Baker.

Carrollton: John B. Morrow has sold his East Side theatre to the Bijou Theatre Company, in which Phil Daum, Roy Hensler, Charles Meek and Sidney Simpson are interested. Mr. Hensler assumes the management.

Effingham: R. H. Clark, owner of the Star, has purchased the Paramount theatre, and consolidated it with the Star.

INDIANA.—Great Bend: H. T. Reynolds, part owner of the Temple theatre has resigned from the active management and O. J. Lambiotte succeeds him in this capacity.

Frankfort: James Sheetz, of Lafayette, has traded his Orpheum theatre in Lafayette to Mrs. Olive M. Ross for her Star theatre in this city.

Waynetown: George Henson has relinquished the management of the Wayne Picture theatre and E. B. Moore and J. W. Small took charge a few days ago.

Seymour: John S. Graf of Indianapolis has bought the Dreamland theatre from C. H. Williams, and assumed the active management early in June.

Indianapolis: James Green, a young colored man of this city, has assumed full management of the New Astor theatre on North Senate avenue.

Barton and Olsen, owners of a string of downtown theatres in Indianapolis, have closed the Alhambra for the summer so that many improvements may be made on the interior. Edwin Booth, manager, is superintending the work, and also managing the Lyric, another of the Barton-Olsen houses, which plays vaudeville in the Winter.

Churubusco: James Thompson has purchased the Palace theatre and assumed personal charge.

Lafayette: The Family theatre here has abandoned vaudeville for feature motion pictures.

Bluffton: Charles F. Gray, one of the new owners of the Star theatre, and Miss Ethel Davis, of Greencastle, Ind., were married recently.

Portland: Charles W. Wilson has been chosen as the manager of the Princess theatre here, a new motion picture theatre.

Goshen: John Stahlnecker, of Coldwater, Mich., is negotiating for the purchase of the H. E. Kidder interest in the Irwin Opera House, and if successful will start a motion picture show.

IOWA.—Cedar Rapids: The Isis theatre, formerly managed by Jim Clark, is now under the management of Charles Wells, who has been on the road for K. E. S. E. service. Mr. Wells states that one of the first changes to be made will be the installation of a Jazz band. Ragtime music will make up the program almost entirely.

Des Moines: William O'Hara has purchased an interest in the Majestic theatre, and will act as resident manager.

MARYLAND.—Baltimore: Edward R. Price, recently in charge of the Baltimore territory for Triangle, left last week for Buffalo where he will assume the management of the Triangle Film Exchange in that city.

A change in the management of the Garden theatre, a vaudeville house, on Lexington street, became effective last week when Harry Woods came from New York to take charge of the theatre. Mr. Woods is well known in Baltimore, having been until about a year ago manager of Loew's Hippodrome on Eutaw street.

MICHIGAN.—Pontiac: A. J. Kleist, Jr., proprietor of the Howland and New Eagle theatres in Pontiac, Mich., will spend about $10,000 on alterations to the Howland, in the way of new scenic effects, new interior decorations, new front, new projection equipment and a marquise. In the booth two Simplex projectors will be installed; also a Hertner transverter. Mr. Kleist is also putting in Simplex projectors in his New Eagle theatre.

Port Huron: Herb Weil has taken over the Maxine theatre. He also controls the Majestic and Bijou here.

NEBRASKA.—Amherst: When Exhibitor William Buettner of a theatre just being built here, put in a ten-horse power, five-kilowatt Fairbanks-Morse outfit, he wasn't content that it should light his theatre alone. Now he has accepted contracts to supply light to several surrounding buildings. Amherst has no light plant. Mr. Buettner's new house will seat 350 people. It is costing him about $5,000.

NEW BRUNSWICK.—St. John: The Opera House in Wolfville is going to be run under the management of A. J. Mason. Mr. Mason takes charge on June 25. Mr. Mason has been connected with the Imperial theatre in St. John ever since it was opened and previous to that time was connected with the Old Nickel theatre, which was burned.

NEW YORK.—Albion: Joseph H. Stoffel, manager of the Family theatre, has leased the Holley Opera House for photoplays. He is also manager of the Strand at Brockport. This combination of bookings enables the enterprising manager to secure better programmes and to supply a higher grade of pictures than might be possible in a single village theatre.

OHIO.—Findlay: Repairs are to be made in the Marvin theatre by the new owners, F. H. Bergshicker and H. B. Solomon, of Bellefontaine. The two men are live wires and have already proved it in the motion picture business.

OKLAHOMA.—Oklahoma City: The Metropolitan theatre has been re-christened "The Palace," and is now under the management of E. C. Mills.

The Auditorium theatre has been remodeled and the seating capacity increased.

ONTARIO.—Hamilton: David Stewart has bought the Red Mill theatre from Mr. Childs. T. J. Stewart, M. P., also disposed of his interests in the playhouse.

Toronto: Mr. Harry Pomeroy, formerly manager of the Belmont theatre in Toronto and one of the best known showmen in Eastern Ontario, has assumed the managership of the Photodrome theatre on Queen street and immediately began livening things up by means of special advertising, lobby displays and other ideas from his fertile brain.

OREGON.—Barns: The management of the Cozy theatre has purchased the Levens Place, and after the Cozy has been enlarged it will be operated for motion pictures and road shows.

PENNSYLVANIA.—Philadelphia: Jay Emanuel, manager of the Jefferson and Park theatres here, celebrated his marriage on registration day, June 5. The bride was Miss Bella Flock of Philadelphia. A large reception at which some of the prominent film men of Philadelphia were guests followed. The honeymoon will be spent in the South.

QUEBEC.—Montreal: The St. Denis theatre, including all its movable property, was recently bought at auction by Mr. A. G. Tanner for $201,200. Mr. Tanner, it is understood, was acting for a syndicate of preferred shareholders of the company, who will lease the house to a large moving picture concern operating theatres in New York and other American cities.

TEXAS.—Fort Worth: It has been announced that Andrew Zuccaro, manager of the New Queen theatre at Fort Worth, Tex., has taken charge of the Healy theatre and will have the management of both show houses. The Healy opened under the new management with Fox pictures.

Kerrville: Mrs. T. A. Schofner sold the Airdome to James Carragien of Houston. The new proprietor and manager is a man of broad experience in the motion picture and opera business.

LIVE WIRE EXHIBITORS

Double Bill for Dull Days

Manager Frank H. Durkee, of the Palace theater, Gay and Hoffman streets, Baltimore, is considering the advisability of running several double feature nights each week. Beginning next week, he will put in a double feature on the dullest day of the week. If this proves successful the plan will be extended.

The double feature plan has been tried with success in northern cities, but this is the first occasion that it has become a permanent fixture in Baltimore.

One Million Lead Pencils

The Art Dramas Service, distributors of Art Drama films in Chicago and the western territory, recently ordered one million bright yellow lead pencils upon which are printed an Art Drama advertisement. They will be given away to friends and possible friends of the Art Drama Company.

As every one of us has plenty of work for a pencil to do, the wisdom of the purchase is evident. R. O. Proctor, manager of the exchange, is responsible for the idea.

Mr. Clover, Our Hat Is Off

A personal appearance of Mary Pickford before any audience is probably the most difficult thing to arrange in this business. Yet the Turner and Dahnken theatre of San Jose, California, did it successfully. How it was arranged we can only credit to the type of brains which provides the material to keep this department forging along.

Mary Pickford made her little speech from the T & D stage on the evening of June 12, and the T & D theatre gained so much free advertising in the local newspapers that the clippings, now lying on our desk, look like a small mountain.

E. V. Clover, manager of the theatre, modestly explains how it was accomplished in a letter. He says:

"After camping on Mary's trail for over a month I finally persuaded her to appear at our theatre.

"It took six policemen to hold them back and in spite of the officers of the law they made one grand rush for the stage entrance and literally mobbed the poor little girl.

"The enclosed clippings will explain the rest of the incident.

"I believe this is the first time in the history of the motion picture business that such a galaxy of stars have been assembled from one company to appear on the stage. The entire company, about 60, were present, many of them appearing on the stage."

Mr. Clover's reference to "the entire company," concerns Mary Pickford's company of players.

The proceeds of the performance went to a local charity.

R. R. Yards in His Lobby

Patrons of the Mecca theatre, Saginaw, Mich., entered the playhouse the other night through a miniature railroad yard. Charles Q. Carlisle, the manager, had transformed his lobby into an imitation switching terminal for a realistic presentation of the first episode of Mutual's "The Railroad Raiders."

A hand-car, one of the familiar pump-handle kind, stood in the center of the lobby. Railroad lanterns were strung across the front of the entrance. A six sheet poster was stretched above them. Almost every available inch of wall space was covered with three and one sheet posters and lobby cards.



Manager Carlisle dressed up his lobby to resemble a railroad yard. The semaphore out on the sidewalk caused a lot of attention, and so did the railroad equipment in the lobby. Mr. Carlisle deserved every inch of the line that waited to buy tickets.

Here's One That Many Can Use

Working with the publicity managers for the local agency of the Dort automobile, Manager Charles Gates of the Symphony theatre has secured a feature for his program that is proving a big attraction. Each week a new film of from three to six hundred feet is made showing scenes along one of the automobile trips out of Los Angeles. The first travelogue was that of from Los Angeles to Phoenix, Arizona, and this week it is entitled "Fishing at Great Bear Lake." It is the intention of the automobile sales company and Mr. Gates to make the subjects more of the nature of a news weekly showing local events of southern California. Recently a Red Cross parade was filmed on the street in front of the theatre at one o'clock and shown on the screen a few hours later.

Our Gallery of Live Ones

We are glad to hear, as often as possible, of the successful careers of exhibitors whose tactics merit them a place in this department. So it is with a feeling of pleasure that we relate briefly the career of George A. Mauk, of Phoenix, Arizona.

In 1911 Mr. Mauk opened a small house in Ray, Arizona, and from that nucleus has developed a chain of thriving theatres extended through the southern part of the state. Each house is under the direction of a capable manager who understands and appreciates Mr. Mauk's methods. In fact, managerial ability is one of Mr. Mauk's most successful by-products.

Mr. Mauk's business policy, condensed into a few words, is this: Give the people what they want, get away from old circus ideas, develop patronage on strength of service rather than on an individual's personality, and, finally, devote your time to your own business, letting the other fellow play to the grand stand.

That policy is such a simple affair that its depth and breads are apt to be underestimated.

The history of the Columbia theatre in Phoenix illustrates his ability in developing business.

This house is the best equipped in the city, but after a varied careed of stock, road-show, vaudeville and a constantly changing management in which business grew from bad to worse, Mr. Mauk secured the services of E. J. Cooper, well known to exhibitors through the West and former manager and owner of a string of houses in Colorado and southern California.

Straight film showings were decided on and bookings of the best feature subjects on the market were obtained, a liberal advertising campaign was inaugurated with the result that the attendance increased rapidly to the point at the present time where capacity houses are the rule.

This also despite the fact that admission to regular programs is twenty-five cents, while other houses in the city (ten in number) show at from ten to twenty cents.

McCormick Looks Out for Coming Heroes

S. Barret McCormick, managing director of the beautiful Circle theatre, recently made a patriotic move that also, as a matter of course, brought considerable valuable publicity to the Circle. At Fort Benjamin Harrison, Mr. McCormick staged a big free motion picture show for the 5,000 officer students and 8,000 enlisted men stationed at the post.

The performance was no small matter to stage. As the shows are planned for frequent occasions during the summer, a crew of the Circle's stage employes spent several days in carrying out the extensive arrangements, building a large permanent frame for the screen, projection platform and band stand.

Circle Theatre Newspaper Ads Would Fill Any House

The newspaper advertisements contrived by S. Barret McCormick, manager of the Circle theatre, Indianapolis, Ind., are of a



Mr. McCormick used space generously. This is a four-column display ad. The day after that appeared——



——Mr. McCormick ran a smaller advertisement as a follow up. Note how clean they both are.

type that would create business in any community.

They show, among other excellent things, an effective use of the poster style in cuts. All of the cuts are a combination of the half tone and line processes, with the result that the impression they give is bold.

The exhibitor who is anxious to improve the general tone of his newspaper advertisements can gain another pointer from Mr. McCormick's experience, in the arrangement of type, rules and the general employment of white space. His follow-up advertisement, which appeared after the opening of "On Trial," is an excellent idea in itself.

We agree with Mr. McCormick, that by calling attention to what the critics have to say about his picture, places the screen on an equal footing with the stage. An air of dignity and sincerity is evident in every inch of the Circle's "copy."

Every time we hear of a good idea that will benefit exhibitors' business, we print it. Every time you tell us of a live wire stunt, we are grateful. Send along those good ideas of yours—for the other fellow.

Is Your Lobby a Hash of Odds and Ends?

Here Is a New York Theatre's Lobby Display That Defies Interest—It Scatters Your Attention to the Four Winds

DID you ever observe how a clever shoe salesman sells you a pair of shoes? The first thing he does is to look you over, estimate the strength of your pocketbook and then he shows you a couple of samples.

He watches you closely, detects instantly what shoe you apparently like the best, and then clears every other sample away. Usually, he leaves you alone with the shoes, after dropping a few hints as to its astonishing value. After you look at the shoe awhile, he returns and, if you really intended to buy shoes at all, you walk out with the pair you have been admiring.

You buy that pair of shoes because the salesman realizes the importance of concentrating your attention on one good thing—and not distracting your attention by others. He wants you to make up your mind on getting that pair of shoes.

Working along the same line of argument, the jump from a pair of shoes to the lobby of a theatre is surprisingly short.

The other afternoon, M. Kashin, one of our up-and-coming live wire exhibitors, dropped into the office from Montreal to say hello, and about the first burden he removed from his mind was a rousing criticism of a lobby display of a theatre located on Third avenue, not many miles from this office.

"It's terrible," said Mr. Kashin. "I stood out on the sidewalk for five minutes trying to puzzle out what the bill is for today. He has posters plastered over every available inch, and every poster advertises a different picture, some for tomorrow, others for next week, and still others for today. The effect is bewildering. I couldn't make head or tail of it. Go up and take a look for yourself."

We followed Mr. Kashin's advice and went over for a look, and we were so impressed that we sent our artist over to draw a sketch. The sketch is presented here for your earnest consideration.

Does your lobby look anything like this? We sincerely hope not.

Men who really know advertising principles find out, before they make any progress at all, that the public has a "single track mind."

When it comes to entertainment, your easy going public—the man and woman you want to lure into your theatre to the music of clinking dimes and quarters—only wants to think one thought at a time.

They are in precisely the same frame of mind as the customer who wanders into a shoe store to buy a pair of shoes. You can sell him more surely, more quickly by giving him one good thing to think about and admire than by giving him a dozen confusing things to think about.

This theatre illustrates decisively the wrong way to plaster your lobby. Next week, we will illustrate, with photographs, how the "single idea lobby" can be hammered home with the most profitable results.

That Gray Ghost

The publicity departments of the various Universal exchanges have been concentrating lately upon Universal's most recent serial, "The Gray Ghost." Jones Cambridge, in charge of the publicity service department of the Canadian Universal office, has issued a chatty letter to "fans," setting forth the merits of the picture, and enclosing a lapel button upon which is printed in gray a symbol and some matter pertinent to "The Gray Ghost."



The man who arranged this lobby evidently thought that the public could carry dozens of ideas in its head at once. He was decidedly wrong.

READY-MADE AD-TALKS

By Day State's Attorney, by Night King of Apaches—Montagu Love in "Brand of "Satan"

(World-Peerless, Five-Reel Production.)

It is safe to assume that a large majority of you have read "Dr. Jekyll and Mr. Hyde," no doubt the most fascinating story of a dual character ever penned. Along the same lines was the stage version of "The Case of Becky," which was also picturized. In the one a man was the victim of this strange condition and in the other a young girl. Scientists have vainly tried to explain this dual personality which is found existant in the lives of some, but the experiments conducted have resulted in only a theoretical hypotbesis which is unsatisfactory. "The Brand of Satan," with Gerda Holmes and Montagu Love in tbe featured parts, does not attempt to explain this condition, but it does present a dual character in the person of Montagu Love that throws light on a different side of a dual personality not seen in either of the other two presentations. As Jacques Cordet Mr. Love is a prominent attorney and state prosecutor, but at unexpected moments a strange condition overtakes him and as Jacques Despard he lives for a time as the leader of a band of Apaches, the most desperate of Paris criminals. Again the spell leaves him and he sits in judgment of the criminals whom he directed in their work of plunder and murder.

Most startling revelations will be made when the World-Peerless production, "The Brand of Satan," is thrown on the screen of tbe ——— theatre on ——— of ——— week. Montague Love and Gerda Holmes featured.

"The Lone Wolf," Adapted from Work of Louis Joseph Vance—Hazel Dawn in Leading Role

(Selznick, Five-Reel Production.)

"The Lone Wolf"—a Selznick Picture—a Herbert Brenon production, adapted from the story by Louis Joseph Vance, one of the best known American fiction writers—Hazel Dawn, tbe star of many Broadway musical comedy productions, supported by Bert Lytell, in the leading role, is more necessary to impress with the necessity of seeing this picture of pictures at the ——— theatre on ——— of ——— week. The cast of "The Lone Wolf" includes names of many of the best known artists of stage and screen. With Miss Dawn and Mr. Lytell are Stephen Grattan, Cornish Beck, Alfred Hickman, Ben Graham, Robert Fisher, William Riley Hatch, Joseph Chailles, Howard Abeles, Florence Ashbrooke, Juliet Brenon and William E. Sbay, who had the principal male part in "The Daughter of the Gods." What more could be said in praise of a screen presentation? Need the management of the ——— theatre elaborate furtber on this attraction? Louis Joseph Vance has never written a line to the knowledge of the management of this theatre, which hasn't been read with intense interest. "The Lone Wolf" is considered by critics to be one of his best works and Louis J. Selznick recognizing this has had it adapted to the screen and its cbaracters interpreted by artists whose abilities to interpret faithfully are unquestionable. "The Lone Wolf" is told on the screen with a "punch" in every line. See it interpreted by Hazel Dawn and a supporting cast of artists on the screen of the ——— on ——— of ——— week.

"The Lone Wolf," from story by Louis Joseph Vance, with Hazel Dawn and Bert Lytell in the leading roles.

"The Message of a Mouse" Interpreted by Anita Stewart as Strong Patriotic Warning

(Vitagraph, Five-Reel Production.)

George Randolph Chester, whose stories have been read by the millions in the current magazines, in collaboration with Lillian Chester has written a powerful patriotic story titled "The Message of a Mouse," which has been adapted to the screen and produced by Greater Vitagraph. Anita Stewart, one of tbe best known and most popular screen artists, has the leading feminine role. The theme of the story deals with the possible aftermath of the great world war which is now waging, and tells in a most dramatic manner what may happen. Tbe picture is action from start to finish and the important roles are interpreted by a selected cast including Julia Swayne Gordon, Rudolph Cameron, L. Rogers Lytton, Franklyn Hanna, Robert Gailard and Bernard Siegel. The story tells of the machinations of five European nations to swindle the United States of millions and the activities of a girl in frustrating their plans. Miss Stewart in the role of Wynn Winthrop, is the daughter of a financier who controls large shipbuilding interests. She discovers the plot of the conspiring foreigners to get control of the money market and the events which culminate in their detection and destruction present dramatic scenes and action which have never been equaled for their power to hold and sustain itnerest. The screen persentation of this patriotic picture is all that the most varied audience could wish for and nothing has been left undone to make it strong and appealing.

Anita Stewart will appear in "The Message of a Mouse," a powerful drama of the war's aftermath, at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 7, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Clodhopper, The"	Triangle	5 reels
"Fires of Rebellion"	Bluebird	5 reels
"Golden Lotus, The"	Brady-International	5 reels
"Ghost of Old Morro, The"	K.E.S.E. Edison	5 reels
"Hater of Men"	Triangle	
"Masked Heart, The"	American-Mutual	5 reels
"Plow Girl, The"	Universal	5 reels
"Price of Pride, The"	World	5 reels
"Siren, The"	Fox	5 reels
"Road Between, The"	Art Dramas	5 reels
"Wild and Woolly"	Artcraft	5 reels
"Woman In White, The"	Pathe	5 reels

SERIALS

"Gray Ghost, The"	1st Epis.	Universal
"Neglected Wife, The"	7th Epis.	Pathe
"Railroad Raiders"	11tb Epis.	Mutual

June Caprice, All Smiles in Her Latest Picture, "Patsy"—Tomboy and Society Bud

(Fox, Five-Reel Production.)

About a year ago Boston, "The Hub of the Universe," was tendered a "surprise" party by a winsome little lass who formally opened the baseball season in this city throwing on the diamond the first ball used. The thousands of spectators who were present were as much interested in this little lass as they were in the ball game, for it had been announced that Mary Pickford would "start the ball a-rolling." Not until some time later was it learned tbat tbe fair Miss who had so kindly graced the opening of Boston's baseball season was not Mary Pickford but someone very mucb resembling her. This same little lass wbo unconsciously deceived the Boston public on that occasion will be seen on the screen of the ——— theatre ——— week, when William Fox's production, "Patsy," will be shown. At the time she deceived the Bostonians this little girl was not known to the screen, but since then she has delighted the millions by her clever girlish characterizations before the camera. She is June Caprice. Miss Caprice needs no introduction to patrons of tbe ——— theatre. She and her smile have been instrumental in revealing tbe "silver lining" to thousands. In "Patsy," the title of ber latest picture, Miss Caprice starts in the West and ends with surprising success in the East. Between jumps many tbings happen whicb we will leave for her to tell as no other person could. Her progress will be written witb smiles on the screen of the ——— theatre on ——— of ——— week when she appears in "Patsy."

"Mary Moreland," with Marjorie Rambeau in Title Role—Exponent of True Womanhood

(Mutual-Powell, Five-Reel Production.)

Until a few months ago Marjorie Rambeau was a stranger to the picturegoing public, but even in view of this fact it is a question whether there is a better known exponent of dramatic art than Miss Rambeau. Her stage career is known to the millions and the Broadway successes in which she has appeared are synonyms for all that is artistic on the speaking stage. A few months ago Miss Rambeau, like many stage celebrities, was induced to apply her talents in the interest of the silent drama. Her success was pre-ordained. In the short time intervening between her appearance on the stage and before the camera she has appeared in a limited number of productions, each of which has added something vital to the artistry of the silent drama. Her last appearance was in "The Dazzling Miss Davison." ——— week she will appear on the screen of the ——— theatre in "Mary Moreland," a most human and touching story of a woman's sacrifice tbat the domestic life of a family might be maintained. Miss Rambeau presents the role of Mary Moreland, the confidential secretary of a successful Wall street broker. Her employer falls in love with her, but she, realizing that the happiness of his wife is more sacred than her love for him, leaves, that unhappiness for another may not result from their love. Frank Powell, who directed, has given to the screen an exceptional production in this pictureized drama.

Marjorie Rambeau in "Mary Moreland" will be seen on the screen of the ——— theatre on ——— of ——— week.

Mary Pickford with Our Boys in France in "The Little American"—A Pickford Gem

(Artcraft, Five-Reel Production.)

"Little Mary" always seems to appear at the psychological moment. Now that we receive tbe announcement from France that our troops have been landed safely on the French sbores and are soon to depart for the front, "The Darling of the Screen" makes her appearance in "The Little American." A more inspiring little soldier girl you bave never seen than Mary Pickford as Angela Moore in "The Little American," and sbe goes to France with the boys in khaki. Angela's love is divided between a young Frencbman, attached to the French Embassy and a German-born American. Both are called to defend tbeir country and Angela goes to France to visit an aunt. Her aunt dies before she reaches France, but Angela decides to remain and assist the men who are fighting for right. Despite tbe fact tbat danger lurks on all sides Angela goes into the thickest of tbe fray and her adventures bebind the firing line in the midst of the battle give a timely touch to this, an ideal vehicle for Miss Pickford to display the characteristic Pickford charms.

The spark of patriotism, Miss Pickford will fan into a flame if you be with her at the ——— theatre ——— week when she presents the role of Angela Moore in "Tbe Little American." Added to her pleasing personality is the toucb of patriotic endeavor, and the two combined present one of the best photo-dramatic offerings in which "Little Mary" has ever been seen. It isn't the best Pickford Picture, for superlatives seem to be irrelevant in referring to a Pickford Picture, but it is just as good as her others. She is always at her best.

"Tbe Little American," a patriotic offering, presenting Mary Pickford, a most engaging role, at the ——— theatre on ——— of ——— week.

Kathlyn Williams and Wallace Reid Co-Starred in "Big Timber"—Tense Drama

(Paramount, Five-Reel Production.)

The California timber lands have afforded material for the plots of many intensely interesting human stories. Like the California gold fields in the days of '49, tbe area occupied by tbe gigantic timber common only to California formed the stage upon whicb more than one human tragedy was enacted, some of which were never brought to light because the actors played only to the towering trees as audiences and the blue above. Bertrand Sinclair has written a book telling of the life in the timber lands. The story has been adapted to the screen and titled "Big Timber." Katblyn Williams and Wallace Reid are co-starred and enact a screen drama which for its human appeal has been seldom equalled on the screen of any theatre. One of the most serious menaces to life in the timber lands is the forest fire. Once it starts and is taken up by tbe breeze all the ingenuity of human fire-fighting devices are needed to stop its destructive course. In this picture a scene of one of these fires is shown. A plot which typifies the life in the timber lands runs through the story with the grace of naturalness which only a story of human interest can contain. Miss Williams and Mr. Reid are both cast in ideal parts and every advantage is taken by them of the many opportunities offered for dramatic action.

Kathlyn Williams and Wallace Reid, co-starred in "Big Timber," a drama with a human appeal, will be seen at the ——— theatre on ——— of ——— week.

Ann Pennington, Famous Stage Beauty, Returns to Screen in 'The Little Boy Scout"

(Paramount, Five-Reel Production.)

Ann Pennington, star of "Ziegfeld Follies"

and one of the recognized beauties of the dramatic stage, is again seen in pictures. For a time Miss Pennington deserted the studio for the stage and during the time she was absent from the role of screen attractions she left a vacancy which has been difficult to fill. She returns to the screen with the added confidence of having been praised by unanimous voice of the press of the country for her remarkable success as a star of the greatest of New York's stage attractions, "Ziegfeld Follies." She returns to the screen in "The Little Boy Scout," a story written specially for her by Charles T. Sarver. The story tells of the border troubles with Mexico when our state troops were encamped along the Rio Grande. Miss Pennington has the part of Justina Howland, whose guardian is a Mexican. He insists that she marry a Mexican, and when he does, Justina, not in harmony with either the Mexicans or their part in the border trouble, steals away from her guardian, crosses the Rio Grande and elects to serve with the American troops on the American side. She is known as the little Boy Scout and her many romantic adventures in the service of her country as a boy scout serve as a stimulant to the nerves governing the pleasure-making moments of our work-a-day world—and we leave the picture refreshed for having seen this accomplished little beauty on the screen.

Ann Pennington in "The Little Boy Scout" will be seen at the ——— theatre on ——— of ——— week.

Dorothy Dalton Qneen of the Dance Hall in "Flame of the Yukon"

(Triangle, Five-Reel Production.)

"The Flame of the Yukon"—the Yukon, a synonym for the golden days of Alaska, the Flame, a girl of the dance hall whose career among the hardy pioneers of the land of the midnight sun and was continuous round of wild pleasures and excitement. Dorothy Dalton presents the role of "The Flame," a dancer at the Cafe Midas. Her friends were the men of the gold fields—rough, devil-may-care men whose adventurous spirits were without a check and whose only law was that of might—the best man wins. In this country "The Flame" ruled. She was all powerful, and during the long evenings when the dance hall teemed with rough-clad miners her exhibitions of dancing were met with showers of golden nuggets from those who were lucky enough to make a "strike" of gold. Around her life in the heart of the Alaska gold fields is written a story, its every line telling of some intensely interesting event in the life of a dance hall queen. The care-free ways of the men who came in quest of gold and whose outdoor life made them seemingly immune from the hardships endured, are set down in pictures and the drama which unfurls with the showing of "The Flame of the Yukon" tells in a gripping manner the story of Alaska when the golden metal literally covered its rocky surface. Miss Dalton is seen in one of the best protrayals of her career on the screen. She is supported by a strong cast of screen artists.

Dorothy Dalton in "The Flame of the Yukon" will be seen at the ——— theatre on ——— of ——— week.

Mae Murray in "At First Sight"—A Story of the Care-Free Days of Our Youth

(Paramount, Five-Reel Production.)

Romance runs rippling through Paramount's latest offering, starring Mae Murray with such a nice degree of thoughtfulness for an audience's romantic nature and with a such a clever little screen artist to interpret the author's meaning, that the management of the ——— theatre has no hesitancy in inviting his patrons and promising them a full quota of pleasure. Mae Murray in "At First Sight" is the attraction. If you remember Miss Murray in "The Primrose Ring" your doubts as to her ability to please in this picture will be set at rest and you can enter the ——— theatre with a perfect understanding that an hour or more of enjoyment is sure to be your lot. In this, her most recent picture, Miss Murray presents the role of Justina, who has been reared in a small town. Her romantic nature asserts itself when she meets with a young author who has come to her town for inspiration. He, attracted by her winesome, carefree ways, asks her opinion as to the proper move the hero of his contemplated novel should make next. She replies that she would have him love the heroine. The heroine is no other than herself and the events which culminate from the meeting of these two young people presents a picture not of a serious or spectacular vein but one that takes us back to the days when the dreams of youth were still as "air castles" and our lives were free from cares.

The ——— theatre presents Mae Murray in "At First Sight" on ——— of ——— week. A story of youth's carefree days.

Helen Holmes, with Aid of Pickpocket, Defeats Plans of Enemies in Late Chapter

(Mutual Serial, Two Reels.)

"A Fight for a Franchise" is the title of the lste episode of "The Railroad Raiders." Helen Holmes and Roy Wilson discover a plot to deprive the K & W of the franchise to extend a line into Copper City. This chapter of "The Railroad Raiders" series is radically different from the ones that have gone before in that quick-witted action is substituted for real thrills. The action moves along at a rapid gait and there are many exciting scenes taken ahoard a train. The secrets of the pickpocket are exposed and a very clever plan of Helen and Wilson is told in pictures. "Lightfingered" Tom, a convict, is engaged hy Helen and Wilson to defeat the plans of Desmond in taking from the K & W the franchise for the spur to he run into Copper City. His nimble fingers accomplish some clever stunts and the papers which are to transfer the franchise from the K & W to the Eastern are changed to read in favor of the owners of the K & W.

The twelfth episode of "The Railroad Raiders" will he seen on the screen of the ——— theatre on ——— of ——— week. It is entitled "A Fight for a Franchise."

Pathe's New Serial, "The Fatal Ring," Featuring Pearl White, a Mystery with a Punch

(Pathe Serial, Two Reels.)

When it is announced that a new serial has been released by Pathe, we all can be assured that an interesting story will be told on the screen. And when we learn that Pearl White, recognized as the most widely known serial star in the silent drama, is to he featured, all of our douhts as to genuineness of that interest are set at rest and we can enter the theatre announcing the serial with assurance that we are to find rare enjoyment. At the ——— theatre on ——— of ——— week, Pathe's new serial, featuring Pearl White, will be shown for the first time. It is titled "The Fatal Ring." Fred Jackson, a well-known author, wrote this serial especially for Miss White. With Miss White in support is an unusually strong cast, including Earle Fox, Ruhy Hoffman, Henry Gsell, who has the leading male role, and Warner Oland, who was seen to such good advantage with Mrs. Irene Castle in "Patria." Some of the hest-known serial stars on the screen are with Miss White in "The Fatal Ring." She has the part of Pearl Standish, a wealthy young girl, whose vivacious and adventurous spirit, demands excitement. The first episode, which is in three reels, is titled "The Violet Diamond." The Violet Diamond of Daroon is a precious stone with a mystery surrounding its ownership. Pearl has never heard of the diamond and when she is stopped hy a stranger on the night that she is leaving her home for a reception, and told at the point of a pistol to hand over the diamond, she is surprised and resolves to learn of the mystery which apparently is connected with it. She asks Carslake (Warner Oland) concerning the diamond. She tells him that Nicholas Knox (Earle Fox), a burglar, has the setting for the stone. In a struggle which follows, the setting for the diamond disappears and Pearl finds a note stating that she shall die within fifteen days if the Violet Diamond is not returned.

The first episode of "The Fatal Ring" will be at the —— theatre on —— of —— week. Pearl White is featured. The episode is in three reels.

Important Developments Arise in Late Chapter of "The Neglected Wife" Series

(Pathe Serial, Two Reels.)

Mary Kennedy, the neglected wife, discovered in the last episode of "The Neglected Wife" series, that Margaret Warner was the "other woman." In the late episode, entitled "The Relentless Fate," complications arise from this discovery which throw a new and interesting light on the marital troubles of the Kennedys. Kennedy's jealousy, due to the attentions paid to Margaret hy Norwood, gets him into trouhle and Margaret hecause he asks her to deny himself the friendship of Norwood becomes dissatisfied. During a political campaign for congressman, Kennedy is insulted by Doyle while delivering a campaign address and a fight ensues which develops into a riot. Kennedy is rendered unconscious by a blow on the head and is taken away in an automohile. Margaret follows and rescues him. Norwood discovers Kennedy and Margaret in each others' arms. This, the eighth episode of the series, presents strong, swiftly moving action throughout its two reels.

The last chapter of "The Neglected Wife" series, will he shown on the screen of the —— theatre on —— of —— week. Important developments arise in this chapter.

"The Gray Ghost" Fails in His Plans to Obtain Diamond Necklace—Second Chapter

(Universal Serial, Two Reels.)

The first episode of "The Gray Ghost" serial, which was shown at the —— last week speaks well for the chapters to come. It proved exciting from the time of the first appearance of the "Gray Ghost" to the finding of Banker Olmstead's hody near the vaults with his son near by, rendered unconscious hy the work of The Gray Ghost's gang of clever crooks. In the second episode titled "The Mysterious Message," the "Ghost" plans to intercept the diamond necklace for which Hildreth, of London, has heen sent to America. His plans fail. Morn Light, whose part in this fascinating mystery drama, is so cleverly presented by Priscilla Dean, is strangely hound to obey the "Ghost." Reluctantly she consents to allow the clever crook to follow his cunningly laid plans to get possession of the diamond necklace. The "Ghost" impersonates Arabin and is seeking to estahlish his fake identity to the satisfaction of Hildreth, whom he has phoned. Morn Light listens to his conversation by phone with Hildreth and threats to inform Hildreth that the "Ghost" is lying. The second chapter brings us in closer touch with the clever scheming of the "Ghost" and we are lead through the intricate ways employed hy the crook of crooks.

The second chapter of "The Gray Ghost" will he seen on the screen of —— theatre on —— of —— week.

Shirley Mason in "Light in Darkness," Story of Prison Life and Its Aftermath

(K-E-S-E (Edison), Five-Reel Production.)

The cold walls of a prison cell invariably make criminals of the occupants. They may have heen criminals when they entered, but in countless cases the first offenders are answering for the sins of others. Alan Crosland has written a screen drama of prison life and a young girl's brave effort to live down the ignominy of an unjust sentence. Shirley Mason presents the role of the girl. Frank Morgan has the part of Ramsey Latham, a hank cashier, who is made to suffer for the wrongs of another. He is sentenced to the penitentiary and there sees the girl who has heen sentenced to a long term for defending herself against the insults of a moral leper. There eyes meet for only a glance, but in that glance hoth knew that each was meant for the other. They are paroled and married. Years later the charge is brought against them for marrying while under parole and they again face a charge which will place them behind the walls that hoth have tried so hard to forget. Shirley Mason in the role of Hilary Kenyon, the girl who suffered because of another's wrong, presents a picture you will never forget. She tells a story which all should see visualized on the screen. There is a human touch given it which will reach the hearts of all and a lesson contained which we all can well learn.

Shirley Mason in "Light in Darkness" will be seen on the screen of the —— theatre on —— of —— week.

Susan Grandaise, Noted Parisian Beauty, to Be Seen in "A Naked Soul"

(International-World, Five Reels.)

Susan Grandaise, one of the beauties of the French stage and noted throughout France and especially in Paris for her work in some of the hest known stage successes, is featured in the French production, "A Naked Soul," a Brady-International-World Picture. "A Naked Soul" will be seen at the ——— theatre ——— week. Mlle. Grandaise is not so well known to the American public, but in France she is looked upon as one of the best exponents of the dramatic art. In "A Naked Soul" she presents the part of Susan Daubray, daughter of a retired judge. Her father insists that she spend her time delving into the law hooks. But his daughter is of a vivacious nature and loves the outdoors. She has a hoon companion and friend in an old shepherd who lives on an island near her home. While visiting her old friend she meets Prince Michael of an European principality, who is the guest of Duke Valdimere, whose estate adjoins Susan's home. The two become close friends. The Prince is called away and the Duke, learning of his affection for Susan, plots to keep him from corresponding with her. Months go hy and she does not hear from him. A baby is horn and Susan's father drives her from his house. She goes to live with the old shepherd. Her brother, who has heen to America, returns and, learning of the Prince's treachery, seeks revenge.

Susan Grandaise, who is featured, is a noted French beauty. You will see her in "A Naked Soul" at the —— theatre on —— of —— week.

The Cabaret—Its Human Side Without the Paint—Gladys Hulette—"Cigarette Girl"

(Pathe, Five-Reel Production.)

To come to New York and not visit the restaurants after theatre is likened to a day at the circus without red lemonade and peanuts. It is one phase of the life of New York which is distinctive and apart from that of any other city unless that city he Paris or Berlin. Even in our own large cities there is nothing like it. New York seems to he the only place where people will give themselves over to a night of revelry such as is to be found behind the walls of Broadway restaurants. Pathe has produced a picture featuring Gladys Hulette, titled "The Cigarette Girl." To the New Yorker and its visitor the cigarette girl is as essential to the restaurant and caharet as the modern "Jazz Band" or the Ukelele. Every phase of the characteristic life is portrayed with the added incentive of the presence of Gladys Hulette as "The Cigareet Girl."

Spend a night in a cabaret with all its revelry at the ——— theatre and see Gladys Hulette as "The Cigarette Girl" ——— of ——— week.

ADVANCE OFFERINGS OF THE PROGRAMS

Apfel Will Direct First Film for Paralta

Oscar C. Apfel will in all probability have the distinction of making the first subject to be released under the Paralta plan. This is "A Man's Man," featuring Jack Kerrigan. In the making of this Mr. Apfel has established thoroughly the fact that producing depends largely upon preparations and the perfection of plans prior to filming of a subject. There have been no waits or delays of any kind since Mr. Kerrigan arrived in Los Angeles from his trip. Mr. Apfel has shown that time spent in getting the script to conform to just what the photoplay will be when finished prior to the making of scenes, is of most important moment. In making this picture it has not been necessary to waste in any respect, not even in the exposure of film.

Director Apfel had an out of the ordinary cast for this picture. Lois Wilson, who has appeared in many subjects opposite Kerrigan, is leading woman, and others supporting are Ed Coxen, Harry Von Meter, Jean Pallette, Ida Lewis, Kenneth Harlan and others.

"The Moth," with Norma Talmadge, Has Good Support

In Norma Talmadge's, "The Moth," released by Selznick, there is what the producers consider a noteworthy cast.

Opposite Miss Talmadge—as in "Poppy"—is Eugene O'Brien. He has played with Clara Kimball Young and Olga Petrova before the screen. Donald Hall—another member of the "Poppy" cast—is in the play. He is known also as a baritone.

Maud Allen and Virginia Dare are among the feminine members. Others are Hassard Short, Adolph Jean Menjou, Frank Kingdon, Robert Vivian and the children, Kenneth, Norma and Aida Armand.

Douglas Fairbanks Finds Alpine Scenery Near Artcraft Studio

Douglas Fairbanks is now hard at work on "The Optimist." The play which he wrote has scenes in the Alps, in Africa and the South Sea Islands. The first films require a setting in the Alps.

The Fairbanks company left Artcraft studios on the West Coast in seven passenger automobiles to find, if possible, scenery that would duplicate that in Switzerland. It is reported they have discovered it sixty miles from the studio and are hard at the photographing now.

In constructing "The Optimist," Fairbanks is quoted as saying he had Moliere in mind. He tried to make the play simple though dealing with a highly complex problem of life.

David Horsley to Release Through Art-Dramas

Crane Wilbur Feature Pictures to Be Booked Through Raver Organization—"Eye of Envy" to Be Followed by "Unto the End"

AFTER consideration of all the film distributing organizations in the field, David Horsley has selected the Art Dramas program as the medium for releasing his Crane Wilbur special features. Art Dramas exhibitors will have an opportunity to book this famous star in his productions.

The initial pictures of the series are entitled "Eye of Envy," "Third Generation," and "Unto the End." These were directed by Lorimer Johnson, a producer of experience. The Crane Wilbur features are all of the standard five-reel length.

A series of Western dramas starring this popular player is in preparation. These will be of a new sort that will go far toward re-establishing that particular style of picture in favor.

"After exhaustive study of releasing conditions and policies, I have selected the Art Dramas program to handle my Crane Wilbur features, because the principles on which that organization is founded are the fairest to both producer and exhibitor," said Mr. Horsley.

"Art Dramas, Inc., has been successful because its contributing producers have practiced intensive production methods, and through a centralization of effort have achieved satisfactory results for manufacturer, distributor and exhibitor alike.

"This policy of fairness to both producer and exhibitor has brought Art Dramas a wide following all over the United States, and I doubt if there is another organization in existence which is so advantageous to all concerned. I was interested in seeing whether or not the policies it advocates were working policies. Time has proven that they are."



Crane Wilbur

Mr. Horsley is a veteran in the motion picture industry, one of the first successful independent producers. His studios in Los Angeles are now among the largest. He has been active in every movement to better conditions in the industry, and is one of the leaders of the business. He fought the so-called "trust." It is due largely to his efforts that motion pictures have attained their present prosperity.

Harry Raver, president of Art Dramas, in speaking of Mr. Horsley's action, said:

"David Horsley is too keen a business man to be influenced by anything but facts. That he selects Art Dramas to release his Crane Wilbur features points clearly to one thing——the supremacy of the Art Dramas program. We are highly elated over this, for it will have a marked effect on those who are still of the opinion that the company is merely an experiment."

Mr. Wilbur has been with David Horsley for several years, during which time his pictures were released through Mutual. Among his latest successes are: "The Morals of Men," "The Painted Lie," "The King of Make-Believe," "The Love Liar," "A Law Unto Himself," "Wasted Years," "The Conscience of John David," etc.

Before joining Horsley Mr. Wilbur was with Lubin, where he starred in "The Road of Strife" and other important productions. With Pathe he was leading man in "The Perils of Pauline" and other serials. For seven years he toured with Mrs. Fiske as her leading man. His first stage appearance was at the age of fifteen, and he has been busy ever since. He is now twenty-eight years old.

Mr. Wilbur is physically the ideal matinee idol. He is nearly six feet tall, well built and handsome. He excels in athletics, being expert swimmer, boxer, wrestler, rider and motorist.

Announcements regarding release dates of Wilbur productions, together with stories and casts, will be given out.

Universal Employees and Friends to Have a Picnic

Employees of the Universal Film Manufacturing Company will attend a clambake under the auspices of the Universal Club at Donnelley's Grove, College Point, July 7. Carl Laemmle, P. A. Powers and R. H. Cochrane will be present as official hosts.



A William Fox Special is "Jack and the Beanstalk," a Picturization of the Familiar Fairy Tale, Staged in California, to Be Released in January next.

Platonic Love on Stage in "Strictly Business"

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be released through General Film in its series of twenty two-reel Broadway Star Features by this noted author. In "Strictly Business" the platonic relations of a pair of vaudeville artists is featured.

They travel together in a successful sketch, but appear off stage on purely formal terms. This is made the background for a great dramatic climax—followed by the inimitable comedy anti-climax which O. Henry uses with such galvanic effect in his short stories.

Alice Rodier, who plays the girl in "No Story," another recent O. Henry success, is seen as the vaudeville actress. J. Frank Glendon reappears in this Broadway Star Feature after his former work in "The Marionettes," "Friends in San Rosario," etc.

Art Dramas Booked in Small as Well as Large Towns

Having booked up almost every important house in its territory, the Standard Film Corporation, which distributes the Art Dramas program for Iowa, Kansas, Missouri, Minnesota and Nebraska, has set out to introduce the pictures in the smaller towns, and in the past week it has succeeded in contracting for one a week in Waukee and Menlo, and for two in Armstrong, Iowa. These towns are respectively 200, 350 and 400 in population.

"It may seem a trivial achievement to sign up the program in such tiny places," says R. C. Cropper, president of the Standard Company, "but it shows Art Dramas in an extremely favorable light, for it is conclusive evidence of the fact that they are of universal popularity, appearing in the largest theatres of the largest cities as well as in the smaller ones.

The Des Moines office of the Standard also succeeded in securing a first run contract for the Majestic theatre in that city. This is the largest house in Des Moines, and its acquisition is expected to materially help bookings all over the territory.

Merit Marks Universal's List—Week of July 9

Allen Holubar Writes, Directs and Acts in Butterfly Play, "The Reed Case"—Program Sparkles with Comedies and Comedy-Dramas—Episode of "Gray Ghost"

ALLEN HOLUBAR wrote and directed and is himself a star in "The Reed Case," a Butterfly feature which heads the offerings of Universal for the week. The Butterfly features carry separate release dates in the advertising hereafter and are really not a part of the regular program. It is promised this particular play in five reels has strength. The plot threads entwine a clean-cut, ambitious young detective and a society girl and unravel to a happy ending.

On the regular program the offering for Monday, July 9, is a Nestor comedy, "Minding the Baby." Written by Fred Palmer and produced by Roy Clements, this picture leads the spectator down the lane of larkiness to the discovery of the missing infant in a veritable jungle of jubilation. Eddie Lyons plays Mr. Youngwed. Edith Roberts is Mrs. Youngwed, while Lee Moran as that autocrat of flatdom, the janitor, adds the convincing touch.

The feature for Tuesday, July 10, is the Gold Seal three-part drama, "A Limb of Satan." It stars Ruth Stonehouse, who produced it, in the sympathetic role of a mischievous orphan. In support are Jack Dill, Chester Bennett and Mrs. Witting. On the same date will appear "The Paper Hanger's Revenge," a Victor release featuring Eileen Sedgwick.

For Wednesday, July 11, an L-Ko two-reel comedy of merit, entitled "Hearts and Flour." These L-Ko releases are steadily growing in popular favor. Also on this day appears the regular issue of the Universal Animated Weekly, that mirror of the world's events with its news beats.

On July 12 the Rex feature, "Three Women of France," a two-act war drama is filled with action, being a five-part picture compressed into two reels. It was written by Bess Meredith and produced by Ruth Ann Baldwin, with a cast which includes such well-known players as Jack Mulhall. Irene Hunt, Adelaide Woods, Daniel Leighton, Dick Ryan and Virginia Lee. On the same day there is a Victor brand comedy, "Meet My Wife," featuring Neal Hart and Mignon Anderson.

The weekly issue of the Universal Screen Magazine appears on July 13. On the same day there is released a two-reel Victor comedy, "Kicked Out." Carter De Haven is starred. He also produced the picture. Others in the cast are Marcia Moore, Ed Clark, Dan Duffy and Marguerite Whistler.

Saturday, July 14, sees the release of the Bison feature, a two-reel Western drama entitled "Double Suspicion." This features Neal Hart, Janet Eastman and George Berrill with Joe Rickson and the Universal cowboys. Universal Current Events and the Joker comedy, "Kitchenalla," featuring Gale Henry and Milton Sims, appear Saturday also.

Sunday, July 15, the chief offering is the Imp drama, "Hatton of Headquarters," written by Crawley and Maude and produced by Donald McDonald. Lee Hill and Charles Hill Mailes appear in the leading roles. Also a Powers comedy cartoon, "Monkey Love," and a Dorsey Educational, "In the Rocks of India."

Also on Sunday is a Western drama of the Big U brand, "The Punishment," featuring Robert Leonard.

During the week the third episode of "The Gray Ghost," entitled "The Warning," the serial adapted from the Saturday Evening Post story, "Loot," will be released.

Harry Von Meter Making Jump from Ocean Liner

Harry Von Meter is playing the role of "Ricardo Ruey" in J. Warren Kerrigan's support. A few days ago he gave a thrilling exhibition of his abilities as a realistic actor by making a jump from the promenade deck of an ocean liner off San Pedro.

His jump into the sea and his progress to the shore was followed by two cameras. This incident of the new Kerrigan story was filmed about noon to get the best possible light, but when "A Man's Man" is screened in August it will be projected as a night scene.

"The Slacker," Metro Film, to Build Up Patriots

IN "The Slacker," soon to be produced by Metro and announced as a "production de luxe," there is a film effort to build patriots. The play is by William Christy Cabanne.

Walter Miller takes the part of the Slacker, who marries to escape military duty, while Emily Stevens is the wife, who accomplishes a regeneration and makes a man of him. In the finale, offering opportunity to stir an audience, he reverently kisses the flag for which he has sworn to give his life. Eugene Borden is the younger brother who enlists in the army and Leo Delaney, the friend, who becomes a sailor lad. Millicent Fisher is the Red Cross nurse.

As a background for the story a panorama is provided with George Washington, Nathan Hale, Paul Revere, Grant, Lincoln, Francis Scott Key and other patriots by turns on the screen.

"Palmer Cartoons," Though Not Slapstick, Make Hit

E. W. Hammons, vice-president and general manager of the Educational Film Company of America, reports his new release of "Palmer Cartoons" has met with instant success, following a pre-announcement that the Educational Film Corporation would release these cartoons.

"Mr. Palmer's cartoons are not the slapstick kind," said Mr. Hammons, "they are well thought out and carefully made, with a view of keeping up with the times. The first release 'The Rise of a Nation' is a timely cartoon of a timely subject. A later release that we have just privately seen, contains a war suggestion that may be used as a valuable war engine for Uncle Sam."

From time to time subjects of a scientific nature that will lend themselves to drawings, will be used in a way that will be interesting.

Bluebird Completes Scheduling of Features for August

RUPERT JULIAN'S presentation of E. J. Clawson's scenario, "Mother of Mine," shown to Bluebird executives last Wednesday, was immediately scheduled for release August 20. In every essential this feature, starring Mr. Julian and Ruth Clifford, was found to meet the exacting requirements of Bluebird standard. One of the principal factors in supplying a satisfactory dramatic element is stated to be the work of Ruby La Fayette, an actress of the old school, who received her initiation to the photodrama in this feature, although her stage debut was made in the early sixties.

"Mother of Mine" makes the third Bluebird assignment for August. Franklyn Farnum and Brownie Vernon start the month, August 6, with "The Clean-Up," a comedy-drama satirizing the "purity squads" so generally employed in regulating the social conditions in various communities. "The Show-Down," set for August 13, is a Lynn F. Reynolds "nature study," photographed in Palm Canyon, Cal., and on Santa Cruz Island, off Santa Barbara, Cal., nine scenes out of ten having been acted out-of-doors. Myrtle Gonzalez and George Hernandez, standbys of the Reynolds company, will be starred, and many of their assists are retained.

Several features, complete and waiting, will be programmed as future Bluebirds in due course. The return of Ella Hall to the series will be marked by Jack Conway's presentation of "Little Miss Fix-It"; another Lynn F. Reynolds production, based on Alice Hegan Rice's novel, "Mr. Opp," is ready; Franklyn Farnum and Brownie Vernon, under their new director, Elmer Clifton, have completed "The Fourth Glove," and Dorothy Phillips will make her September appearance in "Triumph," a feature produced by Joseph De Grasse from Samuel H. Adams' story in Collier's.

Two Long Triangle Subjects for Week—Release Date Change

LOUISE GLAUM in "A Strange Transgressor" and William Desmond in "Time Locks and Diamonds" are featured on the Triangle Program for the week of July 8.

As Lola Montrose in "A Strange Transgressor," directed by Reginald Barker from the story by J. G. Hawks and John Lynch, Miss Glaum has a sympathetic delineation of a woman who has cared only for indolence and luxury until her maternal instinct causes her to make a great sacrifice for the life of her little son, and thus discloses her true nature.

The star is supported by J. Barney Sherry, May Giraci, Colin Chase and Dorcas Matthews.

In "Time Locks and Diamonds" William Desmond appears as "Silver Jim" Farrel, a gentleman whose robberies have annoyed the police from New York to Rome. In order to raise money for a former associate, "Silver Jim" calmly removes a famous diamond necklace from under the eyes of its owners. This is his last theft, however, for he is taken voluntary captive by a woman.

The play was picturized by J. G. Hawks from a story by John Lynch, and was directed by Walter Edwards. A new leading woman, Gloria Hope, makes her entrance to Triangle pictures as the sister of "Silver Jim." Others who have important roles are Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross.

Due to a change of schedule, "The Sawdust Ring," the circus play starring Bessie Love, will be released the week of July 15 instead of July 29.



Ella Hall, Bluebird Star, in the Center and Scenes from Bluebird Productions

Thrilling Serial, a Comedy and Cartoons in Pathe's List

GLADYS LESLIE, "the girl with the million-dollar smile," in her second Gold Rooster play, episodes of "The Neglected Wife" and "The Fatal Ring" serials, and a two-reel Lonesome Luke comedy are features of Pathe's program for the week of July 15, 1917.

"It Happened to Adele," is the title of the Gold Rooster play with Miss Leslie. It is produced by Thanhouser, under the direction of Van Dyke Brooke, and written by Agnes C. Johnston, author of "The Shine Girl," "Her New York" and other hits. The cast includes in addition to Gladys Leslies, Peggy Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Arey.

Pearl White stars in the second episode of "The Fatal Ring" called "The Crushing Wall." Thrill follows thrill in this chapter, and "don't pick your own pocket" is the advice attributed to a prominent exhibitor who hastened to book it is giving to other exhibitors who have so far failed to do so.

"A Veiled Intrigue" is the title of the tenth episode of "The Neglected Wife" serial in which Ruth Roland is the star. It is described as one of the strongest chapters in a serial.

Lonesome Luke appears in "Stop! Luke! Listen!" a two-reel comedy, produced by Rolin and directed by Hal Roach. It is said to be a "thirty-minute-laugh." Harold Lloyd is supported by Harry Pollard, Bebe Daniels and Bud Jameyson.

A Pathe scenic and educational split reel, entitled "Swede Waterways" and "Placer Goldmining"; an International cartoon and scenic split reel and Hearst-Pathe News, Nos. 58 and 59, complete the program.

Fifteen Reels Weekly in Program Is K-E-S-E Plan

GEORGE KLEINE'S distributing organization, K-E-S-E, is releasing fifteen reels each week, a K-E-S-E feature of five reels; an Essanay series of "Do Children Count?" (two reels each); a Selig Charles Hoyt comedy of two reels every other week, and seven reels of Conquest Pictures.

In addition to this, Mr. Kleine's organization is releasing three series of Musty Suffer comedies and is booking the Billie Burke serial, "Gloria's Romance." He is also offering the George Kleine Cycle of Film Classics, several strong super-features and many educational and scenic subjects.

Arrangement and selection of the first four Conquest Programs of seven reels each have been completed. Release date of the first subject has been set for Saturday, July 14, and each succeeding program of seven reels for each Saturday thereafter.

Programs consist of from three to five subjects—one four or three-reel feature and the balance of shorter subjects, from 100 to 1,000 feet each. Each subject is distinct, and even if the programs are intended for distribution as a unit, each subject may be rented individually. This system should be favorably received.



Wallace Carlson

Praise for Greater Vitagraph from Rural Exhibitor

Greater Vitagraph reports it has received letters praising its new service from various exhibitors in smaller towns. One of them, from Pedroja & Medland, Mulberry, Kansas, reads:

"We have cancelled a contract that we had with an exchange for the season owing to the fact that the service they have been giving us has been all mixed up and we never have been able to ascertain in advance the name of the picture we were to present.

"We want to start service with your company on July 24 next, immediately after our thirty days' notice with the other company becomes effective.

"We certainly are pleased at the manner in which your exchange handles the business and it is a pleasure to do business with you people. We have found in our experience that some exchanges are very hard to get along with, but that certainly is not true with yours."

"Woman in White" in Six Not Five Parts

The Pathe Exchange announces that owing to an error in proof-reading, the Thanhouser made Gold Rooster Play, "The Woman in White," was advertised as being in five parts, whereas the picture was actually released in six parts.

"The Woman in White" has Florence La Badie in a dual role.



Gladys Leslie's Coffee Station at the Long Island Entrance to the Queensboro Bridge

Hearst-Pathe Pictures of Soldiers Embarking Are Released

Soldiers of the regular army have been safely landed in France. It is announced, a cameraman for the Hearst-Pathe News filmed the soldiers as they were leaving a certain American port. These negatives have not been hitherto used, as they would convey valuable information to the enemy. The pictures have at last been permitted by the Government to be shown, and they are in the current number of the Hearst-Pathe News.

These scenes are of interest to every one in the country, it is stated. Not only are the cameramen for the Hearst-Pathe News on the job when anything happens, but the Hearst-Pathe News also keeps faith with the Government.

Selig Has Transportation Review for Days of Columbus

"The Magic of Motive Power," Selig feature, is to be released in General Film Service on Monday, July 9. It shows the evolution of transportation from the coming of Columbus to the epoch of the deadly submarine.

The exact replicas of the ships of Columbus approaching the new Continent, then the drag-pole used in travel by the American Indian are on the screen. The old days of the prairie schooner are rehearsed, the days of the sailing vessels, the steamboat, the stage coach, the steam locomotive, the trolley cars and elevated system, and finally the hydroplane and the submarine.

Lucille K. Younge New Member Barriscale Company

Lucille K. Younge has joined Bessie Barriscale's company, and is playing "Miss Merriweather," in her support in "Rose o' Paradise," now being produced at the Paralta Studios in Hollywood.

Miss Younge is a native of Lyons, France, and began her stage career in vaudeville when quite a young girl. After playing with Thanhouser and Lubin she joined the Majestic-Reliance forces in 1913.

Fox Program of July Releases

The revised list of Fox releases, noticed last week, is as follows:

July 1, June Caprice in "Patsy"; July 8, Jane and Katherine Lee in "Two Little Imps"; July 15, Gladys Brockwell in "To Honor and Obey"; July 22, George Walsh in "The Kid Is Clever."



Scenes from "May Moreland," Mutual-Powell Star Production, with Marjorie Rambeau

Essanay Releases "The Range Boss" and "Golden Idiot"

Two big features in a week is the Essanay Program. The release date on "The Range Boss," a Western, with Jack Gardner, former musical comedy star, is July 16, and on "The Golden Idiot," Bryant Washburn's feature, July 23. Both are handled by K-E-S-E.

In "The Range Boss" the scene of actual production was on the plains of Arizona. It is a red-blooded true American drama, so announcements state. Ruth King and Carl Stockdale are supporting stars in Gardner's company.

The "Golden Idiot" proves to be the type of the vagabond, who has a 1,000 to 1 chance on a fortune. The eccentric uncle dies, and the boy gets the money. They are 65-minute pictures.

Constance Talmadge's First Star Picture

Constance Talmadge's first Selznick-Picture, "The Lesson"—the first picture in which she has appeared as an independent star—has been completed. Director Giblyn made speed in this production. Four weeks of the date that Miss Talmadge was announced as a star her picture is on the film. The release date will soon be announced.

The play is from a story by Virginia Terhune Van de Water.

Constance Talmadge has the role of a girl just out of school in the first part of the picture, a young wife in the second, and in the third she is the mature product of all her experiences.

Director Giblyn has devised a number of novel and interesting effects in this photodrama.

Kathleen Williams and Lions in Selig Drama

A wild animal drama in two reels, "In the African Jungle," is announced by the Selig Polyscope Company, to be released by General Film July 2. Kathlyn Williams stars, along with the lions, tigers, leopards and elephants.

A one-reel Selig drama, "Checkmate," is to be released July 7, through the same distributing company.

Mutual's Program Includes Clean Drama and Comedy

MUTUAL leads its program for the week with the sixth of Marjorie Rambeau's productions, "Mary Moreland." The star has the title role. As a stenographer from an ordinary suburban home she wins the love of a rich married man, but resists the temptation and wins.

The supporting cast includes Robert Elliott, Gene LaMoth, Augusta Burmester, Fraser Tarbutt and Edna M. Holland. The picture was produced under the direction of Frank Powell at the studios of the Frank Powell Producing Corporation, College Point, L. I.

"The Trap" is the title of the fourteenth installment of "The Railroad Raiders," Mutual-Signal photonovel, released July 9. Helen Holmes plays the leading role. She makes a daring leap from a moving train, crossing a viaduct, drops into a river and rescues the hero. Miss Holmes' exploits in "The Railroad Raiders" are termed the most sensational of her screen career.

George Ovey's Horsley-Mutual one-reel comedy, "Jerry at the Waldorf," is scheduled for release July 12. Jerry beats his board bill, and gets into a fashionable hotel, where his experiences in hunting a bathroom create wild commotion and eventually land him in jail.

Hawaiian atmosphere has been introduced into the LaSalle comedy, "When Lulu Danced the Hula," on the Mutual schedule for July 10. Grass begirdled Hawaiian girls take a conspicuous part in the one-reel laugh provoker.

Mutual Tours, released July 10, show Havana, capital of Cuba, Aiges Mortes, a city of the Crusade, and picture of a trip up the Nile. Reel Life, the one-reel magazine, released July 12, contains the following subjects: "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," "A Hasty Pudding," "Professional Etiquette" and animated drawings from life. The Mutual weekly release July 11 carries the latest news of the world.

Four-Reel Dramas, Popular Stars, Weekly by General Film

GENERAL FILM is adding a four-reel feature to its weekly releases.

This is in harmony with a recent announcement of the distributing company promising rapid increase in product.

Not less than ten of the four-reelers are nearing completion in the laboratory. Each picture shows popular stars. The films are to be marketed as "Sunset Features."

"The four-reelers will be on the market, scarcely, when the product will be still further augmented by other new features different from anything we now have on our program," said Harold Bolster, general manager of the company.

At present the General Film product is classified as follows:

Dramas—A four-reel series; the Selig two-reelers and one-reelers; the O. Henry two-reel Broadway Star features.

Comedy Dramas—The "Black Cat" features from Essanay in 25 minute lengths; two-reel O. Henry Broadway Star feature comedy drama subjects which alternate with O. Henry drama releases.

Series—"The Further Adventures of Stingaree," with True Boardman, in fifteen episodes (Kalem). The "Sparkle Comedies," one reel; "Pokes and Jabs," one reel; Johnny and Emma Ray, one reel; Ham and Bud, one reel; Bicket comedies, one reel; Selig one and two-reel comedies.

Educational—Selig World Library, one reel, weekly.

Vitagraph Stars Find Quaker City Welcome Strenuous

On "Vitagraph Day," at the exposition of the Exhibitors' League, Philadelphia, at the Parkway Auditorium, Miriam Fouche and William Dunn were guests of honor.

It was Miss Fouche's first personal appearance in Philadelphia. The pair were met at Broad Street station by a special committee, escorted to the Bellevue-Stratford, dined and then taken by automobile around the city. About five thousand persons, it is said, were in the convention hall when they were brought in and literally carried to the platform.

Miss Fouche is a new Vitagraph star. Dunn scored a success in "The Secret Kingdom."

Film Specialties

To Solve Summer Problem Use Human Interest

H. C. Allen of Peter Pan Urges Production of Clean Heart-Appealing Work of Masters and Points to Success of George Beban and Mo-Toy Comedies

H. C. ALLEN, president of the Peter Pan Corporation, is one of those who believe the real future of the motion picture lies in the film interpretation of the great masters.

"I don't mean the so-called high brow," explained Mr. Allen. "I mean the production of such masterpieces as make a real human appeal, expressed, if I may use my own phrase, 'in the mental vernacular of the people.' Take the works of George Beban, for instance. There is nothing trashy in them, but they have human feeling. Humanity is interested in itself.

"In my opinion, the Mo-Toy Comedies, as they are now being produced, are in harmony with the opinion I express. They have a wide-open appeal to all classes of people. The man or woman who lacks interest in children, or is out of contact with that delightful other world in which the child mind lives, is lost.

"I thought of this the other day at an afternoon show fostered by the women of a community who brought their children with them. The manager of the suburban theatre, by some mistake doubtless, had put on a reel that soon developed a dance hall scene, with barroom and concomitants. In an instant mothers in various parts of the room were gathering up their chickens and preparing to leave. The picture was snapped off instantly and a Mo-Toy Comedy put on. The delight of the audience, adult and juvenile, was audibly expressed.

"Without a shadow of doubt the success of Mo-Toy Comedies lies in the fact that they get quite away from similarity to anything else in the motion picture field. The dolls are well selected, animation is carefully done and the pictures are not long enough to tire. They are crisp and refreshing.

"This is a matter exhibitors should bear carefully in mind with the approach of the hot summer months. They will be well advised to go more into the open market and avoid booking long features at high prices. Good class stuff, with a wide appeal and not long drawn out, will keep the theatres well filled in the hottest weather.

"The key to the summer situation is the ability of the exhibitor to interest, to amuse and to elevate without labored or palpable effort."

Mr. Allen considers it convincing confirmation that Mo-Toy Comedies met with a good reception before the National Congress of Mothers and the Parent-Teachers' Association in Chicago.

Paramount-Bray Mingles Fun, Psychology and Scenic

"UNMASKING THE MEDIUMS," third in the series, will be a feature of this week's Paramount-Bray pictograph, released by Paramount Pictures Corporation. The film has been made with the co-operation of Hereward Carrington, one of America's psychologists.

In this picture Mr. Carrington staged a seance for so-called astral body materializing. The deception seems just as remarkable as though made before a select few at some medium's establishment. A tiny bit of shimmery white on the floor grows and grows until it has attained the height of a full-grown person.

Another picture in the release, "Bobby Bumps' Fourth," shows Bobby and his pup on the day of days. Bobby seems to be well acquainted with fireworks, while Fido is a bit dubious at first. But when a firecracker fails to go off the pup picks it up, when it decides to explode and puts a crimp in Fido. The pup retires hastily, only to be overtaken by a "nigger-chaser." This puts a finale on Fido's patriotism, and disgustedly he crawls into a hole. The cartoon is by Earl Ford.

The Paramount-Bray magazine on the screen first illustrates "going to sea in the heart of New York," on the U. S. S. "Recruit," constructed in Union Square. Captain C. F. Pierce, in command, is shown instructing his men in knotting, splicing ropes, handling guns large and small and side arms.

The beach at Waikiki, playground for thousands of tourists who visit the Hawaiian Islands, is shown at the height of the season. The natives are shown riding in on their surf boards and making speed trials in war canoes. Some of the wonderful things the natives do as swimmers are shown before the camera.

France, Italy and Sahara in Gaumont Program

A PROGRAM of single-reels comes from Gaumont through Mutual for the week of July 15. The first release is "Tours Around the World" No. 37, released July 17.

First in importance upon this reel is Avignon, France. This ancient city is known to all the Roman Catholic world as the home of the popes during the fourteenth century, and for this reason will excite a great deal of interest among millions of this faith. The city is picturesque in the extreme, and the views of it are comprehensive.

On the same reel are pictures of Timbuktu, a city situated on the edge of the Desert of Sahara within a few miles of the River Niger. A third section shows the ruined palace of Tiberius upon the Island of Capri, Italy.

The second release of the week is Gaumont's Mutual Weekly No. 133, July 18. This contains the latest news of the world obtainable for motion pictures. War pictures, sent from the Societe des Etablissements Gaumont in Paris, are the first usually to reach this shore.

"Reel Life" No. 64 is released July 19. "Incandescent Mantles" tells in pictures just how these aids to illumination are manufactured. "The Boy Scout Signal Corps" shows the youth of the nation being trained for work that may well fit into the war scheme at some future time. "The Cocoanut" gives views at various periods of growth, and also some grotesque carvings of the rind of the fruit. Other sections of the reel are "A Novel Bicycle Race" and "Leaves from 'Life.'"

Hoofed Animals from Educational in Ditmars' Series

Ditmars' Living Book of Nature series current release is "Odd Hoofed Animals," a most interesting study of the correlation between the many strange creatures who are marked as of one race by the hoof and horn.



Making Parasols as Pictured in the Offering of American-Japan Pictures, "The Land of the Rising Sun"

HOW PICTURES ARE BOOKING

Newspapers Speak Well of "The Neglected Wife"

Pathe exchanges over the country report they are receiving thousands of letters presenting solutions of the problem in "The Neglected Wife." The Pathe Company's offer is $1,000 for the best, $500 for the second best and $100 each for the next five worthy replies.

The New Orleans Item, Omaha World-Herald, Pittsburgh Gazette-Times, New York Evening World and New York Evening Journal are among the newspapers urging their readers to enter the contest.

It is stated hot weather is not interfering with the popularity of the photoplay. Among recent criticisms are these:

"Photoplay Journal, Cincinnati: "An increasing number of theatres running one of the most appealing photoplays ever produced—'The Neglected Wife.'"

Picture Play News, Rochester: "It is a brilliant exposition of the interplay of warring souls."

Bulletin, San Francisco: "Ruth Roland has one of the biggest parts of her career, a character demanding rare subtlety of art."

Successful Run of "Joan the Woman" in Detroit

"Joan the Woman," owned in Michigan by the Barnett Film Attractions, opened its Detroit engagement at the Opera House, Sunday, June 17. So far the engagement has been very successful, the attendance growing each day. The newspaper comment was very high in praise of the production, and especially for the work of Geraldine Farrar.

Prices during the Detroit engagement are 25 and 50 cents, with a few downstairs in the last few rows at 75 cents. Four performances are given daily, two in the afternoon and two at night. The engagement is indefinite. Will M. Elliott is handling the production for the Barnett Film Attractions.

"Do Children Count?" Breaks House Policies

As a breaker of the fixed policy of theatres Essanay reports that the series, "Do Children Count?" has established a record. Theatres who have not run a two-reeler for years have been convinced, so branch managers for K-E-S-E state.

In Chicago two downtown houses, Ziegfeld and Pastime, have taken the series. Other houses are the Strand, Birmingham, Ala.; Fenway, Boston; Broadway, Salt Lake City; Strand, Sacramento, Cal.; Regent, Detroit; New Grand Central, St. Louis; Hippodrome, Portland; Colonial, Cincinnati; Majestic, St. Paul; New Grand, Minneapolis; Washington, Dallas, Texas, and the Keeney in Newark.

Showing for War Sufferers

A Citizens' Committee has completed plans to bring to Newark "Christus" for exhibition in the very near future. The proceeds of the performances, which are planned for a week's run, will be for the benefit of the Armenian sufferers.

Big Clientele Is Consistently Taking Mutuals

Consistent standard of productions and "service beyond the film" is claimed by Mutual to have developed a clientele which books that company's pictures year in and year out.

G. W. Ziegenfelder, manager of the Princess theatre at Piqua, Ohio, is one of "Mutual's family." In a recent letter to Mutual, he says:

"I have been using Mutual productions ever since they were first released and I have found them good, wholesome, clean comedies and dramas that are acceptable to ladies, gentlemen and children, besides stars that are box office magnets themselves.

W. C. Hart, manager of the Southside theatre, Ironton, Ohio, in a letter says:

"We can certainly recommend Mutual star productions to any exhibitor that wants real dependable pictures. The Mary Miles Minter and Margarita Fischer series are, in our opinion, the most satisfying pictures we have ever had in the house."

Mutual Takes Toronto Into Its Camp

Downtown Toronto was almost solidly booked with Mutual productions during the week of June 25.

Charlie Chaplin in "The Immigrant," Mutual Tours, "Jerry's Getaway" and "A Zeppelin Attack on New York" were at the Strand theatre. "The Immigrant" was at Loew's. William Russell showed at the Empress in "My Fighting Gentleman." At the Red Mill, Nance O'Neil was booked in "Mrs. Balfame." The Globe and Rialto were playing Helen Holmes in "A Lass of the Lumberlands." "My Fighting Gentleman" was at the Odeon. The Royal was showing Gail Kane in "Whose Wife?" Chaplin in "The Cure" and Richard Bennett in "And the Law Says" were playing at the Mary Pickford theatre.

Summer Run for "Birth of a Nation" at Brighton

Arrangements have been consummated with the Brighton Beach Music Hall for the presentation of D. W. Griffith's spectacle, "The Birth of a Nation," at that theatre for a limited summer engagement beginning Friday night, June 29. The Griffith feature will be given precisely as presented during the record-breaking year's run at the Liberty theatre, and a symphony orchestra of forty men will render the musical accompaniment.

Real First Night Showing for "The Lone Wolf"

"The Lone Wolf," by Louis Joseph Vance, is to have a real premiere at the Broadway theatre on Sunday evening, July 1. According to the director, Herbert Brenon, not a single person has seen the picture in advance of this showing except two or three studio employes and himself.

On the same night that the picture is shown in New York before an audience, it will be exhibited in Chicago at the Studebaker theatre, in precisely like manner, for the first time.

Mr. Brenon says that reviewers for trade papers, state rights' buyers, exhibitors and even executives of the Herbert Brenon Film Corporation will view the picture drama in the two cities at precisely the same moment. He adds:

"Klaw & Erlanger, Cohan & Harris and the Shubert Brothers do not give special performances of their new productions for their friends or for the newspapers, and I see no reason why we should with the 'Lone Wolf.' The reviewers and critics will see the picture in its proper setting with its musical accompaniment, and will have an opportunity to judge its effect with an audience present."

Mr. Brenon says months of painstaking effort and thousands of dollars have been expended on "The Lone Wolf," and for this reason it is desired that the premier should be real.

Adopts "Hot Weather" Plan of Bookings

Reports of bookings in Nebraska territory show the Summer season is hard on serials, no exhibitor wanting to start a picture that will run into the hot weeks of the Summer months. There is a demand for lighter pictures. Manager C. E. Holah of the Pathe Exchange, Omaha, has arranged special Summer combinations which he offers. They are divided into six, five and three-reel programs, such as Gold Rooster, five reels, and Pathe News, one reel; or Mysteries of Myra, two reels; Beatrice Fairfax, two reels, and one comedy, one reel; or any serial, two reels, and a one-reel comedy. He calls them "hot weather suggestions."

New Bookings of Terry Human Interest Reels

It is stated that the Marcus Loew circuit of theatres has consented to run the series of Terry Human Interest reels, the first of which is "How Character Is Revealed by the Nose."

The picture was shown at the Strand theatre the week of June 3, after which Harold Edel, manager, contracted for the series. The managers say the films will break all records for single-reel bookings.

IN THE STATE RIGHTS FIELD

Sherman Will Handle Only Big Productions

Well-Known Operator Organizes Company to Take Over Popular Pictures Corporation and Sun Photoplay in Extensive State Rights Campaign

A COMPANY designed to operate in the state rights field on an extensive scale is the Sherman Pictures Corporation. The president is Harry A. Sherman, former head of the Sherman-Elliott Company, of Minneapolis, who is known for his exploitation of "The Birth of a Nation," "Romona" and "The Crisis."

Mr. Sherman will take over the Popular Pictures Corporation, 218 West Forty-second street, New York City, the Sun Photoplay and the building now occupied by these two organizations. After it has been altered to suit his requirements, it will be known as the Sherman Pictures Building.

Associated with Mr. Sherman are Harris P. Wolfberg, of Pittsburgh, who owns and operates "The Crisis" in Ohio, Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, and "The Deemster" in Ohio, western Pennsylvania and West Virginia.

A. J. Bimberg, of New York, formerly treasurer of the Popular Pictures Corporation, is the treasurer of the Sherman Pictures Corporation. Milton M. Goldsmith, of New York, of the law firm of Goldsmith and Rosenthal; Colonel Fred Levy, the well-known theatrical man of Louisville, Ky., and owner of "Joan, the Woman," "The Crisis," "On Trial" and other big features for his territory, which includes Indiana, Kentucky and the seven Southern states, together with Oscar Lynch, of the Otis Lithographing Company, also are associated with Mr. Sherman in the new enterprise.

The company is capitalized to handle productions of the largest size, and this, coupled with its affiliations, gives every promise that the new combine will be a strong releasing corporation handling state rights pictures exclusively.

The object of the Sherman Pictures Corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements. By assuring profits to manufacturers, a long step is made toward stabilizing the entire industry. Without good attractions picture houses cannot exist and it is realized in order to assure that the manufacturer also must have a square deal.

In addition to the general object as above stated, the company will do business along these lines:

1. Will purchase outright the world's rights for a good state rights production for cash.

2. Will exploit the world's rights for state rights productions for the manufacturer, assuming all the expense of marketing and exploitation.

3. Will advance any responsible producer the cash to make or complete a satisfactory production.

The Sherman Pictures Corporation will exercise its option in the next few days for several productions, announcements of which will be made through the trade papers. The publicity and advertising will be handled by Shepard and Van Loan.

"I am in the market for pictures of the very highest type, for I consider that the market will stand only such productions as box-office attractions," says Mr. Sherman. "When I am satisfied that I have such a picture I am willing to back my judgment with my own money and also render whatever service I can in the various territories to assist my buyers to properly market their purchase.

"I have not altered my opinion in the least that the state rights market is the only logical market for productions of size. To the producer I will say, that if you have a good picture you will get a good price. The purchaser will make money and the exhibitor will get big returns. I personally believe that any good production will find a ready market and both the state right buyer and the exhibitor will make money."

"God's Man" Draws Well

When F. E. Backer, president of the Mammoth Film Corporation, opened the H. B. Warner feature, "God's Man," at the Goodwin theatre, Newark, where it received its New Jersey premier, it proved to be the second biggest opening since the erection of the house.

Overflow State Rights News will be found on pages 258 and 269.

¶Exchanges recognize the desire of MOTION PICTURE NEWS to bring about complete co-operation between the buyer and seller of subjects marketed on a state right basis.

¶The Creswell Feature Film Service, Indianapolis, says:

¶"We certainly must commend the spirit of co-operation being manifested by your state rights department. Such real 'pep' is going to make your department a winner in short order."

Griffith-Biograph Films for Baltimore

Arrangements have been made for showing a number of D. W. Griffith's early Biograph photoplay productions in Baltimore. These pictures will be distributed by the Isidor Weniz Film Company and will include such plays as "Home Sweet Home," "The Gangsters of New York," "The Great Leap" and other films made by Griffith. The collection includes a number of other four and six reel subjects.

The Isidor Weniz Film Company has moved its office and entire accessories plant and also its film exchange to 404 E. Fayette Street. This has been done on account of the concern needing larger quarters and for the purpose of concentrating all its branches.

"Deemster" Sold for Foreign Territory

India, Burma, Ceylon and Brazil figured in territorial sales on Hall Caine's "The Deemster" last week. David P. Howells bought the rights to the first named three countries and the Pan-American Trading Company the rights to Brazil.

Practically every country that is open to a venture of this nature has been disposed of by W. E. Shallenberger, president of the Arrow Film Corporation, and J. Frank Brockliss.

Standard Releases Air Raid Subject

The Standard Film Company, Cleveland, will release on Sunday, July 1, a picture showing a Zeppelin raid on London. It is a short reel feature, called "The Menace of the Air." The first release is to be made in Toledo, at the Alhambra, for which theatre its manager, Mr. Horater, has booked the picture for the entire first week of July.

"One Law for Both" Bought by Owl

Negotiations were concluded last week between the Owl Features Company, of Chicago, and the Ivan Film Productions, under the terms of an agreement by which the Owl Features Company becomes exclusive distributor of the Ivan super-feature, "One Law for Both," in the state of Illinois and also southern Wisconsin.

Warren Begins Second Film

Work has begun on the second subject of the Edward Warren Productions, New York, makers of "The Warfare of the Flesh," and the cast, it is said, will be supported by four hundred extras.

The character of the new photoplay has not been disclosed, but it is understood that it will have present day settings.

Realignment Is Necessary in the Middle West

Iowa and Nebraska Should Be One Entity, with an Exchange Center at Either Des Moines or Omaha, and Missouri and Kansas Another Section

By JESSE J. GOLDBURG

[*In this, the fourth article written by Mr. Goldburg exclusively for the* NEWS, *the reader will obtain information on the chaotic condition of the state rights field in an important part of the country. These observations of the special exploitation and service manager of the Frohman Amusement Corporation throw an illuminating light on the dark corners of many obscure problems.*—ED. NOTE.]

THE conditions attaching themselves to the Missouri, Kansas, Iowa and Nebraska territory are different in a good many essentials from those which are typical of the other states I have visited.

The geographical line of demarkation because of population, number of theatres, railroad connections and distances between points should be as follows: Iowa and Nebraska, as one entity, with the exchange center either at Des Moines, Iowa or Omaha, Nebraska, preferably Des Moines, and the states of Missouri and Kansas with the exchange center at Kansas City, Mo., as another.

The most profitable of these four states, from a motion picture standpoint, are Iowa and Missouri; so you can readily see that by this division of territory the state rights buyer in each instance will have a most lucrative and fertile state, together with one of lesser importance. It has been the custom heretofore to dispose of the four states as one proposition, but in every instance where the photoplay has been sold for the four states on the one contract the buyer usually disposed of two of them to another exchange.

I was not surprised to find on the desks of many of the exchanges in Kansas City the outline map of the United States circulated by MOTION PICTURE NEWS, with notations of their own as to their idea of territorial division, and the consensus of opinion, although tardily admitted, is in line with my own.

The state rights situation here is unfair to the producer as well as the exchange. Photoplay houses have not as yet appreciated the fact that the open booking policy is the best to follow for themselves. In the city of Kansas City, Mo., there is but one downtown theatre that adheres consistently to an open booking policy, and this is the most profitable one run in the city, although not the largest. The front of a house is plastered with lithographs and lobby displays, the newspapers are generously patronized with advertising, but there is no house organ, no mail advertising, and, what is to be regretted, no attempt to deal fairly with an exchange with respect to a booking price.

Cut-throat competition seems to be the order of the day; there is absolutely no cooperation either between the exchanges or between the theatre owners either to minimize expense, or to give to the public the best on the market. The policy seems to be play what is cheapest; with the result that while there is a decided photoplay "fan" aggregation, there is not that enthusiasm for the cinema on the part of the public that is evident in other territories.

The independent producers have, indeed, a worthy yet difficult task on their hands to drive from the exchange field the dishonest and incompetent exchange. Of course, I have met with several up to this point, and at this point I have been doubly impressed with the despicable methods employed by some state rights buyers who heretofore have borne a good reputation, earned, however, through deception.

I believe MOTION PICTURE NEWS can enlist its columns and its efforts in purifying state right purchasing field in addition to its all-important work in permanently defining territorial divisions. If there is anything more likely to place the business in disrepute than invasion of other territories by state rights buyers, in releasing mediocre and cheap productions under the title of a worthy one, which they do not control; in going outside the state and somewhere buying a print of another production, not released here, and booking it in small and out of the way towns in this territory; in defaming and damning an extraordinary attraction in order to kill its reputation so that it may be purchased at a bargain, then I have yet to learn what it is.

The question of censorship here is an all-important one. In Kansas City we have a one-man local board, a high-minded, fair and intelligent gentleman, but, as he expressed it, it is wholly unfair to the industry and to him to place the responsibility of censoring a photoplay in the hands of one man, and it is for that reason that where there is the slightest doubt in his mind as to the propriety of a production or of any particular scene in it he places the whole proposition up to an Appeal Board, composed of ladies whose qualifications I have not as yet been able to gauge.

Then, in Kansas we have a Censor Board, and, although the same print works in both states, and, from a booking standpoint, the territories are as one, the decision of the Kansas State Board is ofttimes diametrically opposed to that of the Kansas City Board.

This is, indeed, a lucrative field, but if the state rights buyers operating here do not alter their methods, it is up to the manufacturers to combine in the formation of business principles that are to be applied here to the end that productions will receive their proper worth and proper exploitation. In short, up to this point this has been possibly the most backward territory in embracing the advantages of state rights exploitation and open booking.

¶As an evidence of the service maintained by MOTION PICTURE NEWS for the benefit of its readers, the McMahan and Jackson Film Company, Cincinnati, says:

¶"We want to compliment you very highly on your move in the right direction; namely, the state rights department in your publication."

¶And hundreds of other letters have been received at this office, praising the state rights section of MOTION PICTURE NEWS.

Interest Manifested in Jap Film

Dwight MacDonald, general manager of the America-Japan Pictures Company, reports great interest in its serial, "Film Trip," showing Japan and the Japanese, released under the name, "The Land of the Rising Sun." It combines the scenic with the strictly dramatic. Three reels out of the ten were played in Japan by well-known theatrical stars. These three dramatic features are made simply to show the oddity of Japanese customs in an unusual and often amusing way.

The film is now ready for showing to state rights buyers together with all the special publicity for its exploitation.

Central Film Buys Three Features

Upon returning to Chicago from New York early last week Aaron Jones, of Jones, Linick and Schaefer, announced that he had purchased three big features for his Central Film Company and the states right market. "The Submarine Eye," now running at the Studebaker, was purchased for Illinois from the Williamson Brothers. "Redemption," with Evelyn Nesbit Thaw, has also been purchased for the State of Illinois and it is expected to bring it here immediately after the run of "On Trial" at the Colonial.

The third big feature is "Parentage," which has been purchased for Illinois and southern Wisconsin.

"Allah" Sold for Many States

The Selig Polyscope Company announces additional sales of territorial rights for "The Garden of Allah," the Selig drama written by Robert Hichens and featuring Helen Ware, supported by Thomas Santschi. The Hy-Art Masterplay Company, Penn avenue, at Twenty-first street, Washington, D. C., recently closed a deal for the rights to Maryland, District of Columbia, Delaware, Virginia and North Carolina. The A. G. Fontana Productions, Inc., 1225 Vine street, Philadelphia, Pa., has purchased "The Garden of Allah" rights for Western Pennsylvania and for West Virginia.

Buys Canadian Rights

The Canadian rights for Selig's "Beware of Strangers," have been purchased by the Monarch Film Company, Limited, Toronto. This company plans to institute an elaborate exploitation campaign in connection with the showing of the drama.



Scenes From the Forthcoming Mayfair Production, "Persuasive Peggy," Starring Peggy Hyland

Paper Must Be the Best to Push Pictures

Exhibitor Should Exercise as Much Care in Its Selection as He Does His Films, Says Spitzer

DOES the exhibitor attach the same importance to the paper as the state rights buyer? Most people offhand would say that he does, but Nat H. Spitzer, vice-president and general manager of the King-Bee Films Corporation, is of a contrary opinion.

"'What's the paper like?' is one of the first questions your up-to-date state rights buyer asks of the man who is wanting him to take his pictures," says Mr. Spitzer. "Let us suppose it to be a $100,000 feature with a Broadway star. 'What's the paper like?' Or a comedy—the same question. The state rights buyer knows that the measure of the impression made by the paper on an exhibitor is the measure of the picture's pulling power, or at any rate largely so. It is chiefly the paper which gets an audience together for the first time.

"The exhibitor only too frequently allows himself to be misled in this important matter. He slurs over the question of the paper. He does not put out fresh, bright paper with every picture he books.

"Undoubtedly, mounted paper, for that is where the trouble originates, is not essential; it is not even advisable! You see, it gets dirtier and dirtier with each booking. Dirty paper prejudices a picture because it repels the public. Mounted paper is a great convenience if it is kept clean and shown clean. But it rarely is, unfortunately, except on first runs.

"His duty to the public should oblige the exhibitor to be sure that the paper is always clean and fresh and has not before been publicly exhibited. He should exert as much care in the selection of his paper as of his films, and the interior equipment of his theatre. Small town exhibitors are peculiarly careless in this respect, and it is to them I am mainly addressing this warning."

"Do you think mounted paper should be discouraged out of use?" Mr. Spitzer was asked.

"I do—if it is mistreated so as to unfavorably effect the attitude of the public towards the picture. In recent years the paper for motion pictures has become artistic as well as striking, and it seems to me a pity that it should so frequently be shown in a dirty and dilapidated state. It is bad business for the picture."

Elaborate Settings Used with "Allah"

LEON D. NETTER, of the Masterpiece Film Attractions, Cleveland, Ohio, called upon William N. Selig, president of the Selig Polyscope Company, Chicago, recently, while enroute to San Francisco, Cal.

"The Garden of Allah" is one of the three feature pictures that have been shown in the Hippodrome, at Cleveland," said Mr. Netter. "We presented the picture to thirty thousand people. The production pleased so greatly that many patrons complimented us on the character and beauty of the production. We used fifty lobby display frames at the Hippodrome, a special music score and some unusual stage effects.

"Before the picture was screened the curtain arose to a desert scene at night presenting an Arab prostrate by his camel. Then came a far call from the desert, and a caravan came into view. Then the Sand Diviner was shown forecasting the fate of the principals and then came the film proper."

King-Bee Summer Studio

Louis Burnstein, president and general manager of King-Bee Films Corporation, will shortly remove his comedy company from Jacksonville, Fla., to a studio in the vicinity of New York for the Summer months.

Tobias Made "Success" His Watchword

From bookkeeper to president in twelve years, every step achieved by his own efforts, is the enviable record, and one that Maurice F. Tobias, executive head of Superlative Pictures Corporation, is proud of.

Mr. Tobias entered film business as a bookkeeper for the Greater New York and Empire Film Exchanges, then on Fourteenth street, New York, in 1905. He was one of William Fox's first associates when that gentleman made his advent in film business, and while with him originated a system of booking that is still in vogue. This system termed by Mr. Tobias the "lock system," locked a complete show for a period of consecutive days, thereby eliminating any loss of time from one exhibitor to another and avoiding any mistakes in the course of shipments.

Later he joined Paramount, traveling through New York State. For four years he was manager of the Mutual New York Western Exchange.

"Escape" in Seattle Handled by Lannon

C. R. Coulter, of the Coulter Attractions Company, Seattle, which handled "The Escape," has disposed of his interests in the picture to the Greater Features Company, which has taken over the film on a percentage basis.

The Greater Features Company, Jack Lannon, manager, reports excellent business on "Where Are My Children?" Dante's "Inferno," "The Dumb Girl of Portici," "The Conquest of Canaan," and "The Witching Hour."

Vancouver Company Gets Rights to "Making of a Scout"

The British Canadian Motion Picture Corporation, Ltd., of Vancouver, B. C., recently purchased the Canadian rights to "The Making of a Scout." This picture is being shown in British Columbia now, under the auspices of the Canadian Boy Scouts, and other patriotic organizations, and is meeting with much success.

"Come Through" Will Sell Well, Says Universal

"Come Through!" George Bronson Howard's big screen drama, which has just closed a two-weeks' run at the Broadway theatre, New York, is expected to develop into one of the most popular state rights features that the Universal has ever issued.

On the day that the picture began its run Stanley V. Mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey, with the declaration that he expected to do a record business with the Howard story. The officials of the Universal Film Manufacturing Company are also considering propositions from other well-known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

The reviews and press notices of "Come Through!" have been so generous in their praise that widespread interest has been aroused among exhibitors without any special effort being made to attract them with the usual selling stunts.

Members of the National Board of Review have declared that the feature will get by every local board of censorship in the country without difficulty. The assurance of this fact means much to distributors and exhibitors nowadays, when the passion for screen regulation is running riot, and many big productions are held up while the censors make merry with the shears.

Board Passes "Robespierre"

Without ordering a single cut or alteration in the film, the National Board of Review has passed the Export and Import Film Company's production of the struggle for freedom in France, "Robespierre." On this seven-reel spectacular, in which Lyda Borelli plays the lead, the reviewing committee issued a special report, which concludes in the following words:

"While this drama of the French Revolution is vividly true in historic detail and atmosphere, yet its story of the birth of democracy in France is modern and timely."

What is considered one of the largest delegations of the Board sat in conference on the picture, and they came to the conclusion that the combination of educational value coupled with its vast scope as a production made "Robespierre" one of the most unusual offerings ever presented.

"Deemster" Criticisms for Exhibitors' Aid

Exhibitors who contemplate showing "The Deemster," with Derwent Hall Caine in the stellar role, can obtain by writing to the press department of the Arrow Film Corporation, 1204 Times Building, New York, a copy of a giant sheet of criticisms on the Hall Caine feature.

An assortment of favorable criticisms from daily papers all over the country has been assembled and reproduced intact and is now ready for distribution among exhibitors. The sheet can be used around the theatre and should be instrumental in creating a healthy demand for admissions.

Hirsh Makes Quick Turn-over on State Rights

He Sells Part of Territory for "Redemption" and Gets Bookings to Cover Entire Cost of Section Before Releasing in His District

A NEW phase of the buying of state rights has cropped out in the course of the disposition for state rights of Julius Steger's production of "Redemption," which had such a successful run at the George M. Cohan theatre, New York. Nathan Hirsh, purchaser of the New York and north New Jersey rights, sold a part of the territory outright and contracted for a sufficient number of bookings of the film to completely cover the cost of the purchase for his entire territory, thus insuring his profits in advance before releasing in the territory.

"'Redemption,' which features Evelyn Nesbit and her son, Russell Thaw, is one of the quickest selling state right propositions ever offered to the buyer," says David Bernstein, 1493 Broadway, New York. "It's run at the George M. Cohan theatre, where is was intended to stay two weeks, and remained five, combined with the invariable prosperity it has enjoyed in the many other houses where it is now playing, in spite of the weather conditions, has brought this picture forcibly to the attention of the state rights buyers."

The picture is now being shown, ranging from twenty-five cents to $1 at Keith's Alhambra theatre, New York, and various other theatres in and around New York, including Teller's Shubert, Brooklyn, which plays big legitimate attractions and Shubert shows; Proctor's theatre and roof garden, Newark, N. J., and the Shubert theatre, Newark, and the Colonial theatre, Chicago. It will open at the Forest theatre, Philadelphia, shortly.

Hiram Abrams, president of the Paramount Pictures Corporation, one of the biggest men in the film world, purchased the New England rights. Jones, Linick and Schaefer have bought the rights for the state of Illinois; Stanley V. Mastbaum for eastern Pennsylvania and southern New Jersey, and the Civilization Pioneer Film Company bought the rights for the State of New York and northern New Jersey. Many other big buyers are now negotiating for other choice territory.

Child Life in "Parentage" Will Appeal, Says Seng

ONE of the distinctive phases, which caused a great deal of comment, at the trade showing of "Parentage," at the Rialto theatre last week, was the manner in which the child acting and type characers were portrayed and directed in Hobart Henley's Thought Film of Real Life.

"At no time intruding on the smooth-running action of the story, rather building it into a fine dramatic suspense, colored with humor and pathos, the delightful bits of child play, and the human flavor of the type characters have been pronounced by those well versed in film matters to be the best yet delineated on the screen," says Frank J. Seng, who controls the picture.

"Every one who saw the film, recognized in the 'kid stuff' the incidents of their school days, the childhood love affair that hit home, and the incidents of the shanty gang are those of which we are all familiar.

"The scene of the tough boy in the schoolroom shooting the rubber band at the teacher shows the handling of a boy and a situation that is truly remarkable. The amount of poise, the fine repose in the face of Matty Roubert is singularly effective, because it registers so true to life, so humanly with the reminiscent touch of boy life to it.

"To the average patron or exhibitor, who is very much interested in child portrayals, it is difficult to visualize and realize the hardships attendant on taking this kind of material. The director must so judge the story and the types that they harmonize, one with the other and make part and parcel of the whole drama.

"But the work which Director Henley has put into this phase of the 'Parentage' production has repaid him in ample results and praise, because the child's art is imbued with a natural and unaffected charm seldom seen on the screen.

"Living with the children, studying their peculiarities, finding out their likes and dislikes, petting them, fretting with them, bribing them with ice-cream sodas and lollypops, playing horse, bouncing them on his knees—all were ways and means which Director Henley employed to get the children's minds and attentions in the proper mood so that they could perform with ease and simplicity before the camera.

"A good photograph of Director Henley would reveal him sitting on the floor, kneeling, cajoling, cooing and playing with the children and urging and suggesting their best efforts before he took the scene.

"About 6,000 feet of the schoolroom scene alone was taken, but in the film it is melted down to 500 of cut-and-flash action.



Marion Davies, Who Has Left the Broadway Production, "Oh, Boy!" to Star in Her Own Picture play, "Runaway Romany" (George W. Lederer)

Sawyer and Lubin, Handling "Crusoe," to Make Films

WITH the announcement that A. H. Sawyer and Herbert Lubin have taken over the selling rights for Henry W. Savage's film production of "Robinson Crusoe," it became known that these two men had located in New York and would engage in producing and exploiting film productions.

Mr. Lubin has been well known in film and financial circles in Canada for several years. He bought and installed in Canada the Metro program, Mr. Sawyer going to Canada two years ago as active manager of the exchanges. Recently they have disposed of most of their interests in Canada, also selling the western Canadian rights of the Bushman-Bayne serial to the General Film Company of Canada.

Messrs. Sawyer and Lubin intend producing big special productions with well-known stars and will market the pictures on an entirely new plan.

Mr. Sawyer is well known in the trade as one of the pioneers of the industry, and was the first man to establish state right "zones" or territorial rights.

Messrs. Lubin and Sawyer handled the Savage production of "Robinson Crusoe" in Canada and broke several house records for high attendance with this well-known picture. It is their intention to book the picture in adjacent territory, selling the foreign territories and some of the territories in the states.

In addition to "Crusoe," they will soon announce two other big subjects that are now in the making.

These two subjects, each seven reels in length, will be exploited in a new and original manner which will prove of exceptional value to the exhibitor, Mr. Sawyer working on his former plan of directly helping the state rights buyer and the exhibitor.

Dispatches Will Decide Climax of Brenon Film

THE various reports concerning the present life of the czar have influenced Herbert Brenon in the production of "The Fall of the Romanoffs." He had planned to close his picture with the czar receiving the news of his overthrow, at the railroad station. Then the news was cabled to this country that the czar and his whole family were devoting their energies and spare time to digging potatoes in one of their palaces just outside Petrograd, and that in the garb of simple peasants, they had joined the back-to-the-soil movement. Then again came information that death had brought an end to the life of the ill-fated, ruler of Russia.

Still later Mr. Brenon was informed that the czar was still alive, but had been thrown into prison. Mr. Brenon is watching the dispatches from day to day, hoping to be able to get an ending for his picture. As it stands at present it is a picture without an ending and the only solution for the problem will come when the Russion people decide just exactly what will be the permanent fate of their former ruler.

"The Fall of the Romanoffs" is nearing completion. A few more weeks and the last scenes will be taken, should circumstances permit.

Seventh King Bee on the Stocks

The King Bee Comedy Company has started on the production of the seventh comedy of its series of laughmakers. Billy West, Babe Hardy, Leo White and Budd Ross are in the cast. The story is one of domestic imbroglio.

The company has moved to the Horsley Studios in Bayonne, N. J., and proposes to remain there during the summer months.

Two Renowned Pictures Sell Well

The Renowned Pictures Corporation, New York, Akiba Weinberg president, one of the newest companies operating in the state rights field, reports additional sales for "Should She Obey?" and "In Treason's Grasp."

The first subject was produced under the supervision of Lieutenant Governor Barratt O'Hara of Illinois, whose fame as an advocate for reform is widespread. The picture is said to deal a strong blow to the divorce evil.

The second picture is expected to make an appeal to the public from the popularity of Grace Cunard and Francis Ford, who have been starred in the subject.

Cranston Makes Two Films

The Canadian National Features, of Trenton, Ont., have completed two pictures, it has been announced. These may be held over until the fall before being released. Wm. Cranston is president of the company, and is well known throughout his work in arranging for the presentation of "The Birth of a Nation" and "Intolerance" throughout Canada for V. S. Courtenay.

Good Prices in Northern Iowa, Says Kirk, State Rights Man

J. E. Kirk, manager of the Fontenelle Film Exchange, state rights dealers, in Omaha, Neb., has just returned from a trip through Iowa.

"I find northern Iowa exhibitors getting the most select pictures they can, and running just as long as the picture will stand," he said. "I find their admission prices are never below fifteen and twenty cents and frequently fifteen and twenty-five cents. E. H. Helmts, exhibitor in the little town of Mt. Pleasant, Ia., gets twenty and twenty-five cents and has turned the Auditorium from the third house to the first house in the town.

"In southern Iowa a number of the exhibitors are still charging five and ten cents. They are complaining about dull business just now. They are rapidly becoming more progressive."

Buyers Want to Know "Who's Your Neighbor?"

Following the private showing last week of "Who's Your Neighbor?" in seven reels, to exhibitors, state rights men and trade paper critics, the officers of the Master Drama Features, Inc., 1493 Broadway, New York, have received many bids.

"The interest manifested by state rights buyers and exhibitors in this, our first screen production, has exceeded our fondest expectations," said General Manager Herman Becker.

The story was written by Willard Mack, author of "Kick In," a play that had a long run in New York, and the direction was in the hands of S. Rankin Drew. The cast includes: Christine Mayo, Evelyn Brent, Anders Randolf, Frank Morgan and William Sherwood.

The Overland Film Company, Samuel Krellberg, general manager, has been appointed selling agent, and will co-operate from the offices of the Master Drama Features, Inc., 1493 Broadway, New York.



Iliodor, Herbert Brenon and an Interpreter Lunching at the Brenon Studio Between Scenes of "The Fall of the Romanoffs"



Characteristic Scenes From "Who's Your Neighbor?"

Seven-Reel Master Drama Features Production

"Her Fighting Chance" in Eastern Pennsylvania

James Oliver Curwood's story of the Canadian Northwest, "Her Fighting Chance," is another picture which M. H. Hoffman, Inc., has added to its list. Contracts have been signed with Frank Hall for the rights to the film in eastern Pennsylvania.

At the same time Mr. Hoffman arranged to increase his territorial holdings for the distribution of "The Bar Sinister," for which his company originally purchased the New York state rights. Eastern Pennsylvania for "The Bar Sinister" has just been secured, and in this production and "Her Fighting Chance," exhibitors in that territory should find two features having elements of popular and commercial appeal, says Mr. Hoffman.

M. H. Hoffman, Inc., will offer, in place of trade showings of its various motion pictures, individual runs for private exhibition.

"I purpose calling them 'perpetual screenings,' says Mr. Hoffman. "We have two admirably equipped projection rooms in the Godfrey Building, where our offices and exchange are located, and it will be a pleasure to present on reasonable notice screenings of Foursquare photo plays.

"The Foursquare features, for which we are now selling state rights and direct bookings to exhibitors are 'Madame Sherry,' 'Should She Obey?' 'The Sin Woman' and 'The Bar Sinister.'"

Fielding at Work on "Liberty" Interiors

After two weeks in Canada, Romaine Fielding and the company he is directing in Captain Edwin Bower Hesser's patriotic feature, "For Liberty," is back in Philadelphia, completing the interiors at the Lubin Studios. E. K. Lincoln is the star, as a young American officer in the heroic American Legion of the Canadian Army, Mr. Fielding plays the "heavy," and Barbara Castleton assumes the role of the heroine.

The feature will be at least seven reels in length, and ready for release early in July. No method of distribution has yet been announced.

Special Publicity Devices for Ivan Film

Lobby Frames, Reproductions of Drawings Appearing in Dailies, and Booklet Containing Hints for "Stunts," Issued for "One Law for Both"

FOR the purpose of better exploiting "One Law for Both," Ivan, various special publicity devices are being used which are designed to be of aid to exhibitors who run this picture.

Special triple expansion display frames, 9 feet wide and 6 feet high, holding all the 22 by 28 photos, the 11 by 14 photos and 8 by 10 photos on this production, as well as the trade mark of the company and special description of play and cast, have been designed and beautifully veneered and enamelled for lobby display.

Drawings made by such famous artists as Merle Johnson of the New York American, and Stella Flores of the Evening Journal, which appeared in the newspapers during the run of "One Law for Both" at the Lyric, have been reproduced in mat form, and all exhibitors playing this feature have an opportunity to use these special, exclusive drawings by famous artists in their local newspapers at a most reasonable cost.

Advertising mats from fourteen lines, single column, to half a page have been devised so that a uniform and systematic scheme of advertising can be resorted to by all exhibitors who desire to use newspaper advertising in connection with this feature.

A special book giving various publicity aids, articles ranging in size from a stick to half-pages and showing replicas of the great number of mats and cuts available on this picture, as well as the reproductions in miniature of the various styles of special oil paintings made by Kassel, and the styles of paper, are reproduced in this book.

Jacques Kopfstein, general representative of Ivan, has also designed a special newspaper-size reproduction of the favorable newspaper reviews which were accorded this production during its presentation at the Lyric theatre, New York, and these fill the better part of several sheets, newspaper size.

Other stunts such as securing newspaper co-operation in connection with this feature and the tying it up with the American ambulance in Russia, which was resorted to in New York with beneficial and effective results, are all published for the benefit of the exhibitor throughout the country.

Cue Sheet for "One Law for Both" Is Ready

The cue sheet announced in preparation for "One Law for Both," Ivan, by George W. Beynon, is now ready for distribution to exhibitors handling the picture. It measures twelve by nine inches and is printed on heavy cream-colored paper, deckled edge.

On the first page is a resume of the plot for quick reference by the musician for a sympathetic understanding of the theme to be brought out by the music. The thirty-seven numbers include selections from composers of note, and on the last page is a list of the musical selections, with prices, which can all be obtained from the Bryant Music Company, a house specializing in the music of all publishers and catering to the requirements of motion picture theatres.

Exhibitors See Good Business in "Submarine Eye"

"The Submarine Eye" has met with considerable success in Canada, so much so that the bookings in Montreal and Toronto have been extended for an additional week in each city, according to the Williamson Brothers. As a result of the demand for the picture, A. J. Small, manager of the Canadian Circuit, bought the picture for Hamilton, and will exhibit it at the Grand Opera House, in that city.

The Grand Opera House, Columbus, Ohio, has booked the subject for a second week, and the Studebaker theatre, Chicago, has also extended its run.

Very little territory remains to be disposed of, and the Williamson Brothers are now devoting their attention to their next picture, which will be released early in 1918.



Center—Lyde Barelli, Star in "Robespierre" and Two of the Big Scenes

New York Will Be World Film Center, Says Hall

THE rapidity with which Frank Hall is disposing of the foreign rights to "The Bar Sinister" and "Her Fighting Chance" is causing interesting speculation as to the immediate future of the foreign market. Miss Edna Williams, whose activities in disposing of film outside of the United States have made her a prominent figure in the industry for several years and through whose efforts much of the foreign territory for Frank Hall's productions have been disposed of, considers New York the legitimate center for all film markets of the world. According to Miss Williams, the close of the war will see New York in the position formerly held by London as the central distributing plant. Many buyers are now doing business through New York who bought only in London before the war, and it is natural that, their connections once made, they will continue to do so. Scandinavian buyers, for instance, now deal direct and have been among the most active purchasers of film for several weeks.

The limited amount of producing now done outside of America has made our pictures more popular than ever, and it is doubtful whether other countries will be able to compete with us for a long time to come. The only possible exception in this regard is Italy, where the public has been educated to accept the artistic and the beautiful in pictures irrespective of the story value, and still prefer extra footage with long drawn out scenes showing attractive backgrounds in place of our closely cut scenes full of action.

Miss Williams sees a great future for American films in Russia.

Foursquare Is Active

The Foursquare Exchange has started business with a rush in the Godfrey Building, 729 Seventh avenue, New York. The management is under Hy Gainsborg.

The following photoplays are available for direct bookings:

"The Sin Woman," "Madame Sherry," "Should She Obey?" and "The Bar Sinister," and Brodsky's "A Trip Through China."

"Each of these features is distinctive of its class, and different from any of the others," says Mr. Gainsborg. "Combined, the product is one that indicates that Foursquare methods are being applied to the exchange bearing this unique but pertinent name."

Among the bookings made by Foursquare during the past week were "The Bar Sinister" and "The Sin Woman" for the Palace theatre, Washington Heights, New York; the Hamilton theatre, Yonkers, N. Y., and Keeney's theatre, Brooklyn, as well as the Fox, Keith and Proctor houses.

Buyers are After "Whither Thou Goest," Says Streimer

Klotz and Streimer report the receipt of many offers for the rights to "Whither Thou Goest," and Mr. Streimer, of the company, points to the fact that these offers were received prior to the publication of the trade paper criticisms, as evidence of a strong demand in the state rights market, for pictures on good clean subjects.

"It shows," says Mr. Streimer, "that buyers are on the alert for pictures that will not meet with opposition from censor bodies, and for the same reason can be confidently offered to the management of any and all classes of theatres. Almost as soon as the first announcements of 'Whither Thou Goest' appeared in the trade papers we began to receive inquiries and coincident with the publication of news articles describing the nature of the story we received definite offers without a viewing of the feature. This proves that we have made no mistake in determining to handle only such subjects as are above reproach from a moral point of view."

Interest in Russia Brings Bids for "Ivan"

Probably due to the interest in Russian affairs shown in this country, almost every territory now has a bid in for "Ivan the Terrible," according to the Export and Import Film Company.

"The production will carry with it a striking display, dwelling on the political significance of the story as well as its intense dramatic value," says an official of the company. "In making the titles for 'Ivan the Terrible' great care was taken to lay stress on the historic effect of such rulers as Ivan IV, it being pointed out that in his time he was in the same absolute power as his descendant, Nicholas Romanoff. The picture sounds the keynote of the day indicating that the present world war will in future insure civilization against governmental tyranny of the type represented by such rulers as Ivan."

"Alma" Is Ready for Buyers

"Alma, Where Do You Live?" is now ready for the state rights market, according to Ralph W. Horne, president of the Newfields Producing Corporation, Woolworth Building, New York. The star of the new producing organization is Ruth MacTammany, a young American grand opera singer, who had many war-time adventures before she was able to get back to America from her studies in Italy. She plays the part of Alma, and was directed in it by Hal Clarendon.

Mr. Horne stated the policy of his organization as follows:

"We are in the market to make clean pictures of the highest type. For our initial presentation under our own trademark, we selected "Alma, Where Do You Live?" because the brilliance of the original plot seemed to offer excellent picture opportunities.

"Our publicity campaign gives every needed help to the exhibitor. The paper includes lithographs, twenty-four sheets, sixes, threes and ones and heralds. Attractive advertising cuts for local use will help to put the picture over."

LIVE NEWS FROM THE PRODUCERS

First Farrar Picture Started This Week

Geraldine Farrar, who will soon make her debut as an Artcraft star under the direction of Cecil B. De Mille, is at present making a motor trip with her husband Lou-Tellegen. The couple are touring the northern part of California, and are expected back at the Lasky Studio this week.

Cecil B. De Mille, has set the machinery of the Lasky Studio at work preparing for the forthcoming production so that when the famous diva returns she will be able to commence work immediately. Upon completion of her first artcraft Picture, the title of which has not as yet been announced, Miss Farrar will take a two weeks rest before starting her second film.

New Vitagraph Stars Are Moved Into Combinations

In augmenting its companies, besides engaging Miriam Fouche, Greater Vitagraph has signed other capable people.

Edward Earle, who has been with Metro, will head a company, with Betty Howe. Arthur Donaldson will be their chief support. Wesley Ruggles will direct the trio. Their first play is a Blue Ribbon feature, "For France."

Another new combination includes Mildred Manning and Wallace MacDonald. Though a young man, MacDonald has appeared in "Purity," "Youth's Endearing Charms," and other pictures. Miss Manning will be featured in "The Princess of Park Row," a five-reel Blue Ribbon play to be under the direction of Ashley Miller. William Dunn will be the heavy.

Irving Cummings Picture Is "Man to Man"

"Man to Man" is the title chosen for the first Irving Cummings picture now nearing completion at Port Henry, N. Y. It is said to be in perfect harmony with the story.

All the members of the company suggested names, and were unanimously of the opinion that the one selected best fits the drama. The final exteriors are being made. Release will be through Superlative Pictures Corporation.

Dazeys, Father and Son, Go to American Film

Charles T. Dazey and his son Frank have packed trunks and typewriter, and are to make the trip from Hollywood to Santa Barbara, where Dazey is to write for the American Film Company.

Recently Dazey was in "Manhattan Madness" with Douglas Fairbanks; in "Wolf Lowry," with William S. Hart and in "Flower of Faith," and "His American Wife." Earlier plays were "In Old Kentucky" and "Home Folks."

Eva Tanguay Leaves Vaudeville for Screen

Lewis J. Selznick, Who Tried to Capture Her a Year Ago, Keeps at It and Wins—She Will Be Managed by Selznick and Harry Weber

EVA TANGUAY, vaudeville headliner, is to appear as star of a Selznick-Pictures production.

The Eva Tanguay Film Corporation, organized by Harry Weber and Lewis J. Selznick, will begin work soon at Selznick Studio.

Mr. Selznick engaged in negotiations with Miss Tanguay nearly a year ago. Premature announcements were made that she had signed a contract with him. The deal was called off, however, only to be resumed a short time ago, and consummated Friday.

Miss Tanguay brings to the moving picture screen a unique personality, and a following. She holds a record for business at vaudeville houses in America and abroad.

Miss Tanguay is regarded as distinctively a valuable and musical star. A number of years ago she made a name for herself in dramatic acting. She is, not merely an artist playing upon a reputation in another field, but is an actress of ability returning to her first love.

"I am particularly gratified," said Mr. Weber yesterday, "to be associated with Mr. Selznick in this, my first film venture. I have been making a close study of moving picture trade conditions. I came to the conclusion that an alliance with the Selznick enterprises would be most advantageous all round.

"Miss Tanguay's first production will be a lavish one in every respect. She will be surrounded by a cast which will be in every way worthy of her talents. We expect to produce this picture in record time, and have it on the market in the early fall."

Mr. Selznick added to this:

"I have been of the opinion for a long time that Miss Tanguay would prove one of the biggest box-office attractions in the film business. I am delighted to be able to offer her as a star to exhibitors under my open booking system."

Glass Stage for Fox Stars Built in California

To Pose Indoors for Outdoor Pictures in a Place Where It Will Not Be Considered a Proper Thing to Throw Any Stones at All

A GLASS studio is being erected at the William Fox plant at Hollywood, Cal. It is perhaps more accurately described as a glass stage. The area under cover in the new construction is 60 by 120 feet, enough space for quite elaborate outdoor productions. They will be outdoor productions in effect, though really posed indoors.



Eva Tanguay, Who Will Make Her Screen Debut in a Selznick Picture

In the California rainy season many days have excellent photographic light and yet are unfit for the old-fashioned outdoor posing. The glass studio has a purpose warranting the cost. It is anticipated the new stage will be ready for use within three weeks.

A complete Mexican city is being erected on the Fox lot at Silver Lake, Cal. The border town has been planned by George Grenier and is typical to the least detail. The 'dobe houses are provided even with 'dobe rainspouts. It is a reproduction of a border town needed for the newest George Walsh production.

In "The Kid Is Clever," written by Randolph Lewis, in which Walsh poses, he takes the part of Kirk White. He is knocked senseless and wakes up in a dungeon in a Mexican town, and is rescued from the revolutionists by United States cavalry.

This Walsh subject, by a program change already noticed, is to be released July 22. Three of the supporting stars, Clyde Hopkins, Don Likes and A. Burt Wesner, are new to the Fox forces, but by no means are they new to the screen, all having made enviable records.

June Caprice, who was in "Patsy," released on July 1, will start on another production this week. A sudden change from rainy and overcast days to clear weather has made it possible to release "Two Little Imps," with Jane and Katherine Lee, on July 8.

Parke Rehearsed Seven Companies at Once

Pathe's Director Says He Was Led to Get Into Motion Pictures After Trying a Nerve-Racking Feat with "Potash and Perlmutter"

WILLIAM PARKE, who is producing Pathe pictures made by Astra Film, once tried to rehearse seven "Potash and Perlmutter" road companies at once. He says himself it was this nerve-racking experience that decided him to try the movies. His first job with the pictures was in the Thanhouser Company.

In "The Cigarette Girl," starring Gladys Hulette, Parke directed. He had directed Miss Hulette when she starred in "The Shine Girl" for Thanhouser. When she went to Astra it was with the understanding that she should still be directed by him.

Early in his career Mr. Parke gathered a company of excellent players and put on good plays at a low price in Pittsfield. He gained in every way except financially. Walter Pritchard Eaton wrote of him at that time:

"Just consider for a moment what Mr. Parke has done. First, he has shown Pittsfield a different play every week, and every play a worthy play. He has never sought pennies with salaciousness, and he has never let down the bars to rubbish.

"Mr. Parke has given to Pittsfield for the first time in her history a real theatre."

This is the man chosen to direct Pathe pictures, a Pathe announcement says.

Program of "L-Ko Comedies" Has Some Bright Ones

Work on L-Ko Comedies, under the general direction of J. G. Blystone, is keeping several companies busy in Hollywood, Cal., meeting the requirements of the program. Vin Moore, Noel Smith and Dick Smith have each turned out new releases during the past month for mid-Summer distribution among exhibitors, who draw upon Universal sources for their entertainments.

"Love Behind Bars," directed by Vin Moore, features Phil Dunham, Myrtle Sterling and Lucille Hutton, with a bevy of "seminary girls" assisting in the mischief making.

Dick Smith has made "The Sign of the Cucumber" with Bob McKenzie featured in a dual role, supported by Eva Novak and Chester Ryckman. "Surf Scandal" will be an especially timely hot-weather feature, Noel Smith having directed Dan Russell and Gladys Varden in a tale of the seashore that carries many stunning "flashes" of pretty girls.



Grace Cunard and Francis Ford in "In Treason's Grasp" (Renowned Pictures Corporation)

Praise for "Public Be Damned" on First Showing

The element of timeliness incorporated in the story of "The Public Be Damned," which was given its first public presentation at the Strand theatre, New York, the week of June 24, led to its hearty endorsement by critics and audiences. New York newspapers accorded it war notices.

The Tribune said: "It is the truth which it contains that counts. 'The Public Be Damned' is most timely when the whole world is looking to the land under the Stars and Stripes to provide them with food."

The Herald: "The drama is full of thrills and is lightened by a strong thread of love interest woven through the plot."

Charles Richman and Mary Fuller have the principal roles in the drama proper, which is preceded by views of Herbert Hoover, United States Food Administrator, in his office, and by excerpts from Mr. Hoover's speeches, received warm praise for their part in the production. Mr. Richman is John Black, the head of the predatory Food Trust, and Mary Fuller is the inspired girl who fights the trust to a finish.

Fort Lee, Aghast at Goldwyn Circus, Stops Sunday Work

Edward A. White, mayor of Fort Lee, has issued an order to the motion picture producers forbidding all photographing of exteriors or other work "on the lot" on Sunday.

In the third Mae Marsh production for Goldwyn Pictures a costly circus scene is one feature. Circus performers, animals and 2,000 "extras" were used under a circus tent.

"I am glad at this time," wrote Mayor White, "to assure the motion picture companies with studios in Fort Lee, that they have no stronger supporters than the citizens of this city. I attended an evening performance of the Goldwyn circus and enjoyed every moment of it. The request that Sunday picture-taking be abandoned, not alone by the Goldwyn Pictures Corporation, but by others as well, is a matter only of a proper observance of the Sabbath."

The mayor told Samuel Goldfish, of Goldwyn, that he had to take action because the small boys in the town would not go to bed as long as the circus performers, animals and Italian band stayed up.



Lina Cavalieri (Paramount)

Popular Theme Provides Action in Latest Mutual

Love and business furnish the theme for Marjorie Rambeau's sixth Mutual star production, "Mary Moreland," scheduled for release July 9.

The photodrama is a screen adaptation of Marie VanVorst's novel of the same title, one of the most popular pieces of fiction which has been published in a long time. It was produced under the direction of Frank Powell by the Powell Producing Corporation at the College Point studios.

Robert Elliott, who has played the leading role with Miss Rambeau in "Motherhood," "The Mirror" and "The Dazzling Miss Davison," appears with her in "Mary Moreland" in the role of Thomas Maugham, Wall street broker, a victim of domestic unhappiness and in love with his stenographer. Mr. Elliott has a long stage career and has appeared for some time before the camera.

Gene LaMoth, Augusta Burmester, Fraser Tarbutt, and Edna M. Holland compose the supporting cast.

Jean Sothern in Art Drama "Miss Deception"

"Miss Deception" is the Van Dyke production to be released on Art Dramas program following "The Peddler." It was written by Joseph Franklin Poland and features Jean Sothern.

The theme is love and high finance with scenes in finishing school and a millionaire's office and home.

Donald Cameron is Tom and others in the cast are Mary Moore, Jack Newton and Edwin Stanley.

Universal's Company at Santa Cruz Islands

Director Allen J. Holubar has taken a large company of players to Santa Cruz Island, off the California coast, where he is staging scenes for the Universal five-reel feature, "Sirens of the Sea."

Louise Lovely and Jack Mulhall play the leading roles.



Patriotic Inspirations from Gaumont's "Reel Life," No. 63
Right and Left: Camp Fire Girls at Signal Practice; Centre: Boy Scouts "Brushing Up" on Signals

Humorists Pose as Audience at Movie Circus

The American Press Humorists with their wives and children, one hundred in the party were the guests of Goldwyn Pictures Corporation at the company's studios in Fort Lee. A circus scene was being staged as a spectacular feature of Mae Marsh's third production.

The humorists dressed for their parts as circus audience, and with Charles Horan, assisted by Henry Edward Warner, of the Baltimore Sun, as directors, went through a number of scenes.

At a studio luncheon the humorists met Jane Cowl, actress and co-author of "Lilac Time" and Mae Marsh, the star of the production now making.

Edgar Guest, of the Detroit Free Press, Don Marquis, of the New York Evening Sun, and James Waldron, of Judge Weekly, assisted in directing a little scenario that was enacted by some of the better known paragraphers, including Roy K. Moulton, Claire Briggs, Ted Robinson, Charles A. Leedy, Douglas Malloch, E. W. Miller, R. D. McPhee, Dixon Merritt, and Julius Tannen.

Lively Booking in West on Pathe-Thanhouser Feature

W. W. Kofeldt, Pathe manager at Portland, Ore., has closed with Manager Myrick of Columbia theatre there for "The Vicar of Wakefield," Pathe-Thanhouser super-feature. The play is from Oliver Goldsmith's book.

A private screening has been arranged before the National Educational Association.

In Seattle, George P. Endert, manager there, arranged a private view of the play at the Liberty theatre. Teachers, ministers, city officials, newspaper men and delegates to the Mothers' Congress and the Parent Teachers' Association attended.

I. P. Arnold, manager in Salt Lake City, has closed contracts for the production of the photoplay at the American theatre, Idaho Falls; Grey Opera House, Anthony, Idaho, and the Oak theatre, Roxburg, Idaho.

Mastbaum Takes Goldwyns for Stanley Theatre

One Hundred Other Theatres Under Same Control Expected to Follow This Lead—Goldwyn's 25 Offices Open and Already Showing Prints

STANLEY V. MASTBAUM, Pennsylvania's leading exhibitor, has contracted for the entire output of twenty-six Goldwyn Pictures for the Stanley theatre, Philadelphia, a leading motion picture place.

This is taken to mean the Goldwyn Pictures will be shown in more than a hundred theatres under the same control. Mr. Mastbaum shares with Marcus Loew the distinction of booking more motion picture theatres than any other man in the picture industry.

Managers for nineteen American branches and six Canadian offices are announced this week. The work of choosing these men has been done in sixty days, though ten months of preparation preceded it. The offices were equipped from New York in thirty days from signing the leases, and every appointee is credited with being among the best in the field.

Goldwyn is making its own positive prints at Fort Lee Studios. Exhibitors will be shown the pictures in the various branch offices.

Fairbanks Aids Two Directors to Speed Up Production

A GENERAL speeding up in production is to be made by Douglas Fairbanks following notification by Artcraft that exhibitors are calling for more productions than originally scheduled. Record-breaking business has been reported on the player's last picture, "Wild and Woolly."

In line with this move it was announced last week that two directors have been added to Fairbanks staff in the persons of John W. McDermott and Joseph Henaberry, who will work under the personal supervision of John Emerson. The latter will hereafter be known as director-general of the Fairbanks organization, and believes that through the addition of the two directors he will be able to overcome the loss of time as outlined recently in the new working plan of this producing unit.

Both Mr. McDermott and Mr. Henaberry have had considerable experience as directors, the former having been on the Morosco directorial staff while the latter is a graduate of the D. W. Griffith school and is responsible for many Fine Arts successes. Both are comparatively young men and will, it is thought, easily be able to adapt themselves to the Fairbanks method of production which involves the collaboration of star and directors as well as scenario writer, Anita Loos.

Triangle Stars Anna Lehr Again in Long Feature

Anna Lehr, who will be remembered by critics and fans for her work in "Civilization's Child" and "The Bugle Call," has returned to Triangle and will appear in the leading feminine role opposite Jack Devereaux in a picture now being produced under the supervision of Alan Dwan at the Yonkers studio.

Her part in the new play, which is the work of James W. Adams, of Philadelphia, is said to give her greater opportunities than any which she has had recently.

The supporting cast includes George Sigmann, who appeared as Lynch in "The Birth of a Nation," and was co-director of "Intolerance"; Frank Currier, who was featured in "Fifty-Fifty," "Her Father's Keeper" and other productions, and Ed Gillespie, best known for his work in such Broadway stage plays as "Kick In," "Potash and Perlmutter" and "Deep Purple."



A Group of Goldwyn Stars: Maxine Elliott, Madge Kennedy, Mae Marsh and Jane Cowl

Three-Masted Ship, Rarity at Sea, in " When a Man Sees Red "

"WHEN a Man Sees Red," a Fox production said to have cost $200,000, shows William Farnum as a sturdy sailor battling his way to victory against almost overwhelming odds.

The scenes were completed in San Francisco Bay and at Hollywood, Cal., and then Frank Lloyd, director, brought the film East with him for cutting and fitting. Release is soon to come.

Director Lloyd experienced unusual difficulty in obtaining a three-masted ship for some of the scenes. He sought in vain at half a dozen big California ports, but no vessels were forthcoming because the war demand had given all the boats charters, and matters looked gloomy indeed.

At San Francisco the company finally discovered an able-bodied ship which could be leased long enough to get the required scenes.

Jewel Carmen, the " opposite " of "American Mehods " and " A Tale of Two Cities," appears in a similar capacity in " When a Man Sees Red." Marc Robbins is another important member of the cast.

Mr. Lloyd says that everyone who had a part in the picture was imbued with the fine spirit of the story. It was called " The Painted Lady," when it ran in serial form in The Saturday Evening Post. Larry Evans is the author.

Dorothy Phillips a Repeater on July Bluebird List

Since Joseph De Grasse, last December, introduced Dorothy Phillips as a star of Bluebirds she has regularly appeared upon the program on an average of once a month. For a time Mr. De Grasse was able to keep pace with his star's capacity for work, but eventually it became necessary for him to S.O.S. to his wife, Ida May Park, who had always assisted him in preparing scenarios and directing. It was Mr. De Grasse who introduced Louise Lovely to Bluebirds, and most of her features were directed from Miss Park's scenario. Since last April Mr. and Mrs. De Grasse have been busy supplying mediums to absorb Miss Phillips' energy.

The De Grasses and Miss Phillips are under long-term contract to Bluebird, and the average of a feature once a month promises to be maintained for some time to come, husband and wife alternating in directing. The Bluebird schedule shows Miss Phillips twice appearing with her attractions only three weeks apart, July furnishing an instance in " Fires of Rebellion," the current offering, and " The Rescue," July 23. Both of these presentations were created by Ida May Park.

Daring Dancing in " No Greater Love "—K-E-S-E

Regina Badet appears as " Sadunah, the Dancer," in the Selig play, " No Greater Love," released through K-E-S-E. The announcements speak of her as a French emotional actress known as " the vampire of the French screen " and " the Gertrude Hoffman of Paris."

Her dancing is daring in the play, in the plot of which she takes the part of a ballet woman who marries a financier and sacrifices all for mother love.

Story by Juvenile Court Judge Being Screened

Violet MacMillan, vaudeville artist, is playing the leading part in a five-reel feature entitled " Nancy's Baby," at Universal City. The director is Eugene Moore.

Miss MacMillan impersonates a ragged newsboy. The story was written by Judge Willis Brown, a former juvenile court judge. Miss MacMillan is supported by Charles H. Mailes and Gertrude Aster.

The picture is replete with incidents of the street and life in the tenements, Judge Brown having had ample opportunities for studying these phases from the bench.

" Tanks at Battle of Ancre " in Pathe Bookings

Following the announcement that Pathe's five-reel special official government picture, " The Tanks at the Battle of the Ancre," has been booked at Charles Dillingham's Globe theatre, Forty-sixth street and Broadway, New York, it is now stated that the engagement is for at least two weeks, at the highest weekly rental ever paid for a five-reel picture in New York.

Other big bookings are Orchestra Hall, Chicago; Tremont Temple, Boston, and the Brandeis theatre, Omaha, under the auspices of the Hotel Men's Association during its convention there.

The arrangements made for presenting " The Tanks at the Battle of the Ancre " in Chicago and Omaha typify C. R. Seelye's sales policy, according to which Pathe salesmen and managers work with the exhibitors in putting over Pathe pictures.

In Chicago the presentation is being made under the direction of Manager Vogelei of Orchestra Hall, in co-operation with Tom North, manager of Pathe's super-feature department, who is in Chicago for the motion picture convention.

North is making arrangements with John Philip Sousa and his Naval Reserve Band to appear during the week.

Finish and Start on Triangle Productions

Triangle Director Raymond B. West last week started work on the next starring vehicle of Dorothy Dalton which will give this versatile young woman an opportunity to portray the rise of a social butterfly from an environment of poverty. The locale of the piece is in the Adriondack mountains and New York City. In support of Miss Dalton are Jack Livingston, J. Barney Sherry, Aaron Edwards, Dorcas Matthews and Billy Shaw.

Director Reginald Barker this week completed the Triangle production in which Louise Glaum will be seen in the role of a dance hall siren, and is now busy preparing the script for the " peacock woman's " next screen vehicle. All of the completed piece was staged at the Triangle ranch studio. The cast included Jack Gilbert, Mildred Harris, William Conklin and Jack Richardson.

" Sudden Jim " Finished by " T "

Triangle Director Victor Schertzinger has completed the seven-reel picturization of " Sudden Jim," the Saturday Evening Post serial, and now one of the seven " best sellers " among novels. Charles Ray is the star of this production and is supported by Sylvia Bremer, J. J. Dowling and Georgie Stone, the six-year-old juvenile star. Release date has been set as July 22.

" Dynamite Special " Universal's New Railroad Play

Director James D. Davis has begun work on the latest Universal railroad drama, " The Dynamite Special," featuring Helen Gibson and supported by Millard Wilson.

The story a two-reeler, was written by Shelley Sutton.



Scenes From Bryant Washburn's Forthcoming Essanay Feature, "The Golden Idiot." The Girl is Virginia Vallt

Special Attention to Titling by Bluebird Artists

Realizing that titles constitute an important factor in "putting over" photodramas, Bluebird began some time ago to give serious consideration to that all-important subject. After long experimenting, the solution was at last disclosed in the work of the Hoover-Hobson-Breuer artists now employed in putting the punch into Bluebird titles.

Titles that are peppery, explanatory and illuminating, through well thought out aid to continuity, are now features of every Bluebird, and because of the interest and inquiries that have come to Bluebird headquarters, the following information has been supplied. The Hoover-Hobson-Breuer artists have developed what is claimed to be a new idea in the correct illustration of titles.

These artists began illustrating titles for Selig and Essanay in Chicago, and by these concerns were considered a real "find."

Elsie Ferguson Likes Her Part in "Barbary Sheep"

Elsie Ferguson expresses herself as greatly pleased with the screen play, "Barbary Sheep" selected for her debut in Artcraft pictures. She has gone to the Famous Players-Lasky Studio in Fort Lee, several times during the week to watch the building of the sets.

"I take the part of Lady Wyverne, an English noblewoman," said Miss Ferguson, while at the studio the other day. "I have read Robert Hichens' story several times now, and do you know I think when he described that character he drew my own picture, even to the hair."

Photographing will begin this week.

Woman Script Writer for Studio of National

Helen Starr, writer and script editor for Universal for two years, has joined the staff of the National Film Company.

Studios have been obtained at Hollywood, Cal., and as soon as certain scenarios are completed producing will begin.

Lew Fields to Screen "The Corner Grocery"

Old Time German Theatre Success to Be Revived by World Pictures-Brady Made—French Play with Susan Grandaise on Same Program

LEW FIELDS is at work in Peerless Studio, Fort Lee, upon the second of the series of photoplays for World-Pictures Brady-Made. It is a screen version of "The Corner Grocery," which is said to have had the longest New York run as a spoken comedy-drama.

"The Corner Grocery" was written and produced by Adolph Phillip, at the German theatre, in New York, where its career continued for 1,007 performances, outdistancing "The Old Homestead," and a host of other popular attractions.

The story is of the kind sometimes described as serio-comic—which is to say, it is mainly humorous, but carries a vein of serious material.

"When True Love Dawns," the last of the series of French photoplays purchased by the Brady-International Service for the World-Pictures programme, is about to be published. Susan Grandaise, called "the sweetest girl in Europe," is the star.

The cast includes Albert Signer, whose acting attracted general attention in Sarah Bernhardt's "Mothers of France" and Regina Badet's "Atonement."

"When True Love Dawns" is said by its American sponsors to contain certain unique features, among them a set of characters and a story without one thought of evil.

Miss Grandaise is expected to come to America as soon as she finishes the play upon which she is working with Mr. Mercanton "somewhere in France."

Fox Comedy Beach Pictures in the Making at Hollywood

TWO new Foxfilm comedies have just been completed at Hollywood, Cal. A third is getting ready.

Hank Mann's new comedy revolves around the happenings on the beach. A. Vallet had the camera. In the cast are Rena Rogers, Katherine Griffith, Eva Nelson, Harry Moody and Jess Weldon. The last-mentioned, it will be recalled, carries a vast amount of avoirdupois.

In a Tom Mix Picture Reba Haines takes the part of a flirtatious "vampire." The picture shows what happened to a bunch of cowboys who invaded western Coney Island. Others in the cast besides Mix are Victoria Forde, Billy Mason, Violet Eddy, Pat Chrisman, and Sid Jordan. "Chuck" Welty and Leon Loeb do the camera work.

The picture for which the story is now being written is for Charles Parrott. The making of films will begin next week.

Legrane's Bad Fall in Plane Helps Film Company

"Tex" Legrane, aviation instructor at Midland Beach, saved the Herbert Brenon Film Corporation about a thousand dollars the other day by wrecking an aeroplane.

While making some trial flights before the camera he accidentally deflected a rising rudder and the machine tumbled thirty feet. The operator got both the fall and the biplane in wreck.

In "The Lone Wolf," Michael Lanyard and Lucy Shannon escape from France to England by aeroplane. Members of the "pack," pursuing in another biplane, are wrecked. To show this the company expected to photograph the machine in flight, then construct a wrecked machine on the ground and take that.

Unwittingly Legrane supplied it all. Inasmuch as the fall was his own fault, his employers and not the film company must stand the cost of repairs.

"What Money Can't Buy" July 16

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount.

This is the fourth production in which Jack Pickford and Miss Huff have appeared together.

No Rental Change but More Service—Vitagraph

"Upsetting Rental Policies Disastrous to Every End of Business," Says a Greater Vitagraph-V-L-S-E Statement—New Weekly Features Added

GREATER VITAGRAPH V-L-S-E. has no intention of changing its rental policy, it is announced by the company. The statement issued reads:

"Continual changes in rental policies we find are disastrous to every end of the industry. This is one of the reasons why we have no idea of changing our present policy—at least until such a time as our patrons show we are wrong and that they will be benefited by a change.

"Our present policy contemplates a volume of business at a price equitable to ourselves and to the exhibitors. In other words, our endeavor for months has been to rent pictures at a price at which the exhibitor may make money on every one of our features. In the past we have placed special Blue Ribbon features on our regular weekly release. Every so often it has been our policy to give the exhibitor one or two reels more than they are asked to pay for. We do this by putting a top-notch seven-reel picture in place of the usual five-reel feature. This policy we will continue.

"Greater Vitagraph V-L-S-E. is continually seeking advice from the exhibitors of the country. It is upon these advices our policy is based. The exhibitors seem to feel that our present policy is correct. The only suggestion they make is that we increase our service."

In answer to the request of the exhibitors that the Greater Vitagraph V-L-S-E. service be increased the corporation, after working for several months, has perfected its plan for a large increase in its service. This increase will start on July 23, and will further be increased on August 6.

The increase of July 23 will inaugurate Favorite Film Features, three reels weekly, either two drama and one comedy or two comedy and one drama. All are re-edited reissues screened for the executive board—the very best of Greater Vitagraph's product several years ago. Following is the schedule:

July 23—"Her Husband," 2-reel drama, with Clara Kimball Young, Earle Williams, James Lackaye, Darwin Karr; "The Late Mr. Jones," 1-reel comedy, with Sidney Drew, Louise Beaudet, L. Rogers Lytton.

July 30—"Vengeance of Durand," 2-reel drama, with Earle Williams, Julia Swayne Gordon, L. Rogers Lytton, Harry Northrup, E. K. Lincoln; "An Elopement at Home," 1-reel comedy, with Norma Talmadge, Leo Delaney, Van Dyke Brooke, William Shea, Hughie Mack.

August 6—"A Regiment of Two," 2-reel comedy, with Anita Stewart, Edith Storey, Rose Tapley, Josie Sadler, Harry T. Morey, Sidney Drew, E. K. Lincoln, Ralph Ince, Charlie Edwards; "Happy-Go-Lucky," 1-reel drama, with Clara Kimball Young, Earle Williams, Rose Tapley, Bobby and Helen Connelly, Edward Elkus.

August 13—"Chains of an Oath," 2-reel drama, with Earle Williams, Edith Storey, William Shea, Kate Price, William Humphrey; "Betty in the Lion's Den," 1-reel comedy, with Clara Kimball Young, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley, William Shea.

August 20—"The Violin of M'sieur," 2-reel drama, with Clara Kimball Young, James Young, Little Helen Connelly, Etienne Girardot; "Father's Hatband," 1-reel comedy, with Norma Talmadge, Flora Finch, Lee Delaney, Van Dyke Brooke, Harry Lambert.

August 27—"The Feudists," 2-reel comedy, with Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly; "The Master Painter," 1-reel drama, with Rosemary Theby, Sidney Drew and Cortney Foote.

September 3—"The Test," 2-reel drama, with Clara Kimball Young, Harry Northrup, Naomi Childers, Herbert L. Barry; "Fanny's Conspiracy," 1-reel comedy, with Norma Talmadge, Leo Delaney, Van Dyke Brooke, Ethel Lloyd, Harry Northrup.

September 8—"When Women Go on the Warpath," 2-reel comedy, with Clara Kimball Young, Sidney Drew, James Young, Flora Finch, Rose Tapley, James Lackaye, William Shea, Kate Price; "How States Are Made," 1-reel drama, with Fred Burns, Anne Schaefer, Roberty Thomby.

On August 6 Greater Vitagraph will add a unit to its service, consisting of the "Bobby Connelly Series." This unit consists of ten one-reel human interest "kid" stories in which Bobby Connelly is starred, with a supporting cast consisting of three-year-old Aida Horton, Helen Connelly, Bobby's sister, Mabel Ballin and Bill Shea, who has appeared in numerous pictures with Bobby.

On the same date, August 6, Greater Vitagraph will begin the release of a series of "Big V" comedies of one reel each.

"It Happened to Adele" New Thanhouser Drama

"It Happened to Adele" is the title of the five-reel feature which Thanhouser contributes for release through Pathe on July 15. It was written by Agnes C. Johnston, author of "The Shine Girl," "Her New York" and other Gold Rooster hits, and directed by Van Dyke Brooke.

In "It Happened to Adele," the star of "An Amateur Orphan" has another good picture.

The players are Gladys Leslie, Peggy Burke, Carey Hastings, Charlie Emerson, Clarine Seymour, Wayne Arey and Justus Barnes.

Ruth Roland, in Pathe Serial, Shut Up in Asylum

Ruth Roland, in the part of Margaret Warner in "The Veiled Intrigue," is imprisoned in an asylum by a crooked lawyer. This is the tenth episode of "The Neglected Wife" serial released by Pathe, July 15.

The Photoplay Journal of Cincinnati says in its editorial column: "Despite the fact that usually business is not as good in summer as in winter, and despite war depression an increasing number of theatres are running one of the most appealing serial photoplays ever produced, "The Neglected Wife."

Enid Bennett's Strong Aides

What is described as one of the best balanced casts ever assembled for a Triangle play will be seen in "The Mother Instinct," picturized by Lambert Hillyer from the story by Maude Pettus, and starring Enid Bennett.

Besides the star there is a long list of players, each of whom is well known.

Included in this number are Margery Wilson, Gertrude Claire, Jack Gilbert, Rowland Lee, Tod Burns and Carl Ullman.



Phil Lang, of Kalem, Going Through the Arsenal



Jane and Katherine Lee, the Clever Child Actresses, Star in "Two Little Imps"

A Five-Reel William Fox Production Staged Under the Direction of Kenean Buel

Robert B. Mantell's Son in Art Drama Picture

In the new Art Drama "When You and I Were Young," Robert B. Mantell, Jr., a son of the tragedian, has a role. He supports Harry Benham, who was in "Madame Sherry" and "Frou Frou." This is a change as it was first announced John Sainpolis would have the part.

The scenario is by Frederick Rath and is stated to be a story of both novelty and sentiment. The latter quality will be contributed in part by Alma Hanlon, and by Florence Short—who in this play will be an adventuress.

Harry Raver, president of Apollo Pictures, Inc., who makes the announcement, has been watching Mr. Benham's work with the Thanhouser, Fox, Universal and World Producing Companies. He supported June Caprice in "The Mischief Maker" and was leading man for Alice Brady in "The Dancer's Peril."

Kalem's Miniature Arsenal Is Called on for Guns

It has not been an uncommon sight recently to behold a banker shouldering a cane, marching beside a millhand with a broom-handle, while the Home Guards learn the manual of arms.

Rutherford, New Jersey, however, determined that their patriots should have the real thing to drill with, but found it impossible to secure guns of any description through the usual channels. Learning that the Kalem Company has one of the largest arsenals in the moving picture business—rifles, carbines, revolvers, and even cannons, used in Kalem's many military productions—the city fathers of Rutherford appealed to the Kalem officials. "We believe we have one of the finest home guards in the country," they said, "and the men, young and old, are full of enthusiasm, but it's difficult to ask a fellow to keep up his interest while he's manipulating a stick in lieu of a rifle."

Whereupon Kalem instructed Manager Phil Lang at the Glendale, California, studio, to ship 200 Springfield rifles forthwith. The guns went forward to Rutherford by the next express. The illustration shows Lang inspecting the rifles

Pathe Gets Four Stars for "The Hidden Hand"

Prominent Cast Engaged for Adventure Story of Love and Mystery, Written by Arthur B. Reeve and Charles A. Logue and Directed by Fleming

"THE HIDDEN HAND," Pathe's new serial, has four screen favorites engaged especially. They are Doris Kenyon, Arline Pretty, Sheldon Lewis and Mahlon Hamilton. Miss Pretty was featured in "Secret Kingdom." Lewis acted as "the clutching hand" in "Exploits of Elaine" and "Iron Claw" in the serial of the name. Mr. Hamilton was with Olga Petrova.

Though Miss Kenyon has never been in serial before she has made a hit in various screen plays for other companies.

The story is by Arthur B. Reeve and Charles A. Logue.

Mr. Reeve has a big following among magazine readers for his mystery and detective stories, while some of the best photodramas of the day have been conceived in the fertile brain of Mr. Logue. They are writing both the story and the scenarios for "The Hidden Hand," called by Pathe "The four star serial," an adventure story of love and mystery.

Elaborate studio accommodations in one of the most up-to-date studios of the East have been engaged for the production, which is managed by G. A. Smith, former serial publicity manager for Pathe.

Carroll Fleming, for three years general stage director of the Hippodrome, is the director. Mr. Fleming directed the early episodes of "The Iron Claw" serial.

Never before, it is stated, has such a prominent cast appeared in a serial production as that engaged for "The Hidden Hand." No definite release date has been selected for this serial, but it is stated it will be released some time in the Fall.

Pearl White Tells How She Felt Over Boiling Oil

"I think 'The Fatal Ring' the most exciting and the most interesting serial in which I have appeared to date," said Miss Pearl White, after appearing in several of the episodes of "The Fatal Ring," Pathe serial, for release July 8.

"In one episode of 'The Fatal Ring' I am left suspended over a caldron of boiling oil. It is a safe bet to make that everyone who sees this episode will come back to see the next episode, to find out how I dodged that pot of boiling oil.

"When they got me up there, all trussed up like a turkey, I wondered how I was going to get down without going head-first into the caldron. It was nip and tuck as to whether I would or I wouldn't, and I had to see the film about four times myself to convince myself that I didn't."

Form Company to Produce Anti-Liquor Films

The Crusader Film Company, a $20,000 concern, has established headquarters at Fort Worth, Texas, and will produce Anti-Liquor Films. Releases will at first be through churches, Y. M. C. A. locals, etc.

To Direct and Take Pictures on Aeroplane

Wesley Ruggles, in directing Edward Earle in his first Vitagraph picture, will ride on an aeroplane with the star, acting as his own cameraman. The play is "For France."

The machine engaged will carry only a pilot and two passengers. A regular licensed pilot will drive, riding beside the star, Mr. Earle. A special camera platform has been built on which Mr. Ruggles will stand, posing Mr. Earle and at the same time taking his pictures.

Mr. Earle is anxious to become an aerial scout in the United States Army and is pleased with the chance to do a lot of flying this week.

Owen D. Weems Paramount Baltimore Manager

Owen D. Weems, manager of the Baltimore branch of the Mutual Film Exchange, will take charge of the Baltimore territory for Paramount on July 1.

Mr. Weems will work under the Washington office, but will maintain headquarters in Baltimore.



Left and Center: Mae Marsh in Scenes from Her Third Goldwyn Picture. Right: Madge Kennedy, Knitting a Sweater Between Scenes

Theatre Men See Mae Marsh in Goldwyn Poses

Leading Exhibitors in Motion Picture Industry Attracted by Circus Scenes Requiring About 2,000 Extras and Whole Village

MARCUS LOEW, Robert Lieber, of Indianapolis; T. L. Tally, of Los Angeles; John H. Kunsky, of Detroit, and Nathan Gordon were among the men of prominence in the motion picture industry who saw Goldwyn circus pictures taken in Fort Lee.

News of the taking of these scenes crossed the Hudson quickly and attracted a great gallery of visitors.

An entire village had been constructed and through it marched the circus, with lions roaring and elephants pushing the animal cages over rough spots in the road. Night scenes were taken at night—not faked in daylight.

Mae Marsh was the star in the company and nearly 3,000 persons were employed. The extras are said to have numbered about 2,000.

A. H. Woods, the theatrical producer, with Kenneth Macgowan, were in the crowd. Others were Arthur Train, novelist; Mrs. Train and Miss Train, Mrs. Arthur Wood, wife of the Police Commissioner, and Miss Neysa McMein, cover illustrator of the Saturday Evening Post.

No one need be surprised when Miss Marsh's picture is released to find that several of these well known persons have been photographed as part of the huge audience of village onlookers that watched the parade and shouted their approval of the antics of a dwarfed clown and his obstinate donkey. Mr. Tally, of Los Angeles, will unquestionably be found establishing a friendship with the elephants and gazing with proper rural awe at the astonishing freaks on the raised platforms in front of the sideshows.

Mae Marsh's working schedule is filled to overflowing. She will complete her present picture on Thursday night, July 12 or the day following and will leave for Chicago on Friday afternoon, July 13, to attend the opening of Exhibitors' League Exposition at the Coliseum on Saturday. This picture, incidentally, will be exhibited two days later at a trade showing of the Goldwyn productions in Chicago.

Boom Recruiting with "The Man Who Was Afraid"

RECRUITING was boomed in Chicago by use of the Essanay latest feature, "The Man Who Was Afraid." This is a Bryant Washburn picture.

The entire First Illinois Regiment paraded the streets of the Loop district, carrying banners inviting the public to see "The Man Who Was Afraid" at one of the big downtown theatres.

No admission fee was charged at the theatre, and the place was packed from 11 a. m. to 11 p. m. Between each showing of the picture officers of the regiment addressed the crowds, and urged the men to join and fight for their country.

Booths already had been erected in the lobby, where applications were received. Hundreds of spectators enlisted as they left the theatre. The regiment was enabled to bring its ranks nearly up to the war footing.

Besides the parade and the theatre show uniformed men were posted at street corners in the downtown district. They asked men who passed to enlist. If the invitation was refused they handed out tickets reading, "Go see 'The Man Who Was Afraid.'"

President George K. Spoor, of Essanay, donated the print that was used. The K-E-S-E Service, releasing the film, is preparing to aid exhibitors in other towns in getting the co-operation of recruiting officers for a showing of this production.

Signs for Goldwyn First Run

John H. Kunsky has signed for the first-run franchise in Detroit on Goldwyn pictures. The contract is for the first twenty-six productions, and they will be shown at the Madison theatre.

Two Studios Hurry on "Seven Keys to Baldpate"

To hurry work on "Seven Keys to Baldpate," two Famous Players-Lasky Studios have been pressed into service. A big exterior hotel set was erected at Fort Lee and other sets are to follow. In the Fifty-sixth Street Studio, New York, several scenes have been filmed.

George M. Cohan and his company are working day and night to get out this play as rapidly as possible. No time is lost between scenes.

In the scene where the hermit burns his money in the grate, Carlton Macy, in trying to rescue the money from the flames, burned his hand, last week. He was quite painfully hurt. Release is through Artcraft.

Paul Scardon, Vitagraph, to Direct Harry Morey

Paul Scardon, Vitagraph, who has directed Earle Williams in his last six productions, has a new star under his care—Harry Morey. Mr. Williams will be directed hereafter by William Earle.

Mr. Morey has been featured with Alice Joyce in "Womanhood," "Within the Law," and other plays.

On the speaking stage Mr. Scardon had parts with Sothern, Nance O'Neil, Mrs. Minnie Maddern Fiske and the late Kyrle Bellew. He was born in Melbourne, Australia. The recent screen plays he has directed are "Transgression," "The Stolen Treaty," "The Maelstrom," "The Hawk," "Apartment 29," and "Arsene Lupin."

Pearl White Trapped in Fire in "The Crushing Wall"

In the second episode of "The Fatal Ring," titled "The Crushing Wall," and released by Pathe, July 15, Pearl White and Knox are trapped in a house which Carslake sets on fire.

Carlton attempts to rescue them, and they find themselves in a room, the walls of which slowly converge. A few seconds more and all will be over.

"Will theatre-goers come back for the next episode?" the Pathe announcement asks. And the answer is, "They will."

Gladys Hulette in Pathe's "Last of the Carnabys"

Gladys Hulette stars in the Pathe Gold Rooster Play, "The Last of the Carnabys" to be released July 22.

In many respects this play is strongly dramatic, with tense situations.

William Parke directed the picture. Philip Bartholomae, the playwright, wrote the story.

A young girl and her brother, once wealthy, are facing fading fortunes. A rogue lays his hand on the girl, and the brother, stung to manliness, shoots him and flees.

The sister, Miss Carnaby, tells the police she is herself guilty. The fugitive brother hears of the trial, and, trying to make his way back, is hurt in an automobile accident. He is carried into court, lives to admit the murder and then dies. The girl feels that death is the only remedy, but the man who has loved her from the beginning comes to her aid, and the last of the Carnabys finds new happiness.

"Neptune's Naughty Daughter," with Alice Howell

Century Comedies, of which Alice Howell is the star, have produced several episodes of circus life that promise to make "Alice of the Sawdust" the most popular of the Century series. Indeed since the brand was established with the release of "Balloonatics," General Director J. G. Blystone seems to have improved every issue. "Automaniacs" was the second in the series, and "Neptune's Naughty Daughter" has just lately been offered to state rights buyers.

"Alice of the Sawdust" was created after a special circus had been equipped for the feats of daring and reckless romping had been outlined for Miss Howell to indulge in. Never was such a circus transported, and it is extremely likely that there never will be quite such an outfit on the road. Mechanical effects and surprise "stunts" were thought out by Director Blystone with a view to presenting Miss Howell as a circus rider and aerial performer extraordinary.

Erbograph Thinks Well of "The Millstone"

Work on "The Millstone," which the Erbograph Company is making from Albert Payson Terhune's story in the current number of the Red Book, is rapidly progressing under the direction of Ben M. Goetz.

It is described as a story of unusual power, distinguished by that originality of viewpoint which is present in all of Mr. Terhune's story. The picture is five reels.

Milo to Release Through General Film

The General Film Company of New York hereafter will release the product of the Milo Picture Corporation of Baltimore. The Baltimore company will try to complete a comedy by September 1, reopening the Frederick Road studio, where there is a glass 50 by 75 feet in area.

Billie Quirk will be in leading roles and direct the pictures.



Mrs. Vernon Castle and Antonio Moreno, Her New Leading Man in Pathe Features

Essanay Seeks Exhibitors' Ideas on Advertising

In Placing "On Trial" with National Exhibitors' Circuit President Spoor Asks Closer Co-operation with All Theatre Managers

ESSANAY is trying to get into direct touch with exhibitors, believing in a shorter route through the distributing companies. The company considers the need is greater in such a case as theirs because they are releasing through two different channels.

President George K. Spoor of Essanay, announcing he has placed the super-subject, "On Trial," with the First National Exhibitors' Circuit, says:

"As a step toward arousing the co-operative spirit toward the producer among the many capable theatre managers in this country we are requesting them to feel free to call upon us at all times for advertising ideas and at the same time send along anything which would be of use to us in issuing material and pictures to their liking.

"So great was the demand for the novelty advertising on the Linder Pictures that we will undoubtedly continue to issue material of this sort on other series and features as soon as we are assured that exhibitors are anxious to make use of such novelties on their five-reel productions.

"Novelty heralds and other unusual material has been issued on the 'Do Children Count?' series, featuring Little Mary McAlister.

"Reports from K-E-S-E show that as much advertising is being bought on each subject as is usually taken for features. This serves to indicate that new advertising methods and novelties which are out of the ordinary are becoming more and more appreciated by live showmen, and are certainly an aid in stimulating business.

Mouse Has Work in Vitagraph Play with Anita Stewart

Greater Vitagraph's play, "The Message of the Mouse," presenting Anita Stewart, will be released July 9.

Miss Stewart plays the part of Wynn Winthrop, the incarnation of feminine patriotism, and exposes the plot of unscrupulous international agents to steal plans, blow up shipyards and divert fifty billions of American capital to bankrupt foreign countries.

Hallam Varrie, known as "The Rose" to his subordinates in a spy system, has a Winthrop shipyard blown up.

The night of the explosion part of a message Varrie has written to a woman confederate was picked up by a mouse and carried into the room of Wynn. She picked it up, discovering it bore the signs of a rose and had a message in cipher. This leads to the exposure of the plotters and brings the end of the romance between Wynn and a young Secret Service man, Paul Adams, portrayed by Rudolph Cameron.

The play is written by George Randolph and Lillian Chester, and contains many unique and striking situations.

Exhibitor Says Picture Brings Too Many to Theatre

R. M. Chisholm, president of the American Amusement and Producing Company, Inc., operators of the big Diamond theatre, New Orleans, has written Pathe Exchange, New York, as follows:

"It is not often we register a complaint or make any 'kick' on any picture that we personally screen and play, but we feel we have certainly a 'kick' coming, and you can cancel any more pictures like 'Blind Man's Luck,' featuring fascinating, beautiful Mollie King. The picture did business, in fact, packed the house to the doors—packed it so full it is time to call a halt."

Valeska Suratt Back from Water Gap

The Valeska Suratt company of players has just returned to the Fox Studios in Fort Lee, N. J., after four weeks at Delaware Water Gap, where the exteriors for Miss Suratt's coming photoplay were taken.

Members of the cast are Eric Mayne, Peter Lang, Martin Faust and Dan Mason. William Nigh is the director.

Movie Life One Suit of Clothes After Another

Taylor Holmes Amazed When Confronted with 400 Changes in "Efficieney Edgar's Courtship"—Finds Essanay Studio Giant Furniture Repository

TAYLOR HOLMES is off the speaking stage for good, at least this is his present intention. His debut in "Efficieney Edgar's Courtship" for Essanay signalizes a complete and permanent ehange in the ordering of his ways. He is now half-filmed for this produetion.

Just why an aetor able to have led "Bunker Bean" to footlight fame should desert for the "movies" is puzzling theatrieal eir-eles. It was put up to Holmes.

"I have been planning this step for the past two years," he explained. "You see, I have always believed that the sereen would eventually surpass the stage as an amusement industry. It eomes within reach of the greatest mass of the people, and its produetions permit an unlimited and far more realistie field for settings. Sueh a eombination with the proper acting was bound to win out, I believed. Therefore I decided that sooner or later I would get on the winning side. Here I am."

Mr. Holmes has been a close student of the motion picture industry for some time, and is a master of its teehnique, so far as theory goes. Thus it was that he was not altogether a "tenderfoot" when he joined Essanay.

"However, I have a tremendous lot to learn," he said. "One of my ehief difficulties is in refraining from an exaggeration of expression."

"Does the laek of lines to read handieap you in obtaining the desired expression?" he was asked.

"Well, it probably would," he answered, "If I had not prepared before hand. But, you see, I fake lines to suit the aetion whieh I am portraying and aetually speak them in the scenes."

The pietures have been more generous to the aetor than the stage in more than one partieular. He admitted that the large and luxuriously furnished dressing-room plaeed at his disposal by Essanay is the best he ever had. It was here, while being shifted from a suit of nobby brown elothes into another of blue by George, his dresser, that he gave this brief interview.

"This is the twenty-eighth ehange I have made during my two days' work here," he said, with a grin. "I am told this pieture will require about a month to produce. Figuring on that basis I will have to make more than four hundred ehanges before we get through. Life in the films seems to be just one suit of elothes after another.

"Another feature most surprising to me is the apparently inexhaustible supplies of properties and seenery whieh a motion pieture eompany maintains. I was taken through these departments here and shown enough furniture, in faet, to equip an entire eity from the pauper's hovel to the millionaire's palaee, and suffieient seenery to build that eity, with a few mountains and deserts thrown in. There seems nothing from an Egyptian mummy to a voleano in eruption that a motion pieture eompany eannot get for its produetions."

L. C. Windom is direeting Mr. Holmes' first pieture, the seenario of whieh was written by Charles J. MeGuirk.

Mollie King in Pathe's "On the Square Girl"

Mollie King, who is beeoming popular on the sereen, will appear in "The On-the-Square Girl," a Pathe Gold Rooster play to be released the end of July.

"The On-the-Square Girl" is announeed as a fast moving, interest-holding feature, dealing with a little known phase of New York life, the speedy suburban club, town and country set.

It is said to be a strong pieture and the best in whieh Mollie King has yet appeared. She has been seen in "Kick In," "Mystery of the Double Cross," and "Blind Man's Luek," all of them hits.



Harry Pollard, Bebe Daniels and Harold Lloyd, the Leading Lights in Pathe's Lonesome Luke Comedies



Margery Wilson (Triangle)

Triangle Nominates Margery Wilson for Star's Position

Margery Wilson, who as a leading woman has won a wide following among the motion picture fans throughout the country, last week signed a three years extension of her present eontraet and in the future will be featured as a star.

"She has been eleeted to stardom by the publie, not by the producers" is the statement issued by Triangle. "The interest whieh fans have taken in her as a personality and the desire of exhibitors to feature her name in advertising productions in whieh she appeared led us to give her stellar honors. We do not believe in the "divine right" star system but we do believen in the star system of popular vote. Whenever a player earns the following and the critical esteem that Miss Wilson has, that player will be advaneed to a higher position, just as an effieient person in another line of business is promoted."

Miss Wilson's latest appearanee was in "The Clodhopper," in whieh she had the leading feminine role opposite Charles Ray. She will also appear in support of Enid Bennett in "The Mother Instinet" to be released July 15. Among other Triangle pictures that have presented her in leading parts are "Wolf Lowry," "The Desert Man," "The Last of the Ingrams,' "The Gun-Fighter" and "The Bride of Hate."

Art, Not Sub-Titles, in "A Sleeping Memory"

In "A Sleeping Memory," a pieturization of E. Phillip Oppenheim's novel, produeed by Metro, Emily Stevens and cast are required by their art to carry to the audienee every shade of meaning, every angle of the story, almost without sub-titles.

This is Maxwell Karger's idea. He supervises the produetion, the director being George D. Baker.

Miss Stevens takes the part of a sweet, generous girl who undergoes an operation that removes all memories of the past and becomes a cold mereenary creature. In the end, after a tragedy, she returns to her old nature. Frank Mills plays opposite. Work has commeneed on the drama.

AMONG THE EXCHANGES

Vitagraph Managers Predict Summer Boom

Greater Vitagraph V-L-S-E. branch managers have been polled upon business conditions, with particular reference to the summer ahead. Contrary to all precedent, they declare business will increase steadily throughout the hot months.

These reports were made in the face of instructions from headquarters that managers would be expected to live up to their predictions and not to let too much optimism carry them away.

Reports were received from the following:

C. W. Sawin, Atlanta; I. H. Watrous, Boston; S. E. Abel, Chicago; J. R. Johnson, Cleveland; H. C. McLaughlin, Cincinnati; J. B. Dugger, Dallas; J. M. Tally, Denver; J. M. Duncan, Detroit; F. F. Nine, Kansas City; H. M. Lentz, Los Angeles; F. W. Redfield, Milwaukee; J. H. Bayley, Minneapolis; A. L. Gorman, Montreal; E. S. Holmes, New Orleans; George Balsdon, New York; L. A. Getzler, Omaha; J. S. Hebrew, Philadelphia; F. C. Burhans, Pittsburgh; R. B. Quive, San Francisco; F. A. Wagner, Salt Lake City; D. E. Boswell, St. Louis; G. A. Faris, Seattle; E. Romney, St. John, N. B.; F. F. Hartich, Syracuse; W. F. Barrett, Toronto; G. F. Lenahan, Washington, and A. M. Wilbur, Winnipeg.

Monarch's Toronto Changes

Phil. Kaufman has been made general manager of the Monarch Film Co., at Toronto, Ont. Sammy Glazier, formerly a Monarch salesman, has been made the manager. Mr. I. Soskin has been appointed manager of the Famous Players Co. to replace Mr. Kaufman.

Touchon's One Year's Work for Triangle in Texas

CHARLES D. TOUCHON, of the Southern Triangle Pictures Company, at Dallas, Texas, has recently completely reorganized the office. The purpose in view is to achieve the greater efficiency needed owing to growth of business.

A sub-agency has been established at Amarillo, Texas, with L. M. Cobb in charge. Mr. Cobb was in the territory for six years and had charge of the Mutual branch at that point. He is a man the Panhandle exhibitors know well.

Mr. Cobb established his business in Dallas in June, 1916, so the present substantial trade that has been built up throughout the territory is in the main the work of a single year. Prior to starting out for himself Mr. Touchon had been with General Film, Mutual, Southern Paramount and Consolidated.

The personnel of the new organization is as follows:

Booking, J. L. Lyne; chief clerk, Earl St. John; bookkeeping, H. R. Binford, G. H. Tipton; assistant manager, Herbert C. Allen; salesman, Charles M. Tetrick; publicity, W. B. Britton.

Mr. Touchon sends his sales force throughout Texas, Oklahoma and Arkansas in a special Keystone Ford.

Two New Salesmen Join New York "Foursquare"

Two salesmen, well-known to exhibitors in and near New York City, have been added to the staff of the Foursquare Exchange, in the Godfrey Building. They are Joseph C. Feibusch and Arthur E. Silverman.

Mr. Feibusch is a young film salesman who brings results. Mr. Silverman is an exhibitor, who has just turned his attention to the other end of the business.

Vitagraph Shifts in Its Western Exchanges

Greater Vitagraph V-L-S-E. has shifted its organization in the West at some points.

H. J. Bayley has been sent to Minneapolis to take charge, the former manager, W. K. Howard, having resigned. L. A. Getzler goes to Omaha as manager, taking the place Mr. Bayley has held.

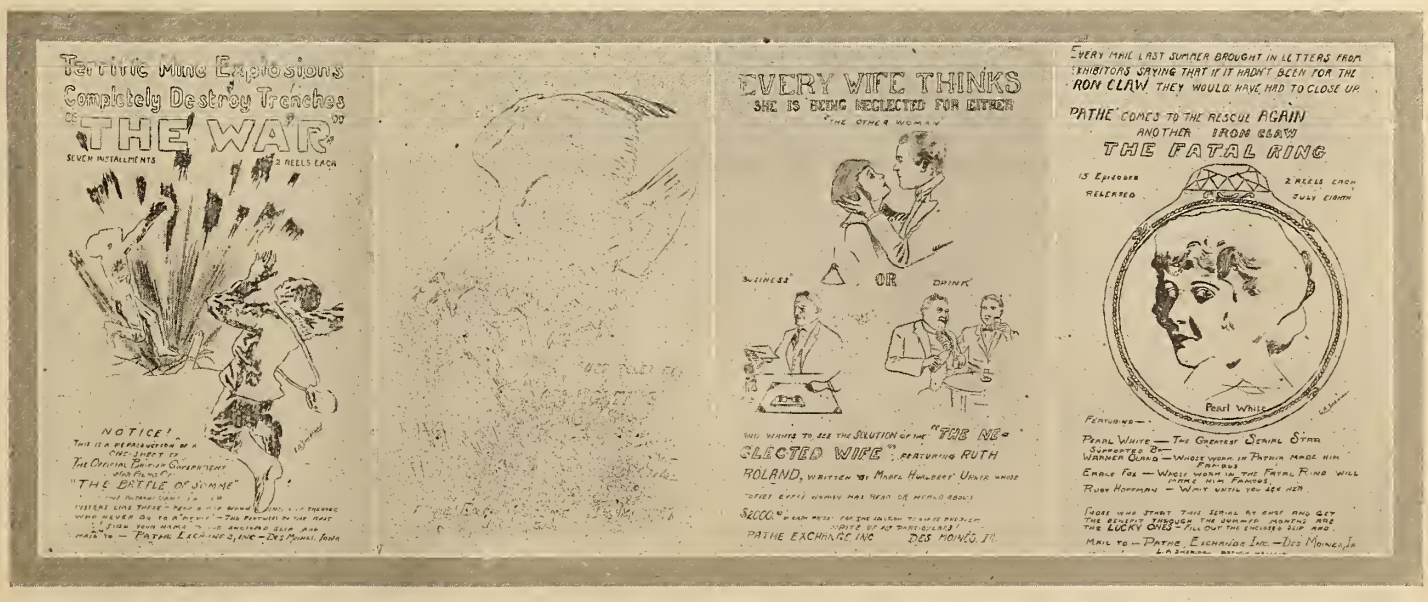
George Balsdon, manager in St. Louis, has been brought on to New York as assistant manager, D. E. Boswell succeeding in St. Louis. H. C. McLaughlin is new manager in Cincinnati in place of S. W. Hatch.

Claude Fulgham, shipper at Dallas, has joined the navy. New salesmen are J. D. Jones, Greenville, Texas, and S. Callahan. Both were with Mutual.

Sheridan's Circular Letter

L. A. Sheridan, of the Pathe Exchange, Des Moines, has introduced an advertising scheme which he uses to supplant the circular letter, and which he claims far outshines the letter.

Mr. Sheridan is an artist. Utilizing this ability, he will sketch portraits of a Pathe star or scenes from one subject on a mimeograph sheet, accompanying it, of course, with a few explanatory lines. This enables him to run off hundreds of clever sketches and ads, which he sends to his customers. The expense is much less than for the same number of letters printed on letter heads and better paper, and it is much more attractive.



L. A. Sheridan, Manager of the Pathe Exchange, Des Moines, Iowa, Shows What Can Be Done with a Mimeograph in Advertising to Exhibitors. Each of the Four Panels Shows the Artistic Hand of Mr. Sheridan

K-E-S-E Men Pleased with "Do Children Count?"

Among K-E-S-E managers reporting at the home office in Chicago during the week were Harry Scott, from the Eastern division, and H. B. Graham, Minneapolis. Both report excellent business on the Essanay picture, "Do Children Count?"

Mr. Graham says the "Star Spangled Banner" is having a good run throughout the Northwest. Mr. Scott has been making arrangements to handle the K-E-S-E increased product—the release being fifteen reels a week.

George Kleine's K-E-S-E branch, in Cincinnati, has a new manager in S. W. Hatch, formerly with General Film and Mutual, then with V-L-S-E at St. Louis and Cincinnati.

Mutual Films at Cleveland Theatres

Three big downtown, first-run, Cleveland theatres showed Mutual productions over the week end of June 23.

Mary Miles Minter appeared in "Annie for Spite" at Stillman's theatre. Gail Kane was booked at the Strand in "Whose Wife?" and "Heroic France" was at the Hippodrome. Everywhere, almost, Chaplin was booked in "The Immigrant."

Mutual May Close New Haven Office Soon

Mutual Film Corporation, it is said, will close their branch in New Haven, Conn., after this week. M. H. Goldstein has been in charge.

L. S. Tobias, the former branch manager, resigned. Mr. Tobias was well liked throughout the territory, extending from Brattleboro, Vt., to Greenwich, Conn.

State Rights Operator Leases Theatre

The Criterion theatre, one of Atlantic City's leading photoplay houses, situated on the Boardwalk in the heart of the amusement district, has been leased for the Summer by Frank Hall, the New Jersey exhibitor and state rights operator, who recently widened the scope of his activities by purchasing outright from Edgar Lewis his latest production, "The Bar Sinister."

Mr. Hall opened the seashore theatre on Saturday night, June 23, with "The Whip" as the chief attraction, and this will be followed by "Enlighten Thy Daughter," "The Bar Sinister," "On Trial," "Joan the Woman," "Civilization," "The Garden of Allah" and "Beware of Strangers," to all of which Mr. Hall controls the New Jersey rights. The productions are distributed in that territory through the Civilization Film Corporation, with executive offices in Newark.

"The Bar Sinister," which is now enjoying successful engagements in Boston and Pittsburgh, will have its Atlantic City premiere in a few weeks, after which it will be exhibited in all the leading theatres of the state under Mr. Hall's direction. Mr. Hall is pleased with the reception accorded "The Bar Sinister" wherever shown.



George Ovey in "Jerry at the Waldorf" (Mutual-Cub)

Will Show "Spirit of Seventy-Six"

"The Spirit of Seventy-six," a ten-reel feature film entirely based upon authentic historical characters, will be shown in New York the second week in July as the initial offering of the Grapin Amusement Company, which recently opened offices in the New York Theatre Building.

Negotiations are already under way for either the Park or the Criterion theatre. Incidents in the lives of George Washington, King George the Third, Benjamin Franklin, William Pitt, Hannah Lightfoot, Walter Butler and many others are portrayed, and scenes depicting the war of the Revolution ought to be of particular interest just now as a contrast to modern methods. "The Spirit of Seventy-six" is written and directed by Robert Goldstein, who was formerly associated with D. W. Griffith.

Indefinite Runs for "Sin Woman"

Indefinite runs of "The Sin Woman," the Foursquare feature for which M. H. Hoffman, Inc., controls the world's rights, began Sunday, July 1, in the Casino theatre, Washington, D. C., and in the Family theatre, at Buffalo, N. Y.

There is every indication in both of these cities of a long run for "The Sin Woman."

Balsly Helps Exhibitors for Standard

Since the announcement made several weeks ago that the Standard Film Corporation, Kansas City, Mo., had secured the services of L. D. Balsly as manager of a newly inaugurated department, "The Exhibitor's Aid and Promotion Department," many inquiries and requests for advertising help have been received by Mr. Balsly's office.

Mr. Balsly's former connection with the Paramount Kansas City office as advertising and publicity manager, and also his own long experience as an exhibitor, have made him personally known to a great many exhibitors.

The first exhibitor to receive his aid since Mr. Balsly became a part of the standard organization was the manager of the Strand theatre, one of the most popular and also one of the finest of the many fine suburban houses in Kansas City, for whom Mr. Balsly originated a very clever weekly program, which was instrumental in stimulating business at the Strand theatre.

"Babbling Tongues" Ready for Release

"Babbling Tongues," the new Ivan play, has undergone its final cutting, and is now ready for immediate release. Mr. Humphrey, who directed this picture, has been engaged since the completion of "Two Men and a Woman," which was finished three months ago, in the making of this new production. The cast is headed by James Morrison and Grace Valentine.

Others: Arthur Donaldson, Paul Capellani, Louise Beaudet, Gladden James, Carolyn Birch and Richard Tucker, are in the supporting cast.

The story of "Babbling Tongues" was written by Mr. Humphrey and George E. Hall. A trade showing on this feature will be announced shortly.

Jacobs Plans Special Length Film

Anxious to duplicate the success of "Her Fighting Chance," the James Oliver Curwood drama, in which Jane Grey is starred, A. H. Jacobs, of A. H. Jacobs Photoplays, Inc., is reading scripts in search of a story for his next production.

Mr. Jacobs is planning the production of a new special length picture to be started immediately, but is experiencing difficulty in finding a scenario in which the telling of the story does not call for the development of too many counter plots.

Ogden Nearly Ready to Market Its First Subject

LARGE flocks of sheep and herds of goats, cattle and horses rounded up in the Wasatch Mountain grazing country of Utah and Idaho were used in some of the big scenes of "The Lust of the Ages" an eight-reel feature just completed by the recently organized Ogden Pictures Corporation. The picture was directed by Harry Revier, from Aaron Hoffman's original story, with Lillian Walker in the leading role. The method of distribution of the feature has not yet been definitely decided upon.

The herds of cattle and other animals were used in some of the scenes laid in the period before money was introduced into the world as a medium of exchange.

The Ogden Pictures Corporation, which produced the picture, is composed of some of the most prominent capitalists and business men in the West. Albert Scowcroft is president of the company; Lester Park, general manager, and W. Fred Bossner is secretary-treasurer. The headquarters are at Ogden, Utah.

JUST FOR FUN

By LONGACRE

"HOW to Write for Moving Pictures" is the title of a book by Marguerite Bertsch, just published by George H. Doran Company ($1.50 net, adv.), which as might be divined from the title tells how to write for moving pictures. Miss Bertsch will be remembered as long a member of the Vitagraph scenario department, later editor of it, and still later director for the same company. More recently she has been contributing to the Famous Players Company.

THE book takes up various angles of picture writing, and doubtless when it has been read and semi-digested by an ever-ready public, editors throughout the length and breadth of the land will find themselves flooded with a new flood of 'scripts. Miss Bertsch's book is, indeed, one of the most complete of the many manuals yet issued on the subject, and is decidedly well worth perusal.

PERHAPS one of the most valuable passages in the entire books lies in that chapter entitled "Getting One's Story." Here Miss Bertsch hints at the methods of practically all scenario departments in selecting material for production. She says: "If we supply a second time to an audience what it was previously pleased at having gotten, provided we put it in a new guise, we have a second success, if but a slight one. If, however, we give to an audience what it has been groping for and did not get heretofore, we have a much rarer thing, a great success."

"THE studying of those tendencies in an audience, and those desires that have not hitherto been played up to, is productive at once of the greatest success and the gravest danger. The danger lies in an inability to understand sympathetically, and to analyze correctly the symptoms we see before us. Should we make a mistake in our calculations, and give to an audience what we have wrongly conjectured they are craving for, it stands to reason that we are striking out in an untried field, that will yield us not even that moderate success that comes through the repetition of what has previously been weighed and found satisfactory."

AS we understand it, this means that the conventional can selddom be successfully banished from pictures. The unconventional is too liable never to have happened at all, and so appears artificial. But, continues Miss Bertsch, "the scenario must take its color from the market, it must be original even within its inoriginality." Which means a whole lot.

IN a recent issue of the Moving Picture Weekly, to be exact, the issue of June 23 on pages 4 and 5, two reviewers are quoted who didn't think highly of a Bluebird Picture, and their opinions are matched with the telegram received from Sam Bernstein, of the Globe theatre, Montreal, Canada, who claims that the self-same picture turned 'em away at 7.45 P. M., and that business was so generally good that it was booked for a return engagement. The officials of the company don't, in that advertisement, think much of the two reviewers. They are polite about it, though, and ask for opinions of their exhibitors.

REVIEWERS are disagreeable pieces of humanity when they go so far as to say "emphasize the human note and call the story a 'little story,' which is in a way 'an alibi'" and "an inadequate story is the real answer," specially when the picture turns round and makes good for one exhibitor, anyway. But we have it first hand that the story was actually inadequate and little, and all the success in the world which comes to the picture wouldn't alter these opinions.

NO reviewer sets himself or herself up as infallible and being human in spite of the fact that they are reviewers make mistakes. It is generally admitted in the best circles that mistakes are made by every one. We would have a delightful millenium if no one did. However, that is all beside the point. The outstanding fact of the case is that the Moving Picture Weekly has several times seen fit to reprint reviewers' opinions when they were laudatory, thereby displaying themselves as placing some faith in those opinions, which is in a way contradictory to the advertisement on pages 4 and 5 of the June 23 issue of the Moving Picture Weekly.

THE motion picture world will, no doubt, receive with enthusiasm the news that Myrtle Langford, well-known traveler and lecturer, was married to Harry Nelson Tyler, of the American Telephone and Telegraph Company on Saturday, June 30, which piece of news comes from the office of Williamson Brothers.

CONSEQUENTLY we may now expect the announcement that American troops are in France from Triangle, that the Food Bill is being discussed by the Senate from Paramount, that Cocchi's lawyer is attempting to prove him insane from Universal, and that a national registration for drafting purposes was recently taken in the United States from World Film or Vitagraph or K-E-S-E or General Film.

THIS department is in receipt of unreadable postal cards about once a week from Bennie Zeidman, which might signify a lot of things, but we'll leave the reader to grasp the subtlety of this himself.

THE American Press Humorists convened in New York City last week, and spent one whole day at the Goldwyn Studio in Fort Lee playing the part of an audience in a circus scene. Its too bad it wasn't crook stuff they were filming. Then George Pardy could have used the experience gathered in his long career to good advantage.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., July 14, 1917**

It takes such a small amount of energy for an actor to remove his hat upon entering a room full of ladies that you'd think it would be done all the time, but it isn't. We can think of one reason why the actor refuses to do this. The set is, in all probability, put up in a strong draft by a property man, who has a grouch against the actor. The actor to get even remains with head covered. But in the interests of that which is considered polite in our best circles such quarrels should not find their way into the studio. Let the fight be staged in Rector's, the Alexandria or the Screen Club before an appreciative audience.

Perhaps some of the numerous persons who have forsaken the business for the army can set us right on the question as to whether soldiers attending a dance in full dress retain that part of the uniform that decorates the brow. In a recent picture a whole regiment danced around with their hats on—dress hats, too. If this is all according to form then the civilian-actor may be all right. Everything is military nowadays.

LOCAL NEWS

—Bob Welsh was to Washington, last week, it costing him many kopeks to learn the game of Russian poker.

—Chas. Burrell drifted into the Unversal place one day last wk. and decided to stay there as p. a.

—B. P. Fineman drifted into the Paramount place one day last wk. and decided to stay there as ed. of Par. Progress.

—N. T. Granlund has returned from a 2 wks.' stay in the w. k. sunny south and looks very fine over the 'phone.

—Paramount is the latest to secede from the ranks of the projection roomers.

—Chas. Chaplin, a w. k. comedian, is concealing his climax over a long length of time. It ought to be a powerful one when finally announced, say we with great analogy.

—To-morrow is the 4th of July, often referred to as the Glorious Fourth (adv.).

—Geo. Worts is back from vacationing in Me. with a telling coat of tan.

—Violet Mersereau will shortly begin work under a new dir., although who the dir. will be we are unable to state at the present writing.

—Mary Pickford at the Strand this wk. (adv.).

—Hobart Henley has a new suit, say we honestly.

—Double H. Van Loan told a lie when he said we had a new suit. We haven't got one and from all indications won't have one for a long time.

—Universal showed pictures of Gen. Pershing's landing in France last wk.



To State Rights Buyers

Extraordinary State Rights Proposition on "Come Through"



Critics say it is "GREAT!"

Harriette Underhill, New York Tribune:
"One is appalled by so much cleverness."

Zit, New York Journal:
"Remarkably thrilling . . . wonderfully entertaining. . . . The best suspense drama New York has had for years."

T. E. Oliphant, New York Eve. Mail:
"The best screen melodrama the Broadway has had this season."

John Logan, New York Herald:
"There is punch to the play."

Russell B. Porter, New York World:
"Realism in every foot."

Steve Rathbun, New York Eve. Sun:
"The plot? Tut, tut! It's there, so why worry? Come through yourself."

Jos. C. Reddy, N. Y. Morning Telegraph:
"With a punch and a dash that should make it a success."

Victor Watson, N. Y. American:
"The melodrama thrills; here is a veritable murrain of events."

(Note—Whatever a murrain is, we hope the censors won't cut it out.)

Robert C. Welch, N. Y. Eve. Telegram:
"The latest and best crook play of the film."

"Come Through" is that master of melodrama--George Bronson Howard--at his best. It captured Broadway on the opening night and continued to play to capacity. It is not only extremely novel in plot, but it is directed and acted with much more than unusual skill.

"Come Through" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in Greater New York.

"Come Through" is the best State Rights opportunity on the market today. Positive record proof of its pulling power is your assurance of the way YOU can present this marvelous picture to the Exhibitors in your territory. Choice open territory awaiting negotiations. Don't be the last to apply. All communications answered in the order of their receipt. For Direct Bookings apply to any Universal Exchange. For State Rights address State Rights Department,

UNIVERSAL Film Manufacturing Co.

Carl Laemmle, President "The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

— Mr. Exhibi

— meet "The Gray

(Yes—this is Me)

YOU are seeking for the *BIGGEST* and *BEST* Box Office Serial on the market. You demand popularity-pulling power, prestige advertising value—publicity possibilities. You want the most powerful money getter for 15 weeks—and *IT'S HERE* in front of you in "THE GRAY GHOST," based on Arthur Somers Roche's thrilling story, "LOOT." It's

The First and Only Saturday Evening Post Serial ever filmed

—read by—noted—known to, or heard of, by more than 10,000,000 people throughout the United States. The serial story that held 10,000,000 people in a vise-like grip for weeks, now presented in this marvelous Universal Serial.

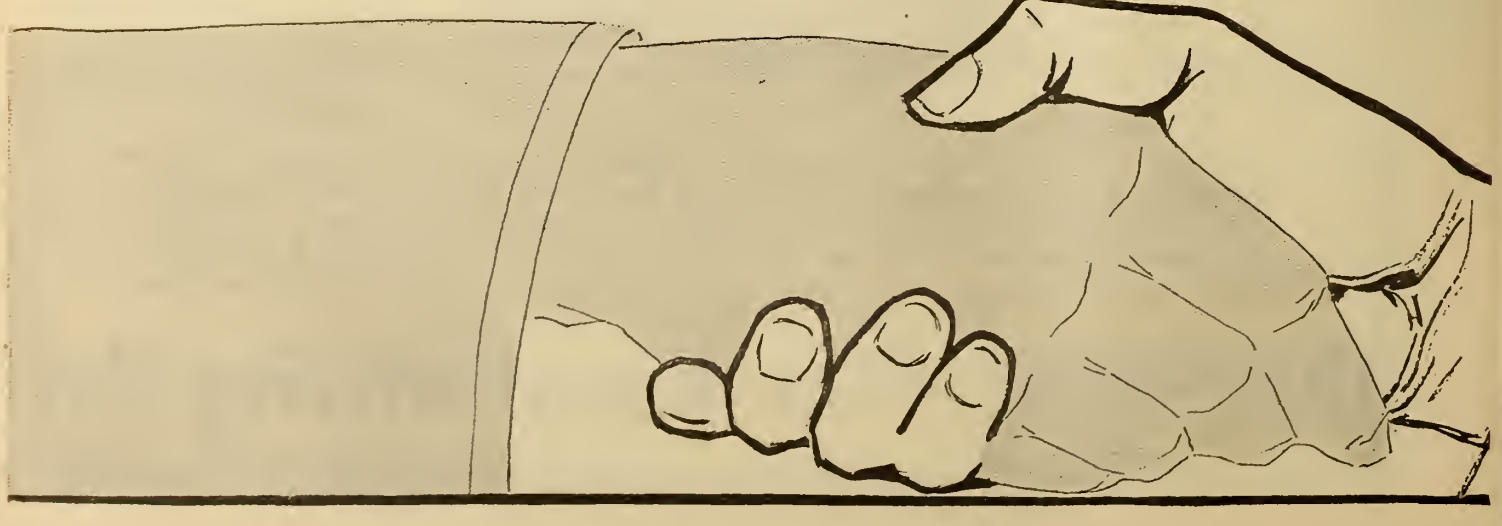
This estimate of the number of people who know of "THE GRAY GHOST" is not our estimate, but is based on the figures of *The Saturday Evening Post.*

10,000,000 People

—including every type of citizen in the land. That type that demands the best entertainment, in stories, and other good things of life.

TREMENDOUS Ready Made Audiences

—in every State throughout the entire Union await each succeeding episode of this big Universal Serial, created by an expenditure of space in the *S. E. Post*



tor,
Ghost"



that no film company in the world could begin to afford, and YOU get the DIRECT benefit. The BIG serial with four big brilliant Stars—

Priscilla Dean—
Eddie Polo—
Emory Johnson—Harry Carter

—and a huge cast of Universal Players, produced with the tremendous resources of the Universal West Coast Studios.

Directed by STUART PATON

—Producer of such masterpieces as "20,000 Leagues Under the Sea" and many others that have brought the coin to thousands of Exhibitors all over the world.

Get the Big Free Ad Campaign Book From Any Universal Exchange

—Read the book. Note the ads, the helps, the stunts, the publicity props, novelties galore. Get a copy of this great book today, then BOOK thru any of the 73 Universal Exchanges.

UNIVERSAL

FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY
NEW YORK

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

BOOK NOW *for* "The GRAY GHOST"

Universal Releases

For the Week of July 23d Offer a Wide Choice of Subjects—Representing the Highest Class of Moving Picture Entertainment

THE releases offered by the Universal for the week of July 23 exceed in quality and quantity those of all competition combined. Competition is no part of the Universal Policy. That is for the other fellow. If he is or thinks he is capable of producing pictures that actually compete with Universal Releases, let him do so. The Universal will continue to progress: to take and maintain the lead in the production of pictures and of subjects that will prove popular with the fans and profitable to the Exhibitor. Look over the list below and you will readily see the reason for the assertions made here. You will find the sort of pictures that your patrons demand. You will find novelties and comedies such as you need to strengthen your program, or to bolster up a weak feature. No matter what sort of a show you are giving you need selections from the Universal's Short Subject Releases. Book through your nearest Universal Exchange, or direct from the Home Office.

As a brother Exhibitor of yours tersely puts it: "What my patrons want, they get in Universal Pictures—short subjects, strong features, news films, and a good show always. That's why my patronage is constantly growing."—Art S. Hamly, Mgr. Yale Theatre, Pauls Valley, Okla.

Subjects Released July 23d 1917

GOLD SEAL—IRENE HUNT in "A SOLDIER OF THE LEGION"—With Leo Pierson—(Three Reel War Drama)

NESTOR—EDDIE LYONS and LEE MORAN—"SEEING THINGS"—With Edith Roberts—(One Reel Comedy)

L-KO—BOB McKENZIE—"THE SIGN OF THE CUCUMBER"—With Eva Novak and Chas. Ryckman—(Two Reel Comedy)

UNIVERSAL ANIMATED WEEKLY—No. 82.

MARY FULLER—MARY FULLER FEATURE—"THE BEAUTIFUL IMPOSTOR"—(Two Reel Society Drama)

JOKER—WILLIAM FRANEY—"CANNING THE CANNIBAL KING"—(One Reel Comedy)

VICTOR—HERBERT RAWLINSON and NEVA GERBER—"CAUGHT IN THE ACT"—(Two Reel Comedy Drama)

UNIVERSAL SCREEN MAGAZINE—No. 29.

UNIVERSAL CURRENT EVENTS—No. 11.

JOKER—GALE HENRY and MILTON SIMS—"THE SOUBRETTE"—(One Reel Comedy)

POWERS—"HAMMON EGGS REMINISCENCES"—(Comic Cartoon) and "IN THE LAND OF LIGHT AND GLOOM"—(Dorsey Educational) Split Reel

UNIVERSAL SERIAL—PRISCILLA DEAN and HARRY CARTER—"THE GRAY GHOST"—With Eddie Polo and Emory Johnson—Episode 5—"PLUNDER"—Two Reels

Send your selections to any Universal Exchange.

NEWS GALORE

World Wide Activities Permanently Recorded in "Current Events"

READING in your newspaper about the thrilling events that are daily taking place all over the world, is dry stuff compared to seeing the actual happenings at their most dramatic moment. That is why the moving picture lovers all over the world are so keen for the live news pictures shown every week in Universal Current Events. The picture given here of a scene at the great reception which New York City officially accorded the Italian War Mission, is from a subject that is of interest to every man, woman and child in the land. Every week Current Events shows similarly important "doings," with the result that the demand for prints is growing by leaps and bounds. If you want a live one, book Current Events through your nearest Universal Exchange.



Italian War Mission, New York
Universal Current Events

"Going strong" is the nation-wide verdict regarding the Universal Mystery Serial, "The Voice on the Wire," which was filmed from the popular novel of the same name, written by Eustace Hale Ball. In the mazes of the fascinating plot Stuart Paton, the director, and Ben Wilson and Neva Gerber, who played the leads, found opportunities for the best work of their careers, and the public has shown its appreciation in thousands of theatres. Many exhibitors have already begun to plan for repeat bookings, deciding to take advantage of the tremendous popularity of the combination of a strong serial with popular stars, unusually well produced.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

The First Serial Photo Play Ever Filmed From a SAT. EVE. POST STORY

LIVE TIPS

News Notes for Shrewd Exhibitors

"Seven Cutey Pups," the novelty animated cartoon, is being widely booked. It is so different from the average comic cartoon that shrewd Exhibitors are playing it up strongly as a feature. Everyone knows Vincent Colby's post card pups, and all are eager to see them brought to life on the screen. Book this strong single reel today.

Grace Cunard and Francis Ford, the popular stars of the great serial, "The Purple Mask," are known abroad by the names of the characters which they played in "Lucille Love." The fascinating Grace is known as Lucille, and Francis and his side whiskers is always referred to as Hugo. It is such popularity as this, together with the cleverly concealed mystery of "The Purple Mask," that has made the repeat bookings for this Universal multi-reel drama exceed all similar records.

Eddie Lyons and Lee Moran have an exceedingly funny comedy in "Seeing Things," the current Nestor release. Eddie and Edith (Roberts), engaged, quarrel. Eddie takes his colored servant (Lee) to a lonesome house in the country to nurse his grouch. Unknown to him a band of counterfeiters are making illicit use of the cellar, and some of the strange happenings which the crooks stage to frighten their visitors away are such as to bring Lee's sense of comedy to the front in a series of screamingly funny situations.

"The Sign of the Cucumber," the current L-KO release, has some of those novel and comical stunts for which the L-KO comedians and directors are famous. Did you ever see a donkey and its rider sailing over the housetops, with only an umbrella for a parachute? You can see it in this laff-provoker and it's one of the funniest effects ever screened.

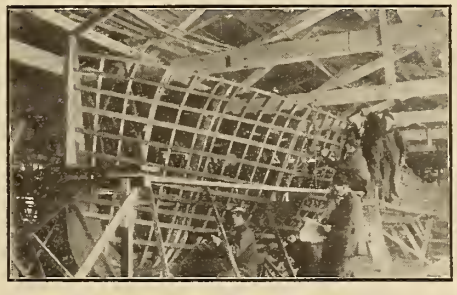
What do you think about Mary Fuller returning to Universal pictures? They're so good that they are being called Mary Fuller Pictures, too. That's their regular brand name. The first one is "The Beautiful Impostor," and will be released on July 26th. It is a two-reel society drama and every woman will go crazy about it. All the latest styles in dress are shown.

Up to the Minute Entertainment

Novelties in Infinite Variety on the Universal Screen Magazine

"This World is so full of a number of things, I am sure we should all be as happy as kings."

So sings the poet. But—if millions upon millions of the good citizens and their wives and sons and daughters have no opportunity of seeing these "number of things" it is clearly the fault of no one but themselves. The Universal Screen Magazine is showing them every week to the delight and entertainment of millions of ardent movie-fans. This week we announce No. 29 of this fascinating magazine "movie," and in it are some of the things that every one is reading, talking, or wondering about. For instance the illustration shows a building of the U. S. Sub-



Building a Submarine Chaser Universal Screen Magazine

marine Chasers, part of the plan to sweep these terrors from the seas. Such live topics from week to week are the things that pull the crowds, even on your traditional "dull day.' Book through any Universal Exchange.

"A REAL SERVICE"

Hippodrome Circuit Manager Lauds Animated Weekly

"I REALLY believe you are rendering the public a real service through your Animated Weekly. I feel that I am not only passing on the good work, but I know that I am profiting by so doing. MY PATRONS ARE VERY FOND OF THE WEEKLY AND NEVER MISS A SINGLE ONE, SO THAT IT ENABLES ME TO BUILD UP MY PATRONAGE AND HOLD IT. This, I consider, is very good business. Just as long as the Universal Animated Weekly continues to get the real live news as it now does, it will convince me that I POSITIVELY CANNOT AFFORD TO BE WITHOUT IT EVERY WEEK." — Hippodrome Theatre, Edwin A. Morris, Manager, San Francisco, Calif.



Lord Northcliffe U. Animated Weekly

CANNED CANNIBALS

Screen Comedy Shows Wild Life as it is NOT

CANNED lobster will taste all the sweeter to you after you have seen William Franey "Canning the Cannibal King." The "kink" had a



Joker—"Capturing the Cannibal King"

sweet little wife who took a strong liking to William when she saw him emerging like Moses from the bulrushes, and William, having floated on a raft for twelve days without food or water. It was a very important question which one should be canned—Franey or the Queen's husband. That's what makes "Canning a Cannibal King" such a funny little Joker.

Send your selections to any Universal Exchange.


Butterfly
Pictures Present
ROY STEWART
WITH JOS. GIRARD AND A BRILLIANT CAST IN
"The Double Standard"
A POWERFUL AND DRAMATIC ARRAIGNMENT
OF THE DOUBLE STANDARD OF MORALS
WRITTEN BY
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U.S. MINISTER TO BELGIUM
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Show Your Patrons "PERSHING in FRANCE"

First Authentic Moving Pictures of the Tremendous Ovation Which Paris Accorded the Famous American General.

Universal Animated Weekly

Special Release

Score again for the Universal Animated Weekly! Again you must acknowledge the supremacy of the News Weekly that is always first with the world's best news.

This marvelous picture shows every detail from the arrival of Gen. Pershing's ship to his address to the seething multitude in the streets of Paris.

The sub-titles are brief and to the point, and so tinged with patriotism as to set your audience wild. This film will go down in history as a master stroke of enterprise, and the memory of it will be cherished by every true American who sees it.

GET IN ON THIS AT ONCE! Be the first to show this intensely interesting subject. Every village and city in the land has its sons who are with PERSHING, or will be shortly. Take advantage of the nation-wide appeal of this extra-special release and show it to the profit and increased popularity of your house.

Whenever you want a sure-fire winner for your dull day, book one of the Universal News Weeklies, either the Universal Animated Weekly or Universal Current Events. If you want to know how good they are, book "Pershing in France" today.

Don't hesitate. Book now, before it is too late. Wire your nearest Universal Exchange or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

If you don't get the Universal News Reels

You don't get the WORLD'S NEWS FIRST

NEWSY REPORTS FROM ALL SECTIONS

Prohibition Said to Have Helped Industry in Nebraska

Leading exhibitors of Nebraska and Iowa agree that prohibition has helped the motion picture business in these two states wonderfully. Iowa has had prohibition for over a year now, and this is somewhat of an old story in that state, but Nebraska went dry May 1. "Our box-office receipts show beyond a shadow of doubt how it has helped," said President H. M. Thomas of the Nebraska branch of the M. P. E. League of America.

Conditions Force Big Theatre to Admission Increase

The Empress theatre, one of the four big first-run houses in Omaha, Neb., last week announced an increase in admission prices from 10-20-30 to 15-25-35, to take effect at once. Increase in cost of film, labor and taxes were the reasons given. Every evening the sidewalk in front of the Empress is lined with show goers. The increased prices made no difference at all in the number of patrons, says the management.

Men in Khaki Fill Houses at Chattanooga

With thousands of soldiers now stationed at Chicamauga Park, the amusement houses and motion picture theatres of Chattanooga are enjoying good business.

On Saturday afternoons and evenings large numbers of the khaki-clad men, after a hard week of drilling and marching, find film places a haven of rest and enjoyment.

More Than Four Reels Tire Ohio Fans

Canvass of the movie fans in several Ohio centers seems to show that the four-reel picture satisfies.

"If the story goes beyond five reels we get tired," many of those interviewed said.

A favorite program that hits the Ohio movie fan's fancy has a four-reel play, a one-reel comedy and a cartoon.

This conclusion is based upon conversations with patrons of a number of Ohio motion picture theatres and a fairly persistent endeavor to get a reliable expression of general opinion.

Red Cross Urges Need of Open Picture Houses

The State Defense Council, Governor James E. Ferguson, and all authorities of the state of Texas, are petitioned by the San Antonio Chapter of the American Red Cross to co-operate in enabling the theatres and motion picture showhouses of the state to remain open as much of the time as possible. Dr. Charles S. Venable, chairman of the chapter, has issued an appeal to these institutions to keep their doors open at all times to permit the greatest number of people to attend. He asserts that the country may be best served by people attending the picture shows and seeing the legends of patriotism thrown upon the screen. The people will not only receive relief from strained minds, but they will receive instruction and their patriotism will be stimulated, the petition adds.



From Right to Left Beginning From the Upholstered Camel are Samuel Goldfish, T. L. Tally, of Los Angeles; Marcus Loew and Alfred Weiss, at the Goldwyn Studio, Fort Lee

Live Wire Censor to Halt Film Vandals in Canada

A. E. Wall, censor for Nova Scotia, is taking up the matter of bad film in an energetic manner, according to correspondence from St. John, N. B.

It is the plan of Mr. Wall to eliminate if possible the use by exhibitors of all machines which continually damage film. Warning has been sent out that the machine license will be canceled on any machine reported out of order and continually working injury.

Restrictions have also been placed on the exchanges. If they continue to send bad films into the territory Mr. Wall will cancel their licenses also. Likewise he will suspend the license of any operator who constantly damages films.

In this way Mr. Wall hopes to protect the film exchanges as well as the exhibitors in giving the public the best projection that is possible and eliminating the wholesale damage done to film by bad machines and poor operators. He expects to straighten the matter out as far as the exchanges are concerned by insisting on careful handling and proper revising.

Making Special Film for Use in Red Cross Campaign

The David Davidson Studios, of Providence, Rhode Island, are making a film for the N. E. Division of the American Red Cross. The story tells of the work of the Red Cross in peace and war. The ambulance corps of the State of Rhode Island are being used in the picture which was written and is being directed by F. Kimpton Abbott, formerly of Edison and Thanhouser.

The picture will be used for campaign purposes throughout New England in drives for new members. One picture has already been made by this studio in two days actual work, this picture is now being enlarged upon and will be finished soon.

Indianapolis Council Defers Action on Fire Ordinances

Action on three city ordinances regarding fire protection for theatres and motion picture shows in Indianapolis, Ind., has been deferred by the city council, following a hearing at which the motion picture men severely protested against the proposals.

One ordinance provides for an increase from $100 to $500 a year for a license for every theatre charging more than $1 admission; another provides for the employment of stage firemen and a fire guard for the seating section of each house to see that the fire laws are complied with; and the third provides for a license fee of $100 a year for the motion picture houses charging more than 10 cents admission.

Buyers' Aid Sought in "Robespierre" Exploitation

IN making territorial sales for "Robespierre," the seven-reeler controlled by the Export and Import Film Company, a new method of procedure is being followed by Ben Blumenthal, head of the concern. With the picture complete in every detail, he has laid out a plan which should be of interest to state rights buyers in the exploitation of a picture of this character.

"What might be ideal for a metropolitan engagement of a production might not suit the requirements of second and third class cities," says Mr. Blumenthal. "While it is true that feature releasors undoubtedly devote their best efforts in devising the material which is calculated to draw the public, opinion as to selection will differ. We have all seen such instances, where very expensive, conscientious displays have been pronounced inadequate by the man whose money pays for it. I propose to draw the consensus of opinion on such matters and be guided by the men in the field. 'Robespierre' presents so many different angles for its presentation to the public that I want the final selection to be representative of the opinion of state rights buyers."

As soon as a few contracts for the sale of "Robespierre" now under way are closed, Mr. Blumenthal will call a conference to take matters up, from twenty-four sheet poster down to the neighborhood dodger.

"Sinister" at a Dollar in Keystone State

With the announcement of the opening by Frank Hall of Edgar Lewis' special production, "The Bar Sinister," at the Pitt theatre, Pittsburg, for a summer run, it is stated that preparations are well under way for a new Edgar Lewis picture, to be ready for release in a few weeks.

With an augmented orchestra and a special stage setting in which a large company of singers present an elaborate prologue, it is now being presented for the first time to Pennsylvania audiences at dollar admissions.

State Rights Films Popular in Cleveland

State rights pictures have proved big drawing cards in Cleveland during the last week. "Idle Wives" continued to fill the Opera House from its opening in the morning until late at night. "The Barrier," at the Orpheum, also a downtown house, proved as popular for the week as it did when shown at the Mall several weeks ago. "The Crisis" drew large crowds all week at the Liberty and the Gordon Square.

Pathe Reorganizes Its Office in St. Louis

R. K. Evans, formerly salesman in Pathe's Chicago office, has been appointed manager at the St. Louis office. He will have as his assistant G. R. Sirwell. Both are business men of the type now being used in increasing the efficiency of its sales organization.

To Use Full Orchestra at Paralta Studios

Burst of Harmony as Accompaniment When Company Is Engaged in Filming Strong Situations — Many Other Improvements

PARALTA STUDIOS, Hollywood, Cal., now occupied jointly by the Bessie Barriscale and the J. Warren Kerrigan producing companies, is rapidly undergoing a transformation. This week scores of workmen have been busy there. It will take two months at least to complete the changes planned.

Sounding boards are being placed so that the artists may pose to a musical accompaniment. A full orchestra will be used.

Bert Crossland, the well-known violinist, was engaged to lead the orchestra. His duties will consist in co-operating with Directors Oscar Apfel and James Young. Crossland and his orchestra will be in attendance at the filming of strong situations which demand the semblance of deep feeling on the part of the players.

Besides the new indoor studio and other improvements, a new property storage house is being built, dimensions 100 x 125, and a new light diffusing system, laid out on original lines devised by Robert Brunton, is being installed.

During the week two important additions were made to the general staff. Miss Jessie Booth, one of the most experienced women connected with the industry, was engaged as general office manager.

Emmett J. Flynn, a very able assistant director, was added to Miss Barriscale's staff as an aid to James Young. Mr. Flynn was Jack O'Brien's assistant for three years in producing Fine Arts plays and in the making of several Mary Pickford productions.

Richard Holmes Paul, art director, is building a massive outdoor scene for "A Man's Man." This will represent the cantina presided over by "Mother Jenks" in Sobrante, Central America.

Lillian Walker's "Lust of Ages" Has Barbaric Splendor

Lillian Walker, international screen favorite, will be seen soon in more serious work. As star for the Ogden Pictures Corporation, Ogden, Utah, Miss Walker has been given an opportunity to display her dramatic ability in a big production to be released shortly.

"The Lust of the Ages," the initial eight-reel feature, Miss Walker in the leading role, has been completed after three months' strenuous work in the Wasatch mountain country around Ogden and Salt Lake.

An actual expense of approximately $100,000 was entailed in producing the picture. In the production new ideas never before tried out in the filming of motion pictures were used, with the purpose of putting over a big story replete with action and enacted before backgrounds of barbaric splendor.

Harry Revier, formerly of the Ambrosia (Italy) and Faumont (France) companies, later becoming connected with American film companies, directed the production.

Aaron Hoffman, the New York playwright and scenario writer, is the author of the scenario for "The Lust of the Ages," and collaborated from the author's point of view with the director in the production of what he considers his masterpiece.

"Palmer Cartoons" Successful, Says Hammond

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, reports that his new release of "Palmer Cartoons" has met with instant success, following a preannouncement that the Educational Films Corporation would release these cartoons.

"Mr. Palmer's cartoons are not the slapstick kind," said Mr. Hammons. "They are well thought out and carefully made, with a view of keeping up with the times." The first release, "The Rise of a Nation," is a cartoon of timely interest.

From time to time subjects of a scientific nature that will lend themselves to drawings will be used as a basis of the cartoons.

"God's Man" Popular in Newark

The engagement of "God's Man," Frohman Amusement Corporation, for four days at the Goodwin theatre, Newark, N. J., was extended to an additional four days last week.

The management intended to continue the run, but the Mammoth Film Corporation, distributors of the production for the northern New Jersey territory, were obliged to withhold the print from the Goodwin because of other bookings.

General Manager Moore, of the Mammoth Company, reports that this organization has booked the picture for more than twenty-three weeks solid.

Marion Davies Goes to Lederer for Film Career

Marion Davies, in the cast of "Oh Boy" at Princess theatre, has contracted with George W. Lederer for his Ardsley Art Film Corporation. She is now at work on the final scenes of her own story, "Runaway Tommy." It is to be kept within seven reels for release in the Fall. It is a gypsy story.

Miss Davies will have the part of Firefly, favorite of the gypsy camp. She is a stolen child. The play has final scenes of restoration and restitution.

Mr. Lederer had a long career in musical comedy. He expressed himself as convinced that Miss Davies' training has given her everything required for a successful career before the camera.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Girl Film Inspectors' Strike Grows More Serious

The strike and attempt to unionize the three hundred girl film inspectors in the various Chicago film exchanges by Local No. 110, I.A.T.S.E., promises to assume serious and annoying proportions. This is the view of the several exchange managers who are now being negotiated with by President Armstrong, of Local 110, who is heading the move to organize the inspectors.

In only a few of the exchanges did the inspectors answer the call of the strike on June 14. Those hardest hit at the time were, World, Pathe and Art Dramas. At the Mutual, Triangle, Paramount, K-E-S-E, Fox and V-L-S-E offices the girls remained loyal. At the World, Pathe and Art Dramas offices, where the girls walked out, demanding recognition and more money, their places were quickly filled with new girls. Some of those that struck returned to work the next day, carrying union cards, however.

Manager Rozelle, of the World office; R. O. Proctor, of Art Dramas, and all the other managers have refused Armstrong's request for recognition of the unionized inspectors. The managers allege that Armstrong has since written some very dictatorial letters containing inferred threats. One of the latest developments has been the announcement that after Sunday, July 1, an order will go out to all union operators throughout the city telling them to refuse to run Triangle, World and Pathe pictures until the branch offices of these companies in Chicago recognize the unionizing of the inspectors and their demands. Many exhibitors have called upon the managers of these various offices and asked them what plans are being made to meet this threat. It is said that each of the companies opposing the union move here will be arranged in groups like the former and discriminated against in their turn.

The managers have appointed a committee, who are dealing with the demands and threats of the union. They have put the case and circumstances before Chief of Police Schuettler and State's Attorney Hoyne, and necessary aid is promised.

The union is demanding recognition and a minimum salary of $12 a week for all inspectors and $15 for floor girls or over-inspectors. It is said that in the majority of the exchanges in Chicago the inspectors are receiving $12 a week. Manager Rozelle, of the World office, stated that he had just raised all of his girls to this amount some weeks ago, following their concerted request. Manager Sydney Abel, of the V-L-S-E office, gave out the statement that everyone in his office and exchange were receiving a share of the profits besides their salary, as in other Vitagraph exchanges.

LEAKS IN THE LOOP

"Should She Obey?" the divorce preachment film of the Arizona Film Company, of this city, is making a big hit along the Atlantic Coast and in war-stressed Canada, according to the reports coming into the Arizona offices here. It is being state-righted throughout the country.

Tom North has breezed into Chicago from New York with the "British Tanks at the Battle of Ancre" film which were shown all last week at Orchestra Hall. All comments on the pictures were laudatory.

The Reel Fellows Club entertained members and friends on last Friday night, June 29, with a smoker and buffet luncheon at their clubrooms. The big "movie" ball that will be given to the convention and exposition delegates here at the finish of the convention in July, will be held under the auspices of the Reel Fellows in the Morrison Hotel ballroom.

Messrs. Johnson and Schultz, owners of the Casto theatre at Ashatabula, Ohio, have taken over the C—It theatre there. They have purchased a Bartola orchestra for their new house.

Charles Pyle, the general sales agent of Bartola, has packed his bag and is off again for another ten-day jaunt. He goes to Cleveland, Columbus and New York.

Jack O'Toole, manager of the local Fox offices, has gotten out a spiffy looking two paged pamphlet for the exhibitors announcing that now is their opportunity to chase that hot weather jinx from their box offices. The opportunity, according to Mr. O'Toole's folder, is three big Bara pictures and a like number of William Farnum's best, being offered on open booking.

Although not scheduled to open until July 15, the Goldwyn branch offices here are ready for business. Clean, shiny and bright they contain F. M. Brockell, the local manager and his force of assistants. Mr. Brockell was formerly with Paramount.

Mabel Spottswood, twenty years old and one of the workers in Terry Ramsaye's publicity headquarters at Mutual, was killed last week when hit with a train while on her way to work.

With the arrival back in this city of Frank Seng, starts also a wide local publicity campaign for "Parentage," the big propaganda film that Mr. Seng just finished.

The American Bioscope Corporation has just completed a one-reel subject called, "A Trip to Mother Gooseland." It was made for the United Cereal Mills, Ltd., and their product, Washington Crisps.

The day prior to Eugene Duffy's leaving the Triangle offices here to become manager of the Mutual Exchange, his former co-workers and associates presented him with a large silver loving cup and enough cigarettes to supply the allied armies.

Costly Film Fire in Art Dramas' Offices

A fire that started in the inspection room of the Art Dramas offices, on the sixth floor of the College Building, No. 207 South Wabash avenue, on Friday, June 22, destroyed fifty-five reels of film and caused a total of $3,000 damages, besides threatening the four other big film company branches and exchanges that are housed in that building with their tons of films.

The fire, according to Ralph Proctor, manager of Art Dramas, was caused by friction. One of the girl inspectors was winding a reel of film just received. A pencil which she was using as a windlass for the film became heated by the friction and the film burst into flame, communicating with the scores of other reels piled on the inspection table.

The three girls who were at work in the room ran to safety and gave the alarm.

In all exchanges on the floors above and below the Art Dramas the first move made when the fire alarm went through the building was to quickly throw every foot of film into the various fireproof vaults and lock them.

Among the films destroyed in the Art Dramas office were two prints of "The Mute Appeal," just received shortly before the fire and for which Mr. Proctor had handed out a check of $1,700. Within three days after the fire Mr. Proctor had all the destroyed prints duplicated and all "shows" going out as usual. The loss was covered by insurance.

Well-Known Manager Leaves Bandbox Theatre

Jack Haag, one of the best known and most experienced motion picture theatre managers in Chicago, is leaving the Bandbox theatre helm. Mr. Haag announces that this week will be his last as manager of the well known Loop house. Where he is going next, Mr. Haag is not ready to say. He admits having several offers for local houses, but has not given any of them full consideration as yet.

Mr. Haag took over the Bandbox theatre a year ago to build it up. This he has done in great style, for today the Bandbox is one of the best known and paying theatre propositions in the Loop.

During the showing of "The Deemster," at the La Salle, all last week, special performances were arranged by the management for high school pupils. They were accorded a reduced rate of admission when accompanied by a card from their literature or history teachers.

The summer camp of Essanay at Lake Geneva, has been opened once again. Bryant Washburn and his company, now making "The Golden Idiot," opened the camp.

THE EASTERN STUDIOS

MILLICENT FISHER, who has been working like an Amazon in the trenches for Metro, is taking a brief and well-earned vacation at her old home in Greensboro, N. C., where her parents live. She recently completed her role in "The Slacker."

These are her first weeks away since she began work under William Christy Cabanne, more than a year ago. Cabanne has called her "the girl with the most wonderful screening face in pictures."

EMILE CHAUTARD, director of Frederick Warde in "Fires of Youth," "Under False Colors" and "The Man Who Waited" for Thanhouser, has in his possession a program of le theatre de la Renaissance, Paris, dated September, 1909, in which Maurice Tourneur, now directing for Lasky; Leonce Perret, director of Robert Warwick, and himself played the principal roles in Henry Betaille's celebrated, "Le Scandale."

BRUCE WEYMAN, noted juvenile baritone who was soloist at the Strand theatre for a year and a half, has enlisted in the First Reserve Aero Squadron at Mineola, from where he expects to be sent to France.

Mr. Weyman studied for three years under De Reszki in France, and was three years baritone in the Montreal Opera Company, being the youngest soloist ever with that company, being only 16 when he began with them. He was also on the Keith circuit in B. A. Rolfe's big spectacular vaudeville act, "America First."

THREE members of one family appeared in "Sowers and Reapers," a Metro play in which Emmy Wehlen featured. They were Hazline Drouant, Elizabeth Orr and Richard Orr.

Hazline Drouant is the mother of the two children. Their father is Alfred G. Orr, the well-known artist. She is an actress of ability, who has had a career both on the stage and the screen. Her Olga in "The Merry Widow" received favorable comment by all critics when Henry W. Savage first produced that operetta.

RALPH KELLARD, a Pathe star, has retired from the film field, temporarily at least, and returned to the speaking stage, which he abandoned for pictures about a year and a half ago.

Mr. Kellard opened last week, out-of-town, for the spring try-out, in the leading role of "The Assassin," a new drama from the pen of Eugene Walter, author of "The Knife" and "The Easiest Way." The play is expected to open at one of the Shubert theatres in New York, early the coming season.

During his work as a Pathe star, Mr. Kellard has been in "The Precious Packet," "The Shielding Shadow" and "Pearl of the Army."

GREATER VITAGRAPH has been forced to post a notice at its Brooklyn Studio announcing that female leads are engaged on the strength of their histrionic ability, coupled with their personal appearance and not because applicants for positions have an abundance of money. For several weeks, almost daily, Production Manager Roosevelt has received calls from women who at least said they were wealthy, some of them offered to pay for the privilege of appearing in Blue Ribbon features, while others offered their services free, and all were perfectly willing to work hard at least six days a week. According to Mr. Roosevelt not one of these women could act and none of them were less than forty years of age.



Anna Nilsson, Leading Lady With George Cohan in "Seven Keys" (Artcraft)

VIOLA DANA apparently has left a void in the life of Marblehead, Mass., and, incidentally, the men in the training camp nearby, since she and her supporting company left, after taking scenes on the Metro production, "Aladdin's Other Lamp."

Last week the player received a round robin expressing the loneliness felt by the officers and cadets in the New England town. While there Miss Dana was extended many courtesies by the commanding officers and men of the naval station.

Advantage to Small Exhibitors

Manager Albert Teitel has acquired for the Ideal's territory of Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia, several large and well known features which the small exhibitors can now book at prices not prohibitive. Mr. Teitel has organized Wilkes-Barre Ideal Film Exchange with G. Wallace as manager. In Baltimore the Ideal releases are handled by the C. & C. Film Compan, with Milton Caplon as manager.

VITAGRAPH has added to its list of contract players one of the youngest actresses in the world—Miss Aida Horton, who is three years old. They believe they have in her one of the future "greats" of the screen.

About six weeks ago, Aida, who is a dainty Miss with golden hair, walked into the office of Andre Roosevelt, production manager at the Vitagraph studio in Brooklyn, and said she had an ambition to be an actress.

"What makes you think you are an actress, Miss?" he queried. Aida, not a bit abashed, replied:

"'Cause I want to be."

She was engaged on that speech and her mother was called in to make the arrangements.

AGNES LEVERING, nurse in the Vitagraph Studio, first aid room, Brooklyn, made a drive for Red Cross memberships in the organization the other day, getting 138 new members and $330 in money.

Alice Joyce, star in "Womanhood," Perry Vekroff and Miriam Fouche, Vitagraph stars, each took $25 life memberships. All the other stars, officers, directors and even the members of the comedy companies took memberships of one kind or another.

LITTLE BOBBY CONNELLY, Greater Vitagraph's juvenile star, fell from the running board of an automobile last Monday afternoon and suffered a fracture of the left arm. This did not cause even a temporary let-up in his work for the "Bobby Series" in which he is soon to be featured. His director, Charles M. Seay, immediately wrote a scenario in which the broken arm figures prominently and work is going on as usual.

This is the second time Bobby has been hurt recently. He was thrown by a pony he used in one of his pictures, "Bobby's Bravery."

On both these occasions Bobby has shown his gameness and has not even thought of laying off from his work.

TO exhibitor readers who know that first Triangle and then Artcraft released Douglas Fairbanks, the statement that Frederick Warde released the well-known "Doug" will be little short of startling.

"Released" in this instance has a meaning different from the usual film interpretation.

Years ago, so Fairbanks admits, the athletic player appeared with Warde in the role of Francois in "Richelieu" on the dramatic stage. A well-meaning but misguided wardrobe mistress clothed him in odds and ends of ancient, modern and medieval garb, and so effectually did the costumes succeed in ruining the tense work of those on the stage at his entrance that Warde released him.

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Acord, Art	1	Foster, Wm. C.	1	Newhart, Robt. S.	1
Akers, Jean	1	Fouche, Ella May	1	Nichols, Norma	1
Alexander, Sara	1	Fouche, Miriam	1	Nielsen, Karen N.	1
Allen, Estelle	1	Fowler, Henry	1	Niemeyer, B.	1
Allen, Winifred	3	Fox, Julius C.	1	Nires, Al.	1
Altman, William	2	Foxe, Earle	3	Oakman, Wheeler	1
Anderson, Augusta	1	Frances, Eva	1	O'Dental, Marie	1
Anderson, Claire	1	Frederick, Alma	1	Oland, Warner	1
Angel, R.	1	Frost, W. A.	1	O'Malley, Pat	1
Apfel, Oscar	2	Furry, Ella	1	Osborne, Marie	1
Argot, Lange	1	Gail, Mrs.	1	Ostriche, Muriel	6
Barber, G. R.	1	Gerard, Carl	1	Pagano, Marie	2
Barrows, H. A.	1	Gibson, Margaret	1	Pagano, G.	1
Barry, Frank	1	Gilbert, Henrietta	1	Pantill, Robert	2
Bayne, Beverly	1	Gilbert, Maude	2	Pardee, Madeline	3
Beaumont, Grace	1	Gish, Lillian	2	Paul, Fred	1
Bellen, Cosmos	1	Gonzales, Myrtle	1	Perry, Fayette	1
Bennet, Enid	1	Greenwald, Abe	1	Peters, George	1
Bennett, T. W.	1	Greeson, Elsie	1	Petite, Wanda	1
Benson, Curtis	1	Grey, Jane	1	Pettus, Zuleme	1
Black, W. W.	2	Griffin, Frank	2	Pickford, Lottie	1
Blair, Ruth	7	Griffith, Frank	1	Pollock, Helen	2
Blessing, Christine	1	Hakes, Helen T.	1	Pollard, Harry	1
Blinn, Jack	1	Hall, George	3	Prendergast, Betty	1
Bonde, Cosimo	1	Hall, Jane	1	Quinn, J. W.	1
Boyd, Clarence	3	Hart, Wm. J.	1	Raleigh, W. Stuart	1
Boyle, Miss	1	Hart, Betty	2	Rand, Anthony	1
Bracey, Sidney	2	Hawkins, Michael	1	Reach, Emil	1
Buars, Tom	1	Hawks, Wells	4	Reed, Florence	7
Burke, Bud	1	Hawley, Orrin	1	Reiff, Helen	1
Burns, Edward J.	2	Heywood, Doris	1	Rockwell, Florence	1
Burrough, Tom	1	Hines, John	1	Roden, J. B.	1
Cagerio, Katie	1	Hirsh, Patrick H.	1	Roseman, Ed.	1
Campbell, Webster	1	Hodges, Runa	1	Roth, Michael	2
Carney, Harry	1	Holmes, Lulu	1	Ruchti, J.	1
Carter, Nan	2	Holt, Edwin	1	Salzman, Aaron	1
Caspar, Geo.	1	Hopkins, Jack	2	Saunders, Earle	1
Castle, Mrs. Vernon	2	Horner, Violet	2	Schade, Betty	1
Cecil, Edward	3	Hoyt, Marion Agnes	1	Schwarz, Charles	1
Chapin, Fred	1	Hulette, Gladys	1	Shields, Ernest W.	1
Christians, Marguerite	2	Hulse, Vaughan	1	Shipman, Nell	1
Claflin, A.	1	James, Gladden	1	Shirley, William	1
Clare, Frank	1	Johnson, C. W.	1	Sibley, Laura D.	1
Clark, Jack	1	Johnson, T.	1	Sidney, C.	1
Coburn, Gladys	1	Jolivet, Rita	1	Siegel, Mary	1
Cohn, Martha L.	1	Jores, E. F.	1	Sissing, J.	1
Collier, Constance	1	Kalich, Bertha	1	Slattery, Nellie	2
Collins, Nick	1	Keeley, Frank	1	Smith, Cameron	1
Connolly, William	1	Keough, M.	1	Smith, J. Murray	1
Crocket, Davy	1	Kingsley, Walter	1	Spencer, Ernest	1
Crowe, Eleanor	1	Kingston, Ethel	1	Spurgeon, Robert	2
Cunard, Grace	1	Klaxton, Kale	1	Standing, Jack	6
Curtis, Marion	2	Klinger, Yetta	1	Stark, Leighton I.	1
Darling, Grace	3	Laird, Margaret	3	Sterling, Mr.	1
Daryean, Fred R.	1	Larkin, George	2	Stuart, Austin	2
Daye, June	1	Lanillard, Edward	3	Sullivan, Daniel	2
Dean, Louis	5	Laurie, Frieda	1	Sullivan, James R.	1
Decker, James	2	Leavitt, Harry	1	Sutherland, Victor	1
DeCamp, Frank	1	Lee, Carie	1	Sweet, Blanche	1
DeCordoba, Pedro	2	Lee, Frank J.	4	Swensen, Albert	2
Deely, Ben	4	Leeds, Cecilie	2	Taggart, Ben	2
DeForest, Hal	1	Lehr, Anna	1	Taylor, Walter	1
DeLopez, Mme.	1	Lennon, Alice	2	Tearle, Conway	1
Desmond, William	1	Leno, Al.	1	Thomas, H. H.	1
DeTorre, Calles	1	Leod, John	1	Thompson, Margaret	1
DeVere, Harry	1	L'Estrange, Julian	1	Thorne, Ruby	1
Diamond, James R.	3	Lewis, A. Lloyd	2	Thorp, Ruth	4
Diamond, Virginia	1	Lieber, Fritz	1	Tarves, James G.	1
Dickson, Lydia	1	Linden, Einar	2	Trent, Viola	1
Diggs, Ida May	1	Loeffler, Velma	1	Tucker, Willlam	1
Dillon, John Webb	1	Love, Bessie	1	Turner, Alice	2
Dix, Richard	1	Low, Walter	1	Tyler, Harry Alman	1
Doerr, L.	1	Lynch, Jack	1	Ulrich, Lenore	1
Donnelly, Dorothy	1	MacGregor, Eugene	1	Van Nosdall, G. J.	5
Doublier, Mme.	1	McCann, V.	1	Varela, Louis C.	2
Drawer, P. O.	1	McCullough, Walter	1	Vaughn, Arthur	1
Dwyer, James	2	McDermott, Vincent	1	Vaughn, Robert	1
Ebersley, Miss	1	Machado, Mr. M.	1	Vosburgh, Alfred	1
Eckstrom, Carl	1	Marcus, Miss	1	Walcamp, Marie	3
Fair, J.	1	Marquez, F.	1	Walters, E. J.	3
Farrar, Geraldine	1	Martin, Alma	1	Ward, Mr.	1
Faye, Julia	1	May Natalie	1	Ward, Carrie C.	1
Fenwick, Irene	1	Mayall, Herschell	1	Warshauer, Joe B.	2
Fielding, Margaret	1	Mayfield, Charline	2	Wayne, Eric	1
Fineley, Ruth	1	Maynard, Myra	1	White, Charles T.	2
Flegelman, L.	1	Merkyl, Wilmuth	3	White, John J.	1
Fleming, Claude	1	Messinger, Walter	1	White, Olive	1
Ford, Charles	1	Miller, Walter	3	Willis, Lloyd D.	1
Ford, George	1	Morgan, Thomas	1	Willis, Paul	1
Forde, Victoria	1	Murray, J. K.	3	Wilson, C. T.	1
Forman, Tom	1	Musselbach, Wm.	1	Wise, Moses	2
Forrest, Alan	10	Nansen, Betty	1	Yarnall, R. B.	1
		Nelson, Anna	1	Young, Fred Grant	1

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WITH the characteristic speed which has marked production work of previous subjects and serials of the Signal Studio, J. P. McGowan, the director, and members of the Helen Holmes Company, this week took up the making of another railroad serial, at present known under the title of "The Lost Express." This is a mystery story with a railroad background, and will have many of the thrilling scenes that have heretofore made Helen Holmes' releases attractive to lovers of melodrama.

Director McGowan has selected this story by Frederick Balfour Bennett, because of the very exceptional suspense maintained throughout the fifteen two-reel episodes. The suspense is made possible by a mechanical disappearance of an entire railroad train, which leaves one station bound for another eight miles distant. Between the two stations there is a straight piece of track making it possible for a person to stand at one station and see a train until it arrives at the other. While the train is making its trip it disappears, and will not be found until later in the story.

Helen Holmes will be supported in this production by practically the same players who were with her in previous releases. The list includes Leo Maloney as the leading man; Thomas G. Lingham, heavy; Wm. Brunton, Will Chapman, W. A. Behrens, and Andrew Waldron, together with Al. Smith, who appeared in character roles in "The Lass of the Lumberlands," and Edward Hearn, who has been seen in a number of feature productions, as well as late releases of the Kalem "Stingaree" series.

"The Lost Express" will serve to introduce a new animated sub-title process perfected by S. A. Sues, cameraman for the Helen Holmes Company. The title superimposed over a background of moving figures is inclosed in a border which balances the frame and adds much to the attractiveness of the sub-title.

Director McGowan has engaged Carl Hill, a well-known scenic artist, to make a number of paintings, which will form a frieze about the entire drawing-room of a millionaire mansion's interior.

Director McGowan will maintain two cameramen for the making of this serial, S. A. Sues and Robert Phelan. The latter has just returned from spending a vacation with former acquaintances at the American Studio, Santa Barbara, and while making the trip from Santa Barbara to Los Angeles in his automobile, he encountered a fearful forest fire.

THE second addition to the Triangle forces of the West consists of Director Lynn F. Reynolds, who with his leading man, George Chesebro, his character actors, George Hernandez and Jack Curtis, and Photographer Clyde Cook, became affiliated with the producing organization at the Culver City Studio. Reynolds has been with the Universal for more than three years, following one year spent with the Selig Company. For more than a year he has given all his time to writing and directing Bluebird releases, with most of his stories laid in the big out of doors. He has just finished "Mr. Opp," adapted from the Alice Egan Rice story of the same name, and other coming Bluebird releases are titled, "The Greater Law," made in the snow at Truckee, Cal., last winter, and "The Showdown," a sea picture filmed at Santa Cruz. Other noteworthy releases from this director are "God's Crucible" and "The Girl of Lost Lake."

It is stated H. O. Davis will arrive on the Coast about the first of July, and at that time it is very probable definite statements concerning future policy with respect to productions will be made at the Triangle Studios. No changes in the personnel of the producing staff have taken place during the past week, and it was again stated at the studio none were anticipated.

Thirty Triangle girls are this week mastering the steps of a cabaret chorus under the tutorship of a dancing teacher, and will appear in scenes for the coming Olive Thomas subject being made by Director Lambert Hillyer. These scenes will be staged in an elaborate cabaret interior 100 x 200 feet in dimensions, which is said to contain 250 tables, and require almost one thousand people for atmosphere. In all seventy scenes will be made in this interior. Charles Gunn and Margaret Thompson are other principals in the cast. Director Hillyer used a company of militia this week in the making of a factory strike riot scene which required a great number of men.

Director Irvin Willat now knows just how slow a snail moves, for he photographed one for double exposure scenes this week. It took more than two hours to show the creeper climbing up a step. Exhibitors need not think the action of this photoplay will move that slow, however, for the particular scene shot, when completed with the second exposure, will show little Thelma Salter ride up the step on the back of the snail at the speed of a high-powered automobile.



Ida May Park, Bluebird Director

RAYMOND B. WEST began the direction of a story which deals with the rise of a social butterfly, who in the early part of the story is an unfortunate girl of poverty who lives in the slums. The story is laid in New York City and the Adirondack Mountains, and will have Dorothy Dalton as star, with Jack Livingston as leading man. Dorcus Matthews, Billy Shaw, and others compose the supporting cast.

Director Walter Edwards' production will be delayed in the making because of an accident which befell Walter Perry, who suffered fracture of his shoulder bone in a strenuous scene for the mining story.

R. Wm. Neill found ideal locations this week for race track scenes at Wilmington, Cal., and there the company, headed by Enid Bennett, has been working for several days. This story has a Southern atmosphere, and a supporting cast includes Melbourne McDowell, Roland Lee, and others.

Two directors of the Triangle plant completed productions this week. Reginald Barker has been directing Louise Glaum, who appears as a dance hall siren, with Jack Gilbert, Wm. Conklin, Jack Richardson, and others. The other subject finished is an adaptation of the Saturday Evening Post story, "Sudden Jim," made in seven reels and featuring Charles Ray. Victor Schertzinger is the director, and Sylvia Bremer plays the feminine lead.

ALL production at the Kalem Studio in Glendale has been discontinued, at least for the present. Phil Lang, who is manager, departed for the East Tuesday of this week to confer with heads of the Kalem Company with respect to future activities at the West Coast Studio. Storm V. Boyd remains in charge of the studio. The last company actively engaged was that making Ham Comedies; Messrs. Lloyd V. Hamilton and Albert E. Duncan had long time contracts, but these were canceled to the entire satisfaction of all concerned. The "Stingaree" organization finished its final release more than a week ago.

WHILE the 90 x 150 foot stage of the Lois Weber studio is being completed, the company is this week working on the first release titled "The Whim," using for location one of the handsomest exclusive homes in the Wiltshire district of Los Angeles. Electric equipment has been taken to the palatial residence, and there both interiors and exteriors will be

made together with night effects. The first release, "The Whim," is founded upon the experience of a young man whose parents are desirous that he shall marry to secure a place in society, and all possible is done by his relatives to bring about this end. But the young man bored with the action of his family and the aloofness of his fiancee lavishes his attention upon a girl employed in his father's emporium. Kenneth Harlan takes the role of the youth, Mildred Harris the girl of the shop, Gertrude Aster is the fiancee, a daughter of society, and Alfred Allen and Adele Farrington are the parents. Others in the cast are Ethel Weber, William Brown, Teresa Young, and Colin Kenny.

The first statement issued by Miss Weber since beginning the production of this story is to the effect that future productions, including the present one, will contain no hint of propaganda or preachment of any kind. She will use only a story which is entertaining and carries with it a sound idea without obviously pointing a moral. "I shall try in all my pictures to maintain a balance," Miss Weber said, "in favor of ideas rather than curls."

THE Vitagraph serial "Hearts of Flame," will be completed by Director-actor William Duncan by the end of the month, and he will then take up the filming of multiple-reel subjects in which he will play his own lead. This week as a thriller for one of the late episodes of the serial a mine explosion was staged in one of the foothills of the Vitagraph lot, and the explosion was so strong that it shattered windows in the houses of the residences in that section. No definite plans have been made for the subjects to be made by Mr. Duncan following the completion of the serial with respect to the cast. The serial company has been together approximately seven months, and it is likely that several of this organization will be retained for the feature producing unit.

Mary Anderson is being starred in the Vitagraph subject featuring Alfred Vosburg, "Captain Sunlight," from story by Cyrus Townsend Brady, which will be finished within a few days. Plans have already been made for the next picture to be made with Miss Anderson under the direction of Wm. Wolbert. It will be titled "The Red Prince" and already Otto Lederer has been selected to play one of the important parts.

Studio Manager W. S. Smith, of the Vitagraph plant, has the building operations moving along as rapidly as can be expected, and with this taken care of he plans to leave for New York shortly. Mr. Smith's trip East will be one of business primarily, but he will also spend some time with his brother, President Albert E. Smith at his home on Long Island.

TWO additional producing companies were added to the organization at the Bernstein Studio this week. Both of these producing units will devote all of their time to the making of semi-slapstick comedies. The companies were organized at the instruction of Isadore Bernstein, who is now in New York. His investigation of the market condition there led him to believe the time was ripe for good clean



Violet Mersereau, Universal, Who Has Just Completed a Tour of Loew's Houses in Atlanta and Birmingham

comedies and he began plans for filming this class of subjects at once. He secured Stan Jefferson, a comedian of the Fred Karno school in London, as the leading comedian for one company, and selected the name of Stanley Comedies to identify this brand. Jefferson is a former associate of Charles Chaplin on the vaudeville stage, and came to America several years ago with the same company with which Mr. Chaplin was identified. It is stated at the studio that Mr. Jefferson is in no way an imitator of Chaplin, but has a whimsical type of acting all his own. He has been in vaudeville since coming to America and his vaudeville partner, May Bahlberg, will play opposite him in coming pictures. Lucille Arnold, late of Keystone; Owen Evans, eccentric comedian in Vogue Films, and Charles Arling, late of Foxfilms, are other members of the Stanley Comedies Company. Robin Williamson, who came to Los Angeles from Florida, and directed the production of a number of Vogue subjects, will direct. The camera will be in charge of Harry Fowler.

The second comedy company will make novelty release. No description has been given for publication. It is understood that Lee Lawson, technical director at the studio and Ben Levy, will be in charge of the filming.

The second release of Bernstein's Cardinal Virtues series, "Loyalty," was finished at the studio this week. It is said to contain many thrilling incidents, but the most exciting is that of a free-for-all fight in a Chinese den staged by J. Morely and Sam Woods, both of whom are better than six feet in height. Betty Brice, star of the production, takes the role of an opera singer who is married to a dope fiend which is said to give her a number of very excellent emotional scenes. Particular attention was given to the settings for this subject. One of unusual beauty is that representing the interior of a lobster palace. Tables, chairs, silverware, linen and other furnishings for this setting came from the Hotel Alexandria of Los Angeles, which institution also furnished waiters for the filming. A magnificent fountain occupies the center of the cafe scene, and a Hawaiian quintette and dancers furnished cabaret with this for a background.

AMONG the changes reported from the Fox Studios, in Hollywood, this week, is that of Director Charles Parrott taking up the making of a series of comedies featuring Willard Louis. Louis has been seen in a number of Fox subjects, he being a member of the original Fox Company that came to California more than eighteen months ago. He played in all of the William Farnum subjects made in the West, and appeared in several others. In most cases he was given a semi-comic character role, and he secured so many laughs the Fox organization decided his place was in comedy rather than with drama. Charles Parrott was the first director engaged by the Fox organization when comedies were added to their output. A series of stories is now being prepared for this company and production will be commenced within a day or two.

Cast was selected this week for another Hank Mann comedy which besides Mann contains Rena Rogers, Kathrine Griffith, Eva Nelson, Jess Weldon and Harry Moody. Miss Rogers has appeared in two Fox films in support of Tom Mix, which will shortly be released. Miss Nelson is a new member of the Fox forces, and Weldon will be remembered as having appeared in support of Hank Mann, where he brought laughs principally because of his excessive amount of avoirdupois. The coming Mann story pertains to happenings on the beaches near Los Angeles.

To the Tom Mix Western Comedy Company has been added a vampire in the person of Rhea, Haines. Miss Haines played in a number of the Bosworth subjects released by Paramount, but has not been in pictures for the past year. She is to appear in support of Mix and Victoria Forde, who take the leads. Others in the cast are Billy Mason, Violet Eddy, Sid Jordon and others. The company is working at an especially built western village in the vicinity of Silver Lake, north of Los Angeles.

The need of another enclosed stage at the Fox Studio has become apparent, and now workmen are engaged in the building of one, 60 x 120 feet. This will occupy a position in the rear of the western lot of the Fox Studios, and will be completely equipped with artificial light in addition to being enclosed by glass. To find space for this stage it was necessary to cut down a large number of lemon trees from the lemon archard which forms a part of the Fox property.

NEED of additional space to accommodate the making of Artcraft and Paramount films of the Lasky Studio, this week, caused plans to be made for the erection of another stage, which will be of the same size of the other three, namely, 80 x 200 feet. This is to be devoted exclusively to Artcraft productions, and the first scenes to be made here will be for the first Geraldine Farrar Artcraft release under the direction of C. B. de Mille. The new stage will be alongside and im-



Patriotic Flashes From "The Slacker," Metro Picture Starring Emily Stevens

mediately adjoining the swimming pool constructed several months ago. When plans for the reconstruction of the Lasky Studio were O' K'd approximately five months ago, it was thought at that time the enlargement would take care of additional production for the next two years. The studio has been completed according to the previously made plans, scarcely two months, and the managers find they do not have sufficient equipment, all of which again points out the inability of any one connected with the motion picture industry to correctly prophesy what will happen in even the near future.

The new stage will be ready for work about the first of July, at which time the first scene for the Geraldine Farrar subject will be made. Settings, costumes and story are now nearing the point of development that assure Director deMille that it will be possible to begin work at the appointed time.

The Lasky Company is to have a new leading woman in the person of Dorothy Abril, who has been with the Lasky organization playing ingenue and minor parts since the organization opened its studio in Los Angeles. Miss Abril will appear in support of Wallace Reid, who will be starred in a subject made under the direction of Robert Thornby. Other players selected for this production are Guy Oliver, Lillian Leighton, Noah Barry, Gertrude Short and others.

Julian Eltinge arrived in Los Angeles, Monday, of this week to take up the filming of his first motion picture, and he has spent a week becoming acquointed with make-up and becoming camera wise. Donald Crisp has been selected as director of this subject, but the cast is yet to be named. The title of his first release will be "Mrs. Raffles' Career," adapted from the story by Gillett Burgess and Carolyn Wells.

KATHLYN WILLIAMS, who wrote the story for the coming release for the George Beban play, is to devote considerable of her time in the future to writing scenarios for the Morosco and Lasky organization. Miss Williams is accredited with writing a number of photoplays of different types, some of which were filmed by Selig and others by the Morosco organization. She has in the past written by the synopsis, but in future will devote time to learning continuity writing.

William D. Taylor has completed the filming of his Jack Pickford and Louise Huff story, and is now spending a two weeks' vacation. Frank Reicher is now directing the co-stars in a subject titled "Jack and Jill." This picture is being made at the Lasky Studio.

Lucien Littlefield, who has been with the Lasky organization since it came to California, departed this week for the East as a member of an ambulance corps organized at Pasadena. This body will spend a short time on the Atlantic Coast, where they will receive training and will then immediately go to France. Littlefield's first engagement with the Lasky organization was in the capacity of office and telephone boy. At that time every one of the organization took part in pictures when needed, and it was not long until he was doing character bits. He gave particular attention to the art of make-up, and was soon master of the ability to disguise himself to suit the needs of most any part. He became so proficient in the art that he has played numerous parts in the same production. In the "Warrens of Virginia" he took no less than eight different character roles. When the Lasky Home Guards was organized, Littlefield enlisted, and shortly afterwards was promoted to a corporal. He studied militarism and became interested to such an extent that when he learned of the opening in the ambulance corps he immediately enlisted. He did not tell his friends at the studio of this until the day before he was to depart for the East. They then presented him with a handsome gold wrist watch, and he was accompanied to the station and bid God's speed.

THE plans inaugurated early this year at Universal City, which provide for two directors for one company, has proven so successful, arrangements have been made for the furtherance of this plan, and the adoption of it more extensively at the plant. The next company to work under two directors will be that of Eddie Lyons, and Lee Moran, the Nestors. Since early in May, Roy Clements has been directing these leads, and now Burton George is added to the producing unit to make a picture while Clements assists in editing the film just completed, and works with Frederick Palmer, scenario writer, specially engaged to write comedies for Lyons and Moran. It is also announced two-reel subjects are to be made in the future with these players, and work on the first one has been commenced. It is titled, "On the Owl," and was written by William Cressy of the vaudeville team of Cressy and Dane. The Owl, by way of explanation is the name of a night train between San Francisco and Los Angeles. Harry Maguire, who has been photographer for the Bluebird feature productions, has been added to the Nestor organization as photographer for both directors.

Edith Roberts, who has played with Lyons and Moran for the past several months, is to be cast in comedy dramatic subjects, and will shortly commence work at the head of a company. No successor has been selected for her in the Nestor unit. It is very likely that E. Mason Hopper will be the director of the new feature producing company.

Two additional directors were added at Universal City this week. Harry Solter is to have Ella Hall as star of a company, and the first picture he will make will deal with the approaching war situation. Scott Dunlap is to be his assistant, and players selected for the production are George Beranger, Jack Nellson, Billy Human and others.

George Cochrane, former U director, has resumed work there, and will be in charge of productions featuring Ben Wilson who this week returned from a thirty-day trip in the East.

WHILE working before the camera for scenes in the fourth episode of the Universal serial "The Quest of Virginia," Miss Marie Walcamp, the star, and Clarence Werts, fell to the ground a distance of fifteen or twenty feet. In the fall Miss Walcamp suffered a fracture of both wrist bones of her forearm and was internally injured. Werts fared better, sustaining a sprained ankle and receiving a number of bruises. The couple were rushed to Universal hospital where they were taken care of by the physician in charge, and two days later were able to work in scenes. The business in which they were engaged at the time of the accident was a fight scene in which Miss Walcamp, who had been

abducted, attempted to gain her liberty. The kidnapper was holding her prisoner in a tree until the parties chasing them had passed, and both became so enthusiastic in their efforts to put the scene over in a realistic manner, that they lost their balance and fell. Henry McRae, manager of production at Universal City, first thought it would be necessary to disband the company for several weeks pending the recovery of Miss Walcamp, but rearrangement of the script, making possible the taking of scenes in which the star does not appear makes possible the continuance without any appreciable delay in the production.

The other Universal serial company making "The Gray Ghost" is now working on the eighth episode. Many of the scenes for this release were made in the store of Brock & Company, one of the finest jewelry stores on the west coast. A large number of customers and all clerks in the establishment took part in scenes which will show a daring hold-up of the employes, and robbers getting away with a major portion of the hundreds of thousand dollars' worth of precious stones, gold and silverware. Francis McDonald is the leader of the crooks in this story and was in charge of the band that held up the em-employees at the store.

Daniel Leighton, character actor, aged thirty-seven, died at Universal City on June 20th after an illness of a few minutes. Joseph Girard, his dressing-room mate, noticed he was taken ill and hurriedly summoned a physician from Universal City hospital. When the doctor arrived the stricken actor failed to respond to treatment and passed away a few minutes later. He leaves a widow and one child living in Los Angeles. He has been in films about six years, and prior to that time was a stock actor in Chicago, Pittsburg, Memphis, Columbus and other cities, and also played in vaudeville.

A NEW child actress will be introduced in the coming Bluebird production being made by Eugene Moore in the person of Little Barbara Connolly, who is the principal support of Violet MacMillan, the star. The other players in this child story titled "Nancy's Baby," are E. L. Pembroke, Mrs. A. E. Witting, Charles Mailes, Gertrude Aster, L. M. Wells and Sherman Bainbridge. Mr. Bainbridge was formerly with the Universal Company, and this is his first appearance in films for more than a year. Scenario for this production was prepared by E. J. Wilson, Jr., of U City scenario staff.

"The Cattle War" is a five-reel western drama starring Harry Carey, which was put in production this week under the direction of Jack Ford, whose principal support is Molly Malone. The story is by George Hively, who also prepared the scenario. During Carey's spare moments he is arranging to greet his mother, Ella J. Carey, wife of late Judge Henry B. Carey of New York, who is shortly to arrive in California to spend several months with her son. Carey has a ranch in the vicinity of Newhall, and it is said the improvements being made there now startle the natives.

Hollywood Hookum

July 14, 1917 NEWS MORE NEWS

TOURS IN FLICKERVILLE

The official automobile of HOOKUM staff, the faithful Dodge (French pronunciation Doget, if you please) for want of gasoline did a final kick near the corner of Selma avenue and Vine streets, Hollywood, and while waiting for John D. to bring more of the peppish liquid, the editor had opportunity to visit the Lasky Studio on the military guard of Machine Gun Sergeant Kenneth McGaffey of the Home Guards. These studios (note the plural) remind one of the New York subway, in that the builders don't seem to gain any headway toward ever finishing them.

The photodrama was born here, and since the date of its birth, the father, Major Cecil B. deMille (of the Lasky Home Guards) has carefully reared and tutored his beloved offspring. The going about, to use a favorite expression of the swindle sheets of press agents, is of the nature of mountain travel. One is either going up the stairs to a stage, or down another flight to a walk that leads to another stage. Should travel be done at a Keystone speed, one would surely become seasick.

Doug Fairbanks was wearing his broadest smile for scenes in "The Optimist," and B. Ziedman, the official recorder of smiles, was keeping an accurate tabulation of the wreaths. Bull Montana took special care to see that his cauliflower ear registered perfectly in the scene John Emerson was making. Bill C. deMille, through his actor-translator Hayakawa, was shooting scenes for Wallace Irwin's "Hashimura Togo." We found Donald Crisp and his new leading woman Julian Eltinge searching the lot for a leading woman; and Mary Pickford was all dolled up in a gingham dress and sunbonnet frisking about as "Rebecca of Sunnybrook Farm," where they make the famous whiskey. Mickey Neilan's hair we noted, had grown considerably since his head was shaved. In the musical conservatory — a sound proof isolated institution—Wally Reid was practicing on the saxaphone. Louise Huff and Jack Pickford were doing Jack and Jill antics as Frank Reicher prescribed, and "Whispering" George Melford tipped off his new pet name given him by a leading woman. George keeps the entire neighborhood awake over the din of buzz-saws and planers.

Milt Hoffman, who is found behind the door bearing "general manager," is efficiency expert of the place, aided and abetted by "System Sam" Wellington Wales. The two of them entice from everybody on the lot, a daily report of voluminous size. Neither of them ever worked on a newspaper, or they would know the story of the creation of the world was written in 600 words. Fred Kley, manager of production, writes volumes daily, and Amos Meyers is kept busy accounting for the straws lost from the stage brooms. Louie Goodstadt's report consists largely of interviews with would-be leading women and ingenues, for he is the director of engagement.

On the day of our visit there was much preparation, and the studio had the general impression of anticipation. Max Fisher was tuning up the orchestra for the grand entre of Jesse L. Lasky, who is shortly to arrive.

Lois Weber has discovered the garden spot of the universe at the corner of Vermont Avenue and Santa Monica Boulevard, Hollywood. It's said the only difference between this and the garden of Eden is that they wear clothes here.

Clyde Cook misunderstood this back-to-the-farm propaganda, and went out and raised a beard. If you didn't know he was a cameraman, you'd think he was made up for a Russian duke.

Lee took Eddie out Saturday night and forced him to help celebrate his, Lee's birthday. With ingenue demureness Lee refused to tell the number, but the waiter was still counting corks when our reporter passed out—of the cafe.

Four rattlesnakes are needed for Lambert Hillyer's Triangle picture, and players fear their lives, for the requisition for snake bite cure is still unsigned.

Mcl. McDowell was almost shot by a buckeroo, who had a gun that wasn't loaded. The bullet went through Mel's pants.

Ruth Stonehouse and a company voyaged to and from San Diego this week without a single seasickness.

VITAL STATISTICS

Born to Mr. and Mrs. Wallace Reid, June 10, a son, William Wallace, Jr.

Born to Mr. and Mrs. Charles Parrott, June 8, a daughter, June.

E. Mason Hopper attended the ball game Saturday.

Bill Hart complains of being out of a job.

Another batch of rumors floated in from the East this week, but the name of Mack Sennett is still on the Keystone fence.

The name of Neal Burns was painted on Dave Horsley's fence this week—there's only one blank left.

Allen Holubar has been at Santa Cruz two weeks, and has not sent in a single fishing report.

Ben Wilson is home from being worshipped by the Eastern matinee girls. Ben hasn't as many curls now.

Charley Chaplin rumors continue to come thick and fast.

The speed bug got Pat Dowling this week, and now he's driving a Ford. "Big" Ed. Durling and Little Bennie Zeidman are said to have been exposed.

K. Owen Al Cohn is a new citizen of our town, having rented a bungalow with a lawn, potato patch and everything on one of our beautiful shady streets. Al. now commutes daily. (We use the word commute to popularize it in the West.)

A silly Kansas girl wrote Crane Wilbur this week to learn how he curls his hair. He don't.

Francis Ford looks natural around U city and makes the place seem like old times.

Davy McWade McRae has selected Bev. Griffith as his assistant.

Fair weather—warm.

Bill Russell borrowed Bull Montana from Doug. Fairbanks this week, to get a closeup of his cauliflower ear, to be used as a flash after a fight scene. That's what we call atmosphere.

Times have become so bad for P. A.'s in our neck of the woods that one has found it advantageous to label a story, "The Week's True Story." It was about Maude George being near pinched by an over-industrious cop.

Lucien Littlefield, who left Lasky to be a member of the ambulance corps in France, having mastered the grease paint art, should prove valuable as a spy.

Geraldine Farrar and hyphenated husband are touring California in his new racing car. Constables please notify Lasky studio in case of arrest.

"D. K. Gums-Dentist" is a sign B. Zeidman says Doug. Fairbanks found in the Yosemite Valley, wherefore, we say, some comedy company must have been working there, or else why a sign where there's no dentist. Other landmarks of the pioneer days may be found on the scrap heaps of any studio.

Dot Farley is saving tin foil for the Red Cross.

An enthusiastic actor tipped off to HOOKUM that a scene was made of daylight hold-up of clerks and customers in a leading L. A. jewelry store, and the robbery was shot without the unsuspecting public therein knowing it was for a movie. The actor forgot the battery of lights used and gave the scheme away.

SCREEN EXAMINATIONS

"The Road Between"

(Art Dramas—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

ART DRAMAS' latest release from the Erbograph studios, titled "The Road Between," featuring Marian Swayne, is announced on the program as a comedy-drama. It is meant to be, but isn't. Marian Swayne and supporting cast will find it hard to convince her audience that there is much of either contained. She will, however, convince those who see her that she is pretty and very susceptible to the "close-up." If it were not for the showing of some characteristic scenes of country life and the little star, herself, there would be little to hold the attention of the average picture lover.

The scenarioist, whose name does not appear on the program, overlooked some very important essentials to a good script. There is the plot, but one so hackneyed and time-worn that a new interest is difficult to incite. The characters are not firmly placed as to be the most convincing. If he meant the plot to be actionable, he failed. Joseph Levering, who directed, had a poorly written story to begin with, but this was not sufficient reason for his resorting to the "close-up" with such frequency. Interest wanes from the average to the almost imperceptible. Even when Polly's father signs his name to the papers which means his ruin, the audience fails to register sympathy or any but the average interest. Nor is this the fault of Frank Andrews, who presents this part. He portrays the character with all the homely characteristics usually attributed to a man of Abbott's station and surroundings.

Bradley Barker, in the role of Davy, the country boy, gives a good characterization. Miss Swayne is at times a trifle too affected in her action, but on the whole her work is commendable. Kirk Brown and Armand Cortes have minor roles.

THE STORY AND PLAYERS

Polly (Marian Swayne) is a vivacious little country girl. Her mother, Sarah (Gladys Fairbanks) is of the socially ambitious kind, who is disontented with life on the farm. Polly's father (Frank Andrews) is an unassuming man, whose life is devoted to science. He discovers a process which he sells for a large amount of money and his wife insists that they go to the city. Davy (Bradley Parker) is a farm hand and in love with Polly. She is happy on the farm, but it is decided to move to the city, where her mother can "enter society."

Once in the city, they are the targets of social gangsters, and the father is induced to invest his money in an organization which eventually fails. Before leaving the farm he gave a strip of land to his daughter. She received a letter from Davy who informs her that a deposit of coal has been found on the land. The same day she is asked to sign over her interest to the company of which her father has been made a director, to satisfy his debts. She cleverly defeats the transfer. They return to the farm and she and Davy are married.

Selig World Library

(No. 6—One Reel)

REVIEWED BY WILLIAM J. McGRATH

JUDGING from this edition of the new World Library, that Selig has replaced the Tribune Weekly with, it will take its place at the forefront of the animated picture chronicles. This latest ready for the market has a combination of pictured topical events from all points of the compass that makes it all it should be—entertaining, comprehensive and instructive.

Chief among the activities of the country shown is a rare and interesting glimpse of the interior of the Denver Mint, with coins in the making; another view of the human chess game played with men, women and children, garbed as kings, pawns and bishops. Then there are some historic views of Revolutionary landmarks of Washington City, finishing up with a rare view of the seal rookeries along the Pacific Coast.

Each of these one reelers has so far been replete with live, interesting episodes, and this latest maintains every characteristic in the highest degree.

"The Neglected Wife"

(Balboa-Pathe—Tenth Episode)

REVIEWED BY PETER MILNE

THE mystery of the Veiled Woman deepens in this number entitled "A Veiled Intrigue." Speculation as to whether Mary Kennedy is not acting the part herself at times will undoubtedly become rife in the audience that has followed the serial closely.

THE STORY AND PLAYERS

Lured by the Veiled Woman, Margaret (Ruth Roland) believing she is going to the assistance of Kennedy (Roland Bottomley) finds herself in a trap. She is placed in a private asylum and allowed to see no one. It is only through the quick and clever work of Mrs. Kennedy (Corenne Grant) and Norwood (Philo McCullough) that she escapes. Doyle (Neil Hardin) makes another attempt to get even with Norwood, even going so far as to let fall a heavy safe in his vicinity, but the editor escapes in the nick of time.

"Paws of the Bear"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

J. G. HAWKS, author of "Paws of the Bear," didn't mean to become pro-Teutonic in his story, we hazard, but the story takes such a turn, all unexpectedly and, of course, all regrettably. Your motion picture audience that applauds a boy scout parade will hardly be likely to countenance the fact that an American hero stands by and allows a German messenger to slip through the fingers of agents of Russia, particularly when one of the Russian agents is the heroine. In all probability "Paws of the Bear" was written before the United States entered the war, but with the complexion of matters all changed the picture ought to be changed. The last few scenes would turn the trick very neatly.

The fact that the ending is not settled until the closing scenes is the big point in favor of the picture—dramatically. The story with its spies and plots and counterplots is excellently constructed and moves with a rapidity that never allows the interest to falter for an instant. The opening is laid in Belgium at the time of the German invasion and the scenes are most convincing with the exception of one. As the hero and heroine are about to be shot down by a German firing squad, along comes an Allied airship dropping bombs. One happens to land in the midst of the firing squad and when the smoke clears away the squad is not to be seen. When the hero and heroine escape with fairly whole skins in the face of this the coincidence reaches a point bordering on the impossible.

William Desmond and Clara Williams in the leading roles do effective work and the production tendered the picture by Reginald Barker, who seems to be the Ince war specialist, is in accord with his usual fine work.

THE STORY AND PLAYERS

In Belgium, at the outbreak of the war, Olga Raminoff (Clara Williams) shoots at a German general when the enemy enters the town. Ray Bourke (William Desmond), an American traveler, gives her the protection of his name, but this suffices not. Both are sentenced to death. An aeroplane of the Allies saves the day for them. Later, bound for home, Ray meets an old college chum, Curt Schreiber (Wallace Worsley), who is in the service of the German government. Schreiber has important papers to be delivered at Washington and he gives them in Ray's care as he knows he will be searched by Olga and her companion worker, Drakoff (Robert McKim), also passengers on the ship. Ray secrets the papers somewhere. Olga beseeches him to give them up for her sake, but his word to Schreiber is sacred. Nearing America he tells her that he will make no effort to return the papers to Schreiber and moreover that if she marries him he will tell her all about it. Married, they settle on his estate. Schreiber is a visitor. He leaves suddenly with a borrowed suitcase, evades the subordinates of Drakoff and boards the train, discovering the papers under a label on the suitcase. Olga is content to let the matter drop.

"The Fatal Ring"

(Pathe—First and Second Episodes)

REVIEWED BY PETER MILNE

PEARL WHITE returns to her own again—her own being, of course, a serial—via "The Fatal Ring."

There are stunts in it, thrills in it and there is mystery in it; to say nothing of a three cornered struggle, both plotting and physical to gain possession of, this time, the Violet Diamond. The fearless Pearl, swinging around on chandeliers and bowling over swarthy men as if they were so many pins, behaves very much like a female Fairbanks. The female, incidentally, is much more wondrous than the male. She, however, doesn't to all the biffing and banging. There is juvenile Earle Fox who for the time being has deserted the parlor drama for the tackling dives and two story jumps of "The Fatal Ring." And then there is a fine cast of extras who fight like the pugilists of times gone by. And Warner Oland, the heavy with the plotting look, erstwhile Mexo-Japanese of "Patria."

Fred Jackson is the author of "The Fatal Ring." He allowed his imagination free reign when he concocted the first two episodes, even to the extent of including in its scope the room with the closing walls, trap doors and iron shutters that bang down just as the hero and heroine are about to escape. Imagination makes the serial and Mr. Jackson seems to have a sufficient store of it to make even another one. Robert Milhauser did the continuity and George B. Seitz directed. Mr. Seitz, having written any number of serials now blossoms forth in this latter capacity and success seems to be his again.

The first episode of "The Fatal Ring," entitled "The Violet Diamond" is in three reels, the second "The Crushing Walls" is in two as all the remaining numbers will be.

THE STORY AND PLAYERS

Pearl Standish (Pearl White), heiress, is held up by Nicholas Knox (Earle Fox), member of a secret order, and is ordered to give up the violet diamond. She informs the burglar she hasn't got it, but longing for excitement, invites him in and hears the story of how her father procured the diamond from a burglar who stole it from its sacred resting place in Arabia. The setting is in the possession of Knox. Pearl summons Carslake (Warner Oland), formerly her father's secretary to ask him if he knows anything of the diamond. Carslake holds up Knox procuring the setting but just then the Priestess (Ruby Hoffman) of the order arrives with her henchmen and a general free-for-all ensues. Knox regains the setting and refuses to tell Pearl why he wants the diamond. Pearl receives a note telling her that she has fifteen days to return the diamond. If she complies not she dies.

In the second episode, Pearl and Knox journey to Carslake's house, believing he has the diamond in his possession. The priestess and her followers spy on them. Pearl and Knox are trapped in a room by Carslake, who then sets fire to the house. Attempting to escape, they fall through a trap door into a room with closing walls, where the Priestess has already been caught. Carslake fights a reporter away who has tried to pull the lever and save the three. When the episode closes the reporter has just dropped from exhausting beside the lever, while the walls are starting to crush the unfortunate adventurers.

"An Eye for An Eye"

("Stingaree" Series—Kalem—Two Reels)

REVIEWED BY GEORGE WORTS

FURTHER dangers and adventures to which the Australian bandit shows no more concern than an uplifted eyebrow make up the latest release of Kalem's new "Stingaree" series. The keynote of the present episode has been well sounded in previous ones—the desire of the outlaw to steal from people who don't deserve their money, presenting the gains to people who deserve money but haven't any. This motive makes the business of manufacturing plots a matter of drawing slips out of a hat. The formula is that some one gets into trouble because of some evil doer, Stingaree turning tables and relieving those distressed by pilfering the evil doer.

THE STORY AND PLAYERS

In a somewhat complicated but well-knit story, Stingaree holds up a stage coach and kidnaps a young miner who has no money. Previously, the young miner left home, mother and sweetheart, to make good, succeeded and then fell in with a gambler, losing his pile. Stingaree undertakes to return the boy's money, which he succeeds in doing by bearding the gamblers in their den.

"The Public Be Damned"

(Public Rights Film Corporation—Five Reels)

REVIEWED BY PETER MILNE

BEARING the endorsement of Herbert Hoover, national food administrator, "The Public Be Damned" exposes the practice of certain food trusts that cheat the public and cheat the farmer as well. The story was written and produced by Stanner E. V. Taylor and although it is a melodrama of rather shaky framework it drives home its point with considerable force and will doubtless be welcomed by photoplay fans throughout the country. Any picture that champions the cause of the people and "throws it in to" the trusts is bound to evoke a certain amount of appreciation and applause even though the story be plainly hatched just specially as a setting for the propaganda.

While "The Public Be Damned" has a story of a value somewhat below par, because of its dragginess in places and its quick changes of character in others, it has a number of stirring moments. The climax, preceded by the fight outside the state senate chamber where the faked bill is about to be passed and the last minute arrival of the young farmer setting everything aright is well put on and productive of a large amount of suspense.

That the picture is timely, no one can deny. In view of this it should be extensively advertised as dealing with that all-important question of Food. If this be done there seems to be no reason why the exhibitor should not reap large profits.

Charles Richman, Mary Fuller and Chester Barnett are the principals in "The Public Be Damned." All are well fitted to their respective roles.

THE STORY AND PLAYERS

In the country a young farmer (Chester Barnett) is unable to make any profit on his produce owing to the low figure offered him by the food trust. At the suggestion of his wife (Mary Fuller) he organizes a society of farmers to fight the trust. But being approached by the trust's representative (Russell Bassett) he sells out. His wife leaves him and journeys to the city where she undertakes a fight against the head of the trust (Charles Richman), an old lover of hers. She has a bill introduced in the state senate making all the food distribution centers state controlled. A boss (Joseph Smiley) causes a clause to be inserted in this which will make the bill impracticable. The trust head has a change of heart in the end and along with the girl's husband prevents the passage of the false bill, substituting in its stead the original one. Her duty done the wife is reunited with her husband.

"Motherhood"

(Minerva Motion Picture Company—Six Reels)

REVIEWED BY F. G. SPENCER

THIS picture which has the endorsement of many women's clubs, hygiene committees and other institutions interested in the "better babies" program, was shown to a specially invited audience at the Russell Sage Foundation Assembly Rooms last Tuesday afternoon.

It is a picture having for its message the ways and means of producing and caring for healthier babies, and should certainly be seen by every mother and prospective mother.

Pre-natal influences are shown and then follow in detail the methods to adopt and the things to avoid in bringing up a child to sturdy maturity.

Feeding with regularity, bathing at regular hours, and the proper way to bathe the infant are plainly shown. The careful nurse and the careless nurse are exemplified, as are also the keeping of a regular diary of baby's care.

The theme throughout is "Give Baby a Square Deal," and opens with a group of healthy, happy, bouncing babies, and then is shown a group of emaciated, unhappy, crying youngsters. The pictures prove that the crying baby is made so by careless feeding and slovenly attention, whereas on the other hand if cleanliness and stern regularity in feeding, sleeping and bathing are observed, the baby will be happy and cannot fail to thrive.

The prospective mother visits the doctor, is examined, and if needs be is put on a diet some time before baby's arrival, and the result is a normal child. Comfort, rational clothing, fresh air and no excitement will keep the child so. Soothing syrups and candies are strongly decried.

The proper daily routine for a ten months' old child was given as follows: 6 a. m., bottle of modified, certified milk; sleep until 8:30 a. m.; 8:30, bath; 9 a. m., fruit juice and water; 10 a. m.,

feeding, sleepin the open air until 2 p. m.; 2 p. m., feeding, then recreation in the open air until 5 p. m.; 5 p. m., light massage; 6 p. m., bottle of modified, certified milk, then sleep until 10 p. m.; 10 p. m., bottle of modified, certified milk, then sleep until 6 a. m.

These instructions closely followed, it is argued, will make for better babies to make better citizenry.

Various ailments of children are exhaustively dealt with, the telling of ghost stories and others likely to frighten children and excite them are decried, vaccination is applauded, the removal of tonsils and adenoids when they impair the breathing is commended, and almost every conceivable feature of child life is amply dwelt upon.

It is a highly interesting picture and cannot fail to be of immense service to the mothers of to-day.

"Balloonatics"

(Century Comedies—Two Reels)

REVIEWED BY JOSEPH L. KELLEY

ALICE HOWELL in her initial comedy release under the banner of Century Comedies, direction of J. G. Blystone, titled "Balloonatics," completes two reels of the celluloid, of the "fun-maker" variety, with a "bang" and with most acceptable comedy favors for all who wisely select the theatre displaying in its lobby, posters announcing this screen comedienne as the comedy star and "Balloonatics" as the comedy vehicle. Vehicle is used advisedly and literally in referring to the comedy because Miss Howell is carried the entire length of a seemingly endless thoroughfare "somewhere" in California, over house-tops and far above terra firma, part of the way in a "balloon" and the other proportion in an improvised aeroplane. She takes "chances," the mere suggestion of which would elicit a negative response from the screen's most thrilling "thriller."

As the-maid-of-all work, in the home of wealth, Miss Howell makes her appearance in "Balloonatics." With the assistance of the Chef (name not announced), she re-hashes some bits of ancient comedy and between the two a palpable dish is served which if given a bit more seasoning would have been more appetizing.

The comedy thrills start when the balloon and aeroplane come into play. Miss Howell's presence is not always apparent, but she is there all the time and executing some clever bits of comedy-thrill "stunts." When we do get a "semi-close-up" of her after abruptly leaving the "aerial" instruments she has just crashed through the branches of a tree near the roadside, having been rudely awakened from sleep in her bungalow which had been taken in tota to the realms of the clouds by the revengeful Chef and his balloon.

"Balloonatics" is a good comedy thriller. Miss Howell is seen to an unusually good advantage and with unusually good support. J. G. Blystone, displayed sure-fire knowledge of comedy direction and of the wants of comedy lovers.

"Caste"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

"CASTE" is a treat, rarer than which there has never been. Adapted and produced by Larry Trimble from the famous old play by T. W. Robertson and with Sir John Hare in the role of the "pub" loving Eccles, it is a superb example of real drama. Its every turn is so natural and it is so brimful of life, void entirely of the artificial, that one's eyes glisten and the corners of one's mouth turn up in a smile, not alternately but at one and the same time.

The simplicity of the play with its innumerable reflections of that which is true in everyday life is its charm. Dealing with the meeting and the resulting conflict between two sets of characters, the high and the low, in England, it never for the shortest instant allows the interest to falter.

Perhaps the audience that wants the blood and thunder, the murders and the thrills supplied by physical means will be unappreciative of "Caste," but we think not. The fellow who isn't thrilled through and through mentally by it, has little right to be termed a human being.

Sir John, the noted English actor, in his role of Eccles gives a performance full of the most enjoyable humor. His sense of pantomime is admirable and his every gesture and expression is natural. His support, including Peggy Hyland as Esther Eccles is of a high order seldom seen in current productions. The humor which Campbell Gullan and Esme Hubbard bring to their respective roles of Sam and Polly is delightful, the atmosphere of good fellowship created by Dawson Milward as the Captain, the very naturalness of Roland Pertwee as the hero, D'Alroy, and the majesty that Mary Rorke brings to the part of the Marquise are qualities that become inseparable from the picture as it runs along. In fact "Caste" and its players are so closely allied that to speak of the former without the latter would be a grave injustice.

Larry Trimble directed the picture while in England. Both in the adapting and the production he has reached a height seldom attained by the director of a five-reel feature. All in all, "Caste" can be recommended without any dissenting word. If Walter Pritchard Eaton looked at it, we think he would revise his opinion of the motion picture in this case at least.

THE STORY AND PLAYERS

George D'Alroy (Roland Pertwee), reared by his proud mother, the Marquise (Mary Rorke) to respect his high social position, nevertheless marries Esther (Peggy Hyland), daughter of a disreputable old fellow, Eccles (Sir John Hare), whose life is led largely in the public house. Before leaving for Africa with his regiment his mother, Esther's father, her sister, Polly (Esme Hubbard) and her fiance Sam (Campbell Gullan), a plumber, meet for the first time. The Marquise is disgusted. D'Alroy is reported killed and although with the birth of Esther's son, the Marquise's heart softens she still remains aloof from her humble relatives. But with the belated return of D'Alroy, the complexion of the situation changes, the Marquise relents and there is a cheerful ending.

"Borrowed Plumage"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

"BORROWED PLUMAGE" is an Ince picture featuring Bessie Barriscale, written by J. G. Hawks and directed by Raymond West. It is a lavishly embellished costume production laid in Ireland at the time that John Paul Jones was sailing the seas. The settings and costumes are a sheer delight and, from all accounts, reproduce the atmosphere of the period with remarkable fidelity. Miss Barriscale, as the kitchen wench in Selkirk Hall, who assumes the role of mistress of the place when the English soldiers come to town, is offered full opportunity to exercise her ability as a comedienne.

The first reel, which is laid in the kitchen of the castle, is quite the funniest of the lot. The tactics employed to produce comedy are quite Keystonian in a way and are handled excellently. In this portion of the picture Tod Burns, as Giles the scullery boy of Selkirk kitchen, does excellent work in a comedy part. He is played up to good advantage and is responsible for many a laugh on his own account. The half-witted air he assumes is ridiculously funny.

For comedy-drama artistically presented, "Borrowed Plumage" is certainly excellent to the last department. It is an admirable successor to the list of comedy-dramas turned out by the Ince studio during the past few months.

THE STORY AND PLAYERS

The Earl of Selkirk (J. Barney Sherry) and his family forsake their castle when news of the presence of Paul Jones off the coast is circulated through the village. Nora (Bessie Barriscale), the kitchen maid, is the only one who stays, and when a regiment of English soldiers arrives to defend the place she receives them, clad in the clothes of her mistress. The sudden appearance of Darby (Arthur Maude), a member of Jones' crew, and an old sweetheart of Nora's, complicates matters. The girl is obliged to summon all her cunning to free him from the soldiers. A fight between the soldiers and Jones' crew ends in Darby's ultimate escape, accompanied by Nora.

"Stop, Luke, Listen!"

(Rolin-Pathe—Two Reels)

REVIEWED BY PETER MILNE

LONESOME LUKE (Harold Lloyd) is welcomed into the home of a fair debutante (Bebe Daniels) in this "hit-me-and-I'll-hit-you" number, containing more action than incidental funny business. Kicking, slapping, drinking and running wildly about with no plot to speak of hardly constitutes all that could be desired in a comedy of this sort. When gags are few and originality at low tide the wild actions of the players don't get much in the way of laughter.

There are some good stunts in the number and Luke and

Snubs Pollard are funny individually, but the various scenes don't hang together with even that small degree of continuity possessed by the majority of successful slapstick comedies.

"Her Excellency the Governor"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

WHEN producers go to dealing with governors and the signing and vetoing of bills, they touch on a subject of great delicacy. For after they have created the necessary official atmosphere about their governor and his aides and the political bosses, they must conceive of dignified things for them to do. With the case of "Her Excellency the Governor," they have painted their governor as susceptible to the weight of Tueton gold and have hinged their climax on a point of law that is altogether improbable and probably impossible. We doubt if there is a state in the Union in which there is a law giving final power to the lieutenant governor if the governor is absent from the state for only one hour. Yet this is what occurs in this picture.

The story told is fairly entertaining, portraying the manner in which the governor, a man misled by plotting politicians from the minute he steps in office, is brought to his senses by the honesty and sincerity of the lieutenant governor—a woman. The climax could have been handled to better effect; there could have been a punch supplied, which is decidedly wanting, but in other respects, if, of course, the improbability of the signing of the bill can be overlooked, the picture makes average fare.

Wilfred Lucas, though a good type for the governor, has little opportunity to display the abilities he has shown himself to possess in past performances. Elda Miller is again a good type for the opposite part, while the supporting cast, headed by Joseph Kilgour, as the boss, is well balanced. Albert Parker directed, under the supervision of Alan Dwan.

THE STORY AND PLAYERS

Barclay (Wilfred Lucas), elected governor by a corrupt party, gradually falls into its ways. He promises Sylvia Marlowe (Elda Miller) that he will sign the Child Labor bill, but when aproached and threatened by Keller (Joseph Kilgour), the boss, he vetoes it. Next election he is only reappointed by a bare margin, while Sylvia, on the reform ticket, becomes lieutenant-governor. When the country enters the war, the Army Appropriation bill comes before Barclay, and Keller, who has listened willingly to the talk of a foreign government, succeeds in getting Barclay's consent to veto it. Sylvia, realizing the disgrace that will come upon the state, tricks him into leaving it, and, while he is gone, signs the bill, making it a law. Later Barclay comes to his senses and Sylvia is then willing to accept him as her husband.

Regan Hughston, Walter Walker, Edith Speare and Albert Perry are also in the cast.

"The Siren"

(Fox Film Corporation—Five Reels)

REVIEWED BY GEORGE WORTS

THE writhings of the vampire do not fill up this picture as the name of it seems to indicate; in fact, Valeska Suratt is the central figure in a rather complex but usual melodrama. The elements are relied upon to a large extent in getting over the various emotions, such as rain, for tears; thunder and lightning, for anger, and sunshine for happiness. It is not the first time these effects have been used, but they are done handily and tellingly. Some of the lightning scenes are splendid.

THE STORY AND PLAYERS

At first it appeared that the only persons who would probably escape murder in "The Siren" were the camera man and the director. Later, it proved that this assumption was incorrect. The complexity of "The Siren" staggers its retelling in any detail. It is the story of an adventuress, who lures more than one man to his ruin, but who is finally killed. The cast includes Valeska Suratt, Clifford Bruce, Robert Clugston, Curtis Benton, Isabel Rea, Armand Kaliss, Cesare Gravina and Rica Scott.

Miss Suratt wears any number of remarkable gowns which will be of interest to women patrons. The picture on the whole will be well received by those who like their melodrama well seasoned.

"It Happened to Adele"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

WRITTEN by Agnes Johnston and directed by Van Dyke Brooke, "It Happened to Adele" is smiling Gladys Leslie's second Thanhouser starring vehicle. The producers have seemingly relied on Miss Leslie's personality to carry the picture over a good many spots that are scant when it comes to either drama or comedy. The conclusion is that those who admire this recently risen little player will relish the picture as the dainty piece of confection that it is. But, regrettably, Miss Leslie, though pretty and smiling hardly has the strength of personality to win whole hearted interest in her work. A vehicle of greater interest in itself should have been selected, for a star never attains the meridian when supplied with such slight stories at the start.

Adele, the role in which Miss Leslie appears, is described on the synopsis sheet as "a child of great romance." That this is true is somewhat too greatly in evidence throughout the five reels. She is slightly more than romantic; she is what you might designate as "slushy." In brief there is too much sugar and not enough staple fare to "It Happened to Adele." And the sugar, by the way, is often padding.

The production is good while in the persons of Peggy Burke and Wayne Arey, Miss Leslie's has two strong supporting players.

THE STORY AND PLAYERS

Adele (Gladys Leslie) inherits a love for the stage from her mother and through the services of Blanche (Peggy Burke), a wise young lady of the chorus, she gains a start. Success is hers and before long she stars. She is loved by Horton (Wayne Arey) and Harvey (Charlie Emerson), a would-be composer. She favors Harvey until finally she discovers that he is rather selfish. Horton is her final choice after she realizes his true worth.

"The Brand of Satan"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"THE brand of Satan" is a melodrama that alternately depresses and thrills. The former effect is the result of allowing murder and rape to run rampant throughout the five reels, necessities essential to the latter effect. So providing one can countenance the stranglings and the violations of virtue that provide the turning points of the plot, one can be thoroughly entertained by the story. The leading characer, Jacques Cordet, is possessed of a dual personality. At one moment he is the respected prosecuting attorney of Paris and at the next a villainous underworld figure known as "The Strangler." While his decent self he attempts to capture his indecent self and vice versa. There are any number of strong moments resulting from the deeds committed by Cordet while influenced by one personality or the other. For action the picture never wants.

Montagu Love, featured alone for the first time, makes much of the role of Cordet. His transition from one phase of his character to the other is marked by facial signs of deep mental struggle. His support is of a high order. And though the point may be trivial, one is forced to remark on the wonderful ability of all the cast is making up. Gerda Holmes and J. Herbert Frank in particular show the passing of the many years from first reel to last four in an astonishingly realistic way.

Jere F. Looney is author of "The Brand of Satan" and George Archainbaud directed.

THE STORY AND PLAYERS

Le Grange (Albert Hart), an escaped convict, violates Christine (Gerda Holmes). A child is born to her, who after twenty-nine years, blossoms forth as Jacques Cordet (Montagu Love), district attorney of Paris. Tainted wth the blood of Le Grange, Cordet at night becomes the leader of a band of Apaches in their crime. As attorney again he is unaware of the sinister place he holds in the underworld. Cordet falls in love with Natalia (Evelyn Greeley) daughter of Christine's former sweetheart, Despard (J. Herbert Frank). After a succession of startling events, culminating in a climax wherein Cordet is only saved from being the victim of his own plotting by the interference of his underworld sweetheart, who gives her life that he may live, he is operated upon by Despard with the result that his malady is overcome.

Nat Gross, Emile Le Croix and Katherine Johnston complete the cast.

"The Plow Woman"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE PLOW WOMAN," an adaptation of a novel, by Eleanor Gates, is a story of the plains of the West during the days of the first settlers when Indians ran rampant and white people had to keep an eye ever ready for the marauders. The picture

has been given an admirably realistic production what with its stockade, old-time cabins and the always prominent bar and dance hall. Included under this heading the clarity and brilliance of the photography can well be mentioned with unstinted praise.

Mary MacLaren is featured and her rather expressionless style makes her well suited to assume the duties of the title role. Her support is good throughout, headed by L. C. Shumway, Eddie Polo, Hector Sarno, Harry de More and Marie Hazleton.

The story concerning itself with the love and devotion of Mary, the Plow Woman, to her family, how she shielded her younger sister from her father's wrath and how she loved and lost, to return to her labors in the field, makes truly interesting pictorial matter. J. Grubb Alexander made the adaptation, and Charles Swickard directed.

THE STORY AND PLAYERS

MacTavish (Harry de More), a Western settler, is lord of his household. His daughter, Mary (Mary MacLaren) tills the soil. The younger daughter, Ruth (Marie Hazleton), away at school, secretly marries Lieutenant Fraser (L. C. Shumway), of the outpost. When a baby is born, Ruth is forced to return home and to protect her sister from her father's wrath Mary claims it as hers. Not believing her sister really married to Fraser, she goes in search of him, just at a time when an Indian uprising threatens the entire community. Mary and the child are saved from death by the reformation of Buck (Hector Sarno), a half breed, while the last-minute arrival of the troops vanquishes the Indians. The marriage proved, MacTavish relents and accepts Ruth and her husband into his home, while Mary goes back to the plow.

"Fires of Rebellion"

(Bluebird—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"FIRES OF REBELLION" in its first three reels might be classed with the purely tragic. For the remaining two reels the action shifts from the factory town where the workers are in rebellion against the oppression of the factory owners to the city, where a semi-tragic story is told of a girl's fight for the social position which was denied her by the overlords of the factory town.

Dorothy Phillips has been seen to better advantage than as Madge Garvey in this late Bluebird offering. She is called upon to present characters of opposite dispositions and the extremes in social life—the one a downtrodden factory girl, the other a socially ambitious girl who has rebelled against life in a factory town. Miss Phillips idealized the factory girl, but as the socially ambitious she does not register with the same convincing spirit.

This Bluebird offering presents a pictorial argument which for its soundness of teaching and the lesson sought to be taught deserves commendable praise. In its early reels certain phases of the home life of the factory help is presented with a little too much detail—not with suggestive detail, but with the scenes of the domestic troubles of the Garveys, giving vent to their family differences, offering too much of the crude. These incidents in the lives of some of our working classes are without a doubt true, but the truth sometimes "hurts."

The action moves swiftly without a perceptible break in its continuity. The cast is well chosen. Lon Chaney gives a good characterization. William Stowell presents the part of John Blake with thoughtful consideration for the traits common to a factory foreman. Belle Bennett in a minor role gives evidence of strong emotional talents. Others in the cast are Cora Hayes, Alice May Youst, Edward Brady and Richard La Renao.

THE STORY AND PLAYERS

Madge Garvey (Dorothy Phillips), a factory girl, is dissatisfied with the drudgery of the factory life. Her father, Joe Garvey (Richard La Renao), is a drunkard. Her mother, Mrs. Garvey (Alice May Youst), leads a sorrowful life, due to the drunken brutality of the husband. John Blake (William Stowell), a new foreman of the factory, discharges Dan Mallory (Edward Brady), husband of Helen (Belle Bennett), sister of Madge. Mallory in revenge attacks Blake, and in the fight Mallory is knocked unconscious and dies from the effects. The doctors ascribe his death to a weak heart.

Cora Hayes (Golda Madden), a stenographer, tells Madge of the many opportunities in the city for a pretty girl. Madge, desiring to get away from the factory life, goes to the city, after promising her father to marry John Blake, who is in love with her. After days of disappointment in the city and discerning the reason why Cora Hayes had advised her to go, Madge returns to the factory with Blake, who had learned of her distress and had come to the city to protect her and claim her as his wife.

"Some Boy"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WE always look for sure-fire entertainment and "something new" when George Walsh is starred. Suffice it to say the present picture is far from a disappointment. Mr. Walsh does not do quite so many of his athletic stunts as he has been known to do in a single production, but he has plenty of "action." Climbing in and out of windows, boarding a ship through a very small port-hole, and dropping onto the top of a passing limousine as easily as one would board a leisurely street car are samples of this action, which is fast and furious.

The most interesting part of the story begins when "Joyous" becomes press agent for a fashionable hotel and impersonates a "grand dame" and attempts in addition to pull off a great diamond robbery all by himself.

His plans miscarry, as the best laid will, and he is not a really true success until he has the chance to put one over on his own father and win the girl. All of which sort of stuff has been done before, but never better than in "Some Boy," and we cannot say too plainly this is the sort of pictures which will build box-office receipts permanently.

THE STORY AND PLAYERS

"Joyous" Johnson (George Walsh) is "Some Boy." At school he is the star batter on his baseball nine, to the detriment of his studies, and his father (Herschel Mayall) has him "fired." But this does not daunt him. He next becomes press agent for a leading hotel, where he meets (on the way South) Marjorie Milbank (Doris Pawn), who in the meantime has made a bet with Joyous' father that he cannot force her to sell him her Texas ranch.

The plot thickens as Joyous pulls some big publicity "stunts" and he is run out of the hotel in time to catch the same boat with Marjorie, with whom he now gets real chummy and offers to help keep the "business pirate" from getting her property.

This he succeeds admirably in doing, and his father forgives him for all his sins when he is outwitted by his own son and a girl.

Educationals

("Some Jugglers," Second Number of "China and Chinese," Series—One Reel—"Small Animals," Ditmar Subject)

REVIEWED BY JOSEPH L. KELLEY

"SOME JUGGLERS" is the second number of "China and Chinese" series, showing typical scenes of life in China. It is in one reel. The cleverness of the Orientals as acrobats is proven by one of the younger generation of Chinese, who all but ties himself in a knot and performs remarkable feats of contortion. The various trades practised by these people, and the primitive ways and means employed in carrying on the business of life, such as road building, structural work, boot making and the ways and means of disposing of merchandise and prepared food, are shown with clearness of photography and a renewed interest is awakened by each passing phase of the life of the Chinese, as shown. The last scene of this number, showing the workmen preparing timber for building, could be shortened some as it runs to repetition.

The Ditmar subject showing the smaller animals and their young gives intimate views of the rodent, the pig, the smaller birds, and the rabbit. The young of these animals are shown, as they look shortly after birth and in the case of the chicken, it is shown emerging from its shell. One hour later, as the sub-title announces, this baby is shown as a very lively chicken. These views of the smaller animals and their young are in keeping with high standard of interest incited by other Ditmar subjects.

"The Greatest Power"

(Metro—Five Reels)

REVIEWED BY PETER MILNE

ETHEL BARRYMORE'S latest Metro Picture is one containing much patriotic appeal, both intimate and spectacular. It is a picture that is up to the minute in timeliness, as the declaration of war by the United States is brought in and constitutes an important turning point in the play. And the incidentals of a

declaration of war are not omitted either. There is a recruiting speech circulated on a bill and a Betsy Ross touch, without which it seems, no war picture would be quite complete.

A. S. Le Vino prepared the scenario from a story by Louis Walheim and furnished a continuity that in every respect deserves such a name. The production was in charge of Edwin Carewe, who has done admirably well in this department.

Miss Barrymore has a role more congenial than that offered her in her last picture, and carries it satisfactorily. Her support with respect to William Davidson, Harry Northrup and Frank Currier is entirely capable.

THE STORY AND PLAYERS

Conrad (William B. Davidson), inventor of a high explosive, is backed by Monroe (Frank Currier), and in this way meets and falls in love with his daughter, Miriam (Ethel Barrymore). They work on the perfection of the explosive together. Conrad plans to sell the invention to every country, in order that its terrible effects may soon end the war, but when the United States enters the conflict Miriam attempts to persuade him to allow the republic alone to reap the benefits of the invention. Rand (Harry Northrup), a spy, attempts to secure the secret formulæ. A fight between Rand and Conrad ensues, with the result that the latter decides to take Miriam's advice.

"Duckling of the Circus"

(Peter Pan Film Co.—Mo Toy Comedies)
REVIEWED BY JOSEPH L. KELLEY

"Duckling of the Circus," a Mo Toy comedy, split reel, shows the doll family very active as participants in a miniature circus. The only difference between their exhibition and the Wild West exhibitions is that the characteristic three rings are not used. One ring is sufficient for our little animated friends to give an excellent exhibition of bareback riding, acrobatic stunts, tumbling, the pretty horsewoman in short skirts and, of course, the clown, without which a circus is not complete. These miniature subjects work with a precision and accuracy which could not be much improved upon by human ingenuity. They are a bit stiff in the joints at first, but after warming up on the sawdust arena, they become as active as experienced circus performers. "Duckling of the Circus" is a good subject, and one that should be well received.

"Whose Baby?"

(Triangle-Keystone—Two Reels)
REVIEWED BY PETER MILNE

A SELECTION of front row damsels that might easily vie with Ziegfeld's best are present in "Whose Baby?" The gym suits they wear are something quite out of the ordinary, too. They are pretty and show a lot—of taste. When a fat girl, a very fat girl, attempts to cavort around with her sylph-like companions, the laughs come thick and fast.

In the latter reel all the action leads up to a well engineered thunderstorm. Chased and chaser balance on a bed that hangs on a balcony, ultimately struck by lightning, with the consequence that the participants are thrown into a water fountain below.

A good supply of subtitles help the fun along, while the cast, headed by Gloria Swanson, Bobbie Vernon, Ethel Teare, Charles Bennett, William Irving, Tom Nolan and Tom Kennedy, do appropriate work.

MAYFAIR FILM CORPORATION
announces now the cutting and titling and preparation for the trade presentation of
Persuasive Peggy
Date of showing to be announced presently
MAYFAIR FILM CORPORATION
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10 WALL STREET NEW YORK



"The Lone Wolf"

(Brenon-Selznick Production—Eight Reels)
REVIEWED BY JOSEPH L. KELLEY

TRAGEDY—this one word, reinforced by its less forcible kin, melodrama, might sum up a criticism of the Brenon-Selznick production, "The Lone Wolf," which had its first showing Sunday night at the Broadway theatre, if it were not that this screen presentation of Louis Joseph Vance's work has accentuated some and created other significant and salient points in favor of the silent drama.

Shakespeare when he wrote "Macbeth" probably did not dream that its tragic moments and supreme quality of sustaining suspense would place his work in silent command of the forces holding the Gibraltar of tragedy on the stage. Herbert Brenon may or may not realize that he has given to the screen a production which assumes, by right of excellence and the presence of the cardinal essentials to tragedy and potent drama, command of the Gibraltar of screen tragedy. But he has if the silent tribute which the Broadway audience paid "The Lone Wolf," can be accepted as a true omen of this assertion.

Some will say that, of tragic moments, this production has too many, but those who see life as it really is—as it is lived by some, abused by others, sacrified by the few—will unanimously acclaim "The Lone Wolf" as a most remarkable production, bristling with tense moments, strong action, human incidents and powerful drama. To Herbert Brenon is due a full quota of credit for this production; to George Edwardes-Hall who made the adaptation is due the maximum credit allowed a clever scenarioist; to James McKay, who wrote the sub-titles, we can say, "Well done," and to Louis Joseph Vance, who penned the thought, is due honorable mention.

Bert Lytell, in presenting the part of "the Lone Wolf," will find his name written at the top of the list containing the name of "stunt" actors. He screens like a "winner," moves with the agility and "pep" of a Fairbanks, and executes with a subtleness and unaffected air of a born artist. Hazel Dawn, as Lucy Shannon, registered an average percentage. In the lighter veins she lives up to her reputation in comic opera, but when called upon to follow "the wolf" through the more weighty parts, a hesitancy is noted in her action. Cornish Beck, the youngster who presents the role of Marcel, the Waif, carried the "heavy" element with a degree of emotion seldom expressed more convincingly by a seasoned actor. Stephen Grattan, Alfred Hickman, Ben Graham, Robert Fisher, Wm. Riley Hatch, Joseph Chailles, William E. Shay, Edward Abeles, Florence Ashbrooke and Juliet Brenon—all are as spokes in a wheel—indispensable to Herbert Brenon's crowning achievement, "The Lone Wolf."

THE STORY AND PLAYERS

Marcel, the Waif (Cornish Beck), saves Burke (Stephen Grattan), a clever crook, from the police. Burke adopts him, and teaches him his profession. Burke is killed by an accomplice, Eckstrom (Alfred Hickman). Years later Marcel becomes a master cracksman, and takes the name of Michael Lanyard. His clever work baffles the police of Paris, and he is called "The Lone Wolf." "The Pack," a gang of criminals notifies "the Wolf" that unless he joins them he is marked for destruction. Lucy (Hazel Dawn), who has engaged herself as nurse to Bannon (Robert Fisher), leader of the gang, helps "the Wolf" to escape. The two have many thrilling adventures with the "gang," and finally escape to England in an aeroplane. Upon landing in England, Wertheimer (William E. Shay), a detective from Scotland Yard, who has acted as pilot, introduces himself as a detective, and Lucy as his assistant. "The Wolf" thinks he is caught at last, but Wertheimer knowing that his assistant loves him, forgives and forgets, and Lucy and "the Wolf" combine forces,

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American Japan Pictures Co.
The Land of the Rising Sun (10 Epis.) 10 reels

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8. The Golden Rosary, D.....5 reels
Apr. 14. (Educational Subject) .....1 reel
Apr. 21. A Forceful Romance (Sunshine) C .....1 reel
Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5.reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

First National Exhibitors' Circuit, Inc.
On Trial (Essanay Production).....— reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa.5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
(PRESENTING BILLY WEST)
The Millionaire .....2 reels
The Genius .....2 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation
The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

(Continued on page 284)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

June 11. A Mute Appeal (Van Dyke)..... 5
June 18. Golden Rod (Apollo)..... 5
June 25. The Road Between (Erbograph).... 5
July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Arteraft Pictures

June 24. Wild and Woolly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5
July 9. The Car of Chance (Franklyn Farnum and Brownie Vernon)..... 5
July 16. The Greater Law (Myrtle Gonzales and George Hernandez)..... 5
July 23. The Rescue (Dorothy Phillips 5
July 30. The Little Terroir (Violet Mersereau) 5
Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5

Butterfly Productions

June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5
June 16. Flame of Youth (Jack Mulhall)..... 5
June 23. Man and Beast (Eileen Sedgwick).. 5
July 9. The Reed Case (Allen Holuhar and Louise lovely)..... 5
July 16. High Speed (Jack Mulhall and Fritzie Ridgeway) 5

Fox Film Corporation

June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Some Boy (George Walsh)..... 5
June 24. The Siren (Valeska Suratt)..... 5
July 1. Patsy (June Caprice)..... 5
July 8. The Innocent Sinner (R. A. Walsh's Drama with Miriam Cooper)..... 5
July 15. Two Little Imps (Jane and Katherine Lee) 5
July 22. To Honor and Obey (Gladys Brockwell) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruyhe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

May 28. The Telltale Step (Shirley Mason), Edison 5
June 4. The Mystery of No. 47 (Ralph Herz), Selig..... 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5
July 2. The Man Who Was Afraid (Bryant Washhurn), Essanay.....
July 9. Light and Darkness (Shirly Mason), Edison .....
July 16. Range Boss (Jack Gardner), Essanay
July 23. The Golden Idiot (Essanay)..... 5
July 30. The Barker (Lew Fields), Selig.. 5

Metro Pictures Corporation

June 4. Lady Barnacle (Viola Dana), Columbia 5
June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5
July 2. The Trail of the Shadow (Emmy Wehlen) 5
July 9. Peggy, the Will O' the Wisp (Mahel Taliaferro) 5
July 16. The Secret Spring (Harold Lockwood) 5
July 23. The Belle of the Season (Emmy Wehlen) 5

Mutual Film Corporation

May 28. The Serpent's Tooth (Gail Kane), American 5
June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders), Horkheimer..... 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5
June 25. The Upper Crust (Gail Kane), American 5
July 2. The Masked Heart (William Russell) 5
July 9. Mary Moreland (Marjorie Rambeau) 5
July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5

Paramount Pictures Corporation

May 28. Freckles (Louise Huff and Jack Pickford), Lasky..... 5
May 31. Unconquered (Fannie Ward), Lasky. 5
June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impresario (George Behan), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5
July 2. At Frst Sight (Mae Murray), Famous Players..... 5
July 5. Big Timber (Kathlyn Williams and Wallace Reid), Morosco..... 5
July 9. The Love That Lives (Pauline Fredericks), Famous Players..... 5
July 12. Forbidden Paths (Vivian Martin and Sessue Hayakawa), Lasky..... 5

Pathe Exchange, Inc.

May 27. The Iron Heart (Edwin Arden, Gertrude Berkeley, Forrest Winent, Helene Chadwick and Leonore Harris), Astra..... 5
June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon. Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
June 10. Blind Man's Luck (Mollie King).. 5
June 17. Fires of Youth (Frederick Warde, Helen Badgley and Jeanne Ragels), Thanhouser 5
June 24. When Baby Forgot (Bahy Marie Osborne), Lasalida..... 5
July 1. The Woman in White (Florence La Badie), Thanhouser 6
July 8. The Cigarette Girl (Gladys Hulette, William Park, Jr., Florence Hamilton and Warner Oland), Astra... 5
July 15. It Happened to Adele (Gladys Leslie, Peggy Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Arey), Thanhouser..... 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

June 3. American, That's All (Jack Devereaux) 5
June 3. Bawhs o' the Blue Ridge (Bessie Barriscale) 5
June 10. The Girl, Glory (Enid Bennett).... 5
June 10. Love or Justice (Louise Glaum).... 5
June 17. Paws of the Bear (William Desmond) 5
June 17. The Clodhopper (Charles Ray), Ince-Kay Bee 5
June 24. Madcap Madge (Olive Thomas), Ince-Kay Bee 5
June 24. Hater of Men (Bessie Barriscale), Ince-Kay Bee..... 5
July 1. The Flame of the Yukon (Dorothy Dalton), Ince-Kay Bee..... 5
July 1. Her Excellency, the Governor (Wilfred Lucas and Elda Millar), Triangle 5
July 8. A Strange Transgressor (Louise Glaum) 5
July 8. Time Locks and Diamonds (William Desmond) 5
July 15. A Successful Failure (Jack Devereaux and Winifred Allen), Triangle 5
July 15. The Mothern Instinct (Enid Bennett), Triangle 5

Vitagraph V-L-S-E.

June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce)..... 5
July 2. Caste (Peggy Hyland and Sir John Hare) 5
July 9. The Message of the Mouse (Anita Stewart) 5
July 16. The Stolen Treaty (Earle Williams and Corinne Griffith)..... 5
July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5

World Pictures

May 28. Maternity (Alice Brady)..... 5
June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Robert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5
July 16. The Beloved Adventuress (Kitty Gordon) 5
July 23. A Self-Made Widow (Alice Brady).. 5
July 30. The Iron Ring (Arthur Ashley, Gerda Holmes and Edward Langford).. 5
Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5

STATE RIGHTS RELEASES

(Continued from page 283)

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.

Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Rohinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"

June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet
June 18. The Orang Apprentice.....500 feet
June 25. Babies of the Farm.....500 feet

Scenics and Educational—Split Reels

June 6. Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——
June 20. China and the Chinese, No. 2... ——
June 27. Alaska Wonders in Motion..... ——

Foxfilm Comedies

Apr. 30. An Aerial Joy Ride.....2 C
May 7. A Roman Cowboy.....2 C
May 14. His Bomb Policy.....2 C
May 28. Suds of Love (Hank Mann).....2 C
June 11. Six-Cylinder Love (Tom Mix).....2 C

General Film Company

BROADWAY STAR FEATURES

The Third Ingredient (Mildred Manning, J. Frank Glendon, Alice Mann).....2 C-D
Friends at San Rosario (Mildred Manning, Frank Norcross, John Ellis).....2 C-D
Past One at Rooney's (Mildred Manning, Gordon Gray) .....2 D
The Marionettes (Mildred Manning, J. Frank Glendon, Frank Crayne).....2 D
The Green Door (Mildred Manning, Walter McGrail) .....2 C-D
The Guilty Party (Patsy Deforest, Frank Brule) .....2 D
The Cop and the Anthem (Thos. R. Mills).2 C-D
Vanity and Some Sables (Mildred Manning, Wallace MacDonald).....2 C-D
The Gold That Glittered (Albert Roccardi).2 C-D
No Story (Thos. R. Mills, Stanley Walpole, Alice Rodier).....2 D
A Service of Love (Mildred Manning, Walter McGrail).....2 C-D
The Love Philtre of Ikey Schoenstein (Mildred Manning, Bernard Siegel, Dan Hayes) .....2 C-D
The Gifts of the Magi (Patsy Deforest, Wm. Dunn) .....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

(HAM AND BUD COMEDIES)

Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES

Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle .....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

June 20. The Wonderful Event.....2 D
June 27. The Yellow Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother? .....2 D
July 18. When Sorrow Weeps.....2 D
July 25. The Uneven Road.....2 D
Aug. 1. The Season of Childhood.....2 D

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)

Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES

June 25. A Day and a Night.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C
Aug. 6. A Midnight Bell.....2 C
Aug. 20. A Runaway Colt.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, June 18, 1917

ROLMA—Monomania (Max Figman).....1 C

Monday, June 25, 1917

DREW—The Hypochrondriac (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Monday, July 2, 1917

MUTUAL SERIAL—The Road Wrecker (Chapter No. 13 of "The Railroad Raiders"), 2 D..... 05634-35

Tuesday, July 3, 1917

LA SALLE—The Girl in the Frame, 1 C.. 05641
GAUMONT—Mutual Tours Around the World; Bizerta, Tunis—a French Naval Port, Sydney, the Capital of New South Wales, Australia, 1 Trav..... 05642

Wednesday, July 4, 1917

MUTUAL—Mutual Weekly, No. 131, 1 Top 05643

Thursday, July 5, 1917

CUB—Jerry's Gentle Nursing (George Ovey), 1 C..... 05644
GAUMONT—Reel Life; Making Jewelry at Home, Berry Pickers of the South, Toys of Wartimes, Making Real Men—The Army System, Animated Drawings from Life, A Saving Grace, Hands Up, 1 Mag 05645

Friday, July 6, 1917

MONMOUTH—The Victory ("Jimmie Dale" Series), Episode No. 16, 2 D.05646-47

Monday, July 9, 1917.

MUTUAL SERIALS—The Trap (Chapter 14 of "The Railroad Raiders") 2 D, 05648-49

Tuesday, July 10, 1917.

LA SALLE—When Lulu Danced the Hula, 1 C..... 05655
GAUMONT—Mutual Toyrs Around the World; Some Egyptian Towns; Havana, Capital of Republic of Cuba; Aigues-Mortes, a city of the Crusades, 1 Trav..... 05656

Wednesday, July 11, 1917.

MUTUAL—Mutual Weekly, No. 132, 1 Top 05657

Thursday, July 12, 1917.

CUB—Jerry at the Waldorf (George Ovey), 1 C..... 05658
GAUMONT—Reel Life; a Submarine of the Past; a Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; "Animated Drawings from Life"; a Hasty Pudding; Professional Etiquette, 1 Mag..... 05659

Paramount Pictures Corporation

Monday, July 9, 1917

BURTON HOLMES—In the High Sierras, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 75. 1 Mag.

Monday, July 16, 1917

BURTON HOLMES—An Oregonian Niagara, 1 Trav.
KLEVER KOMEDY—The Wrong Mr. Fox (Victor Moore), 1 C.
BRAY-PICTOGRAPH—No. 76, 1 Mag.

Pathe Exchange, Inc.

Sunday, July 8, 1917

Neglected Wife, No. 9, (Deepening Degradation), (Ruth Roland, Roland Bottomley, Neil Hardin, Philo McCullough and Corinne Grant), 2 D, Balboa.
The Fatal Ring, No. 1, (The Violet Diamond) (Pearl White, Earle Foxe, Warner Oland and Ruby Hoffman), 3 D, Astra.
Know America, No. 15 (Through Central Texas), Scenic, 1 reel, Combitone.

Wednesday, July 11, 1917

Hearst-Pathe News, No. 56, 1 Top.

Saturday, July 14, 1917

Hearst-Pathe News, No. 57, 1 Top.

Sunday, July 15, 1917

The Neglected Wife, No. 10 (A Veiled Intrigue), (Ruth Roland, Roland Bottomley, Corenne Grant, Neil Hardin and Philo McCullough), 2 D, Balboa.
The Fatal Ring, No. 2 (The Crushing Walls), (Pearl White, Earle Foxe, Warner Oland, Harry Gsell and Ruby Hoffman), 2 D, Astra.
Lonesome Luke in Stop! Luke! Listen! (Harold Lloyd, Harry Pollard, Bebe Daniels and Bud Jemison), 2 C, Rolin.
Sweden's Waterways (Sc.), and Placer Gold Mining (Indust.), 1 Split reel, Sveafilms, Inc. and Pathe.

Wednesday, July 18, 1917

Hearst-Pathe News, No. 58, 1 Top.

Saturday, July 21, 1917

Hearst-Pathe News, No. 59, 1 Top.

Triangle Komedies

Sunday, July 8, 1917

His Thankless Job.....1 C
A Toy of Fate.....1 C

Sunday, July 15, 1917

His Sudden Rival.....1 C
The House of Scandal.....1 C

SENNETT-KEYSTONES

May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C

Ultra Film Co.

A. KAY COMPANY.

A Day at West Point.
West Is West.
The Rustler's Frameup At Big Horn.

A. KAY (TERRY CARTOONS):

Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary.
Terry-Human Interest Reel.
Some Barrier.

Universal Film Company

Week of July 9, 1917

SPECIAL RELEASES

NESTOR—Minding the Baby (Eddie Lyons, Lee Moran, and Edith Roberts).....1 C
L-KO—Hearts and Flour (Bob Mackenzie, Eva Novak and Chas. Ryckman).....2 C
UNIVERSAL—Animated Weekly, No. 80.1 Top
VICTOR—Meet My Wife (Neal Hart and Mignon Anderson).....1 C
REX—Three Women of France (Jack Mulhall and Irene Hunt).....2 D
UNIVERSAL—Screen Magazine, No. 27.1 Mag.
BISON—Double Suspicion (Neal Hart and Janet Eastman).....2 D
JOKER—Kitchenella (Gale Henry and Milton Sims).....1 C
POWERS—Monkey Love (Cartoon) Split-Reel, and In the Rocks of India (Educ.).
UNIVERSAL SPECIAL—The Gray Ghost, Serial, Episode 3 (The Warning) Priscilla Dean, Eddie Polo and Harry Carter) .....2 D

Week of July 16, 1917

SPECIAL RELEASES

NESTOR—A Dark Deed (Eddie Lyons, Lee Moran and Edith Roberts).....1 C
L-KO—Surf Scandal (Dan Russell and Gladys Varden) .....2 C
UNIVERSAL—Animated Weekly, No. 61.1 Top
STAR FEATURETTE—The Web (Cleo Madison) .....2 D
UNIVERSAL—Screen Magazine, No. 28.1 Mag.
JOKER—He Had 'Em Buffaloed (William Franey) .....1 C
POWERS—Box Car Bill Falls In Luck (C-Cart.), and In the Heart of India (Educ.); Split reel.....1 Reel
UNIVERSAL SPECIAL—The Gray Ghost (Episode 4, "The Fight"), (Priscilla Dean, Eddie Polo and Harry Carter)..2 D

REGULAR RELEASES

GOLD SEAL—The Six Shooter Justice (Harry Carey and Claire DuBrey)....3 D
VICTOR—One Bride Too Many (Matt Moore and Jane Gail).....2 C
GOLD SEAL—A Limb of Satan (Ruth Stonehouse) .....3 D
VICTOR—The Paper Hanger's Revenge (Eileen Sedgwick).....2 C
IMP—Hatton of Headquarters (Lee Hill and Charles Mailes).....2 D
BIG U—The Punishment (Robert Leonard).1 D

TABLOID REVIEWS FOR BUSY EXHIBITORS

Universal Program

"Minding the Baby." (Nestor. Week of July 9.)—Revolving around the efforts of husband and janitor to pacify baby while the wife's away, and rather mediocre entertainment, as the baby doesn't have a good time at all and persists on crying in almost every scene. Lee Moran, Eddie Lyons and Edith Roberts are the leads.

"Three Women of France." (Rex. Two reels. Week of July 9.)—As a program release this is indeed an excellent bit of drama, full of pathos and containing a number of moments when tears come to the eyes. It tells of the great sacrifice made by Fifi, a nurse in a war hospital, that a dying man might be made happy with his wife. Bess Meredyth is the author and Ruth Ann Baldwin director. Irene Hunt, Adelaide Woods, Virginia Lee, Richard Ryan, Jack Mulhall and Daniel Leighton are tbe principals.

"Double Suspicion." (Bison. Two reels. Week of July 9.)—So great is the friendship of the two men, principals in this picture, that each goes to great lengths to free the other from suspicion of a crime which neither committed. A rapid-fire, Western release that has many tense moments. Neal Hart, George Berrell, Janet Eastman and Joe Rickson are the principals. George Marshall wrote and produced.

"Kitchenella." (Joker. Week of July 9.)—Burlesque on the Cinderella stuff, with mucb slapstick humor. Kitchenella goes to the Street Sweepers' ball wearing a slipper, in the toe of which is a valuable message left tbere by Count Jassbo. The count retrieves his message, but the romance culminates in an ash barrel. C. B. Hoadley wrote this one and Allen Curtis produced, with Gale Henry, Milton Sims and Charles Haefli in tbe principal parts.

"A Limb of Satan." (Gold Seal. Three reels. Week of July 9.)—A little too much Ruth Stonehouse for complete enjoyment although the story in interesting and gets by nicely. Naida, a waif, enters the household of a family, of wbich the son is blind. She steals money for an operation and after various complications is released. A good element of romance and much comedy. Miss Stonehouse directed besides playing the lead while in her support appear Chester Bennett, Jack Dill and others.

"Meet My Wife." (Victor. Week of July 9.)—Fairly diverting comedy with Neal Hart and Mignon Anderson showing how the "come on" game of a girl was turned into a real romance by a cowboy. George Marshall wrote and produced, while the Universal cowboys appear in support.

"Hatton of Headquarters." (Imp. Week of July 9.)—Rather trite but exciting melodrama showing how a detective rescued a girl from her crooked relative and made her his bride. Lee Hill, Agnes Vernon and Charles H. Mailes are the leads. Constance Crawley and Arthur Maude wrote.

"Poor Peter Pious." (Nestor. Week of July 2.)—Lee Moran and Eddie Lyons supported by Edith Roberts flash some clever comedy on the screen in this one reeler. The run is clean, wholesome comedy throughout, showing the adventure of a missionary who has been recommended to the father of the miss as the ideal husband. Eddie Lyons, her steady, anticipates the arrival of the missionary, whom the pretty miss has never seen, lures him to his bome and while the unsuspecting preacher is enjoying a bath, the steady calls an ambulance and has him transported to the observation ward of a hospital, vouching for his insanity on the bath question. The missionary escapes, finds his way to the home of the miss, where the steady is impersonating him. The missionary confesses that he has a wife and four children, bringing the steady and the miss to a happy ending.

"A Young Patriot." (Gold Seal. Three reels. Week of July 2.)—The foreign spy comes into his own again in this exciting three-reel melodrama, but his machinations are defeated at the climax by the nerve of a little boy. Well produced and containing patriotism in an emotionally melodramatic form this picture certainly will strike its mark. Louis Cbaudet produced from a story by William Pigott, while in the cast appear Charles Mailes, young Elwood Bredell, Mignon Anderson, Ed Brown, Roy Stewart, Morris Foster and otbers.

"The Twitching Hour." (Joker. Week of July 2.)—More business than plot, some of whicb registers to humorous advantage. Gale Henry and Milton Sims, both in eccentric parts, are the leads. As hotel employees they accidentally capture a foreign spy and receive a large reward. Tom Gibson prepared the scenario and Allen Curtis directed.

"Not Too Thin to Fight." (Victor. Week of July 2.)—More funny antics contributed by a cast of mixed comedy players, fairly well as a wbole and containing some very good moments. Eileen Sedgwick, Ralph McComas, Milton Sims, Ed Baker and Charles Heafli appeared under the direction of Allen Curtis.

"Seeds of Redemption." (Rex. Two reels. Week of July 2.)—Heart interest stuff depicting the manner in which a pretty but poor girl overcame the prejudice of her rich relatives and how she won the love of the son of tbe house. There is some crook stuff introduced which provides additional suspense. Claire Mersereau makes a good impression in the stellar role and receives support from Stanley Walpole, Johnnie Walker and others. Robert Hill wrote and produced.

Mutual Program

"Reel Life, No. 61." (Gaumont. One reel. Thurs., June 28.)—This is an industrial number and treats with the marketing of tobacco, exhaustively going into the industry from the picking of the weed to the finished product. Then the "life of the bee" is exploited and the new method of launching life boats is sbown. "As they looked in the beginning" is an intensely interesting feature showing the early models of the present day typewriter, railroad engine, and steamboat, and the reel closes with samples of "butterfly jewelry." It is an instructive, entertaining reel and should be accorded a hearty reception anywhere.

"Jerry's Hopeless Tangle." (Cub. One reel. Comedy. Thurs., June 28.)—This is another of the slapstick variety of comedy for which George Ovey as Jerry has become famous. He has more encounters with the police and after many rough and tumble episodes eventually comes out victorious. There is plenty of action in the reel and doubtless will be well received wherever Jerry's maneuvres are known.

"The Road Wreckers." (Signal-Mutual. 13th Episode of "The Railroad Raiders" Series. Two reels. Mon., July 2.)—Desmond, having been detected in double dealings with his railroad is forced to resign, he therefore aligns himself with the raiders to ruin the K & W. Burke, his accomplice, with a strong acid, cuts the wires controlling the Semaphores causing a wreck between the Overland Express No. 10, and the Cannonball freight car. By a curious coincidence the towerman burns his hand with the acid from the end of the damaged wire and Burke's hand is found to be similarly burned. Helen thereupon starts out to trail Burke to his den, which she does, but the next chapter will be anxiously awaited, for from every indication she is about to be made prisoner or something worse.

Helen is the same dauntless, death and danger defying girl as in all the preceding chapters, and there are as many genuine thrills as ever, and there's not a shadow of doubt but this will "go over" in royal style.

"Mutual Weekly, No. 130." (Gaumont. One reel. Wed., June 27.)—This reel opens with a view of the Stars and Stripes in Paris, France, and a host of American soldiers on their way to the battle front; Princeton confers degree on Herbert C. Hoover; annual bathing day parade at Venice, Calif., wherein is shown the latest styles in swimming toggery; Detective Sergeant M. S. Owen of New York, being wished "God Speed" prior to his departure to France to represent the New York Police in ambulance work; Russian war commission arrives at Seattle, Wash.; "Liberty Loan," the winner of the Kentucky Derby at Latonia showing a clean pair of heels to the balance of the field; girls swim the Golden Gate at San Francisco, Calif.; French aviators guests of the Aero Club at Hempstead, N. Y.; Secretary Baker congratulates Secretary McAdoo on the success of the Liberty Loan at Washington; Anita Baldwin, daughter of the late E. J. (Lucky) Baldwin, breeding horses for war service.

A reel abounding in live topics of the day, all well photographed.

G. W. BRADENBURGH

802 VINE STREET PHILADELPHIA, PA.

Name	Length	Star	Price
Littlest Rebel	6000 feet	E. K. Lincoln	$175
Little Girl That He Forgot	5000 "	Beulah Poynter	125
Shores Acres	5000 "	Jos. Herne	125
Lena Rivers	5000 "	Beulah Poynter	125
The Lure	5000 "	Claire Whitney	125
Rip Van Winkle	5000 "	Thos. Jefferson	100
Butterfly	5000 "	Barbara Tennant	100
Prisoner of Zenda	4000 "	James K. Hackett	100
Mother Love	6000 "	Marion Leonard	150
In the Name of the Prince of Peace	4000 "	Laura Sawyer	100
Little Miss Brown	4000 "	Vivian Martin	100
In the Land of the Head Hunters	6000 "	Splendid	75
The Land of the Lost	4000 "	Massive	100

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LATE NEWS

Pennsylvania Bills Aimed At Movies Fail

In Rush of Closing Hours "Cinch" Bills Directed Against Picture Industry at Harrisburg Drop by Wayside—Industry Saved by Good Luck

MORE by good luck than by any very effectively organized opposition to them, every one of the bills that was aimed at the motion picture industry failed of passage in the session of the Pennsylvania Legislature which adjourned finally in Harrisburg on June 28. The lawmakers have departed from the Keystone State capital, not to meet again until 1919—unless in special session—and with them vanished such bugaboos to the motion picture trade as:

The Beyer bill, which would have placed a tax of one cent on each lineal foot of film approved by the Pennsylvania censors.

The Jefferson W. Smith bill, which would have barred children unaccompanied by parents from motion picture theatres.

The Baker bill, taxing all motion picture companies incorporated outside of the state two per cent. of their gross earnings on shows given in Pennsylvania

The Glass bill, giving negroes equal rights with white persons in all places of amusement.

The McNichol equal rights bill.

The E. R. Smith cabaret bill would have prevented the showing of motion pictures in any place licensed to sell liquor.

All these menaces to the motion picture business fell by the wayside and vanished, at least for a period of two years, simply because of factional differences in the Republican party which held up legislation of almost every variety for about the whole of the six-month period of the Legislature. In the hurried wind-up only those bills that were of most importance to the political leaders were even voted upon finally, and several hundred other measures, including those referred to above as affecting the picture business, were either wiped off the Senate and Assembly calendars by the wholesale or permitted to be smothered in committee.

Undoubtedly, had there not been this rather remarkable political situation within the Legislature, some of the anti-motion picture bills—notably the Beyer measure taxing each lineal foot of film—would have been enacted into law.

Cavalieri to be Famous Players-Lasky-Star

To Star in Two Paramount Pictures Either at New York or Fort Lee Studio—Productions Already Selected but Not Yet Announced

LINA CAVALIERI, Italian operatic star and noted beauty, has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year.

Mme. Cavalieri will star in two Paramount pictures, one to be staged in September and the other in the spring of 1918. This arrangement is made in order that the diva will not have to interrupt her operatic career as the star of the Chicago Opera Company.

The acquisition of Mme. Cavalieri is considered an important one both for Paramount and its exhibitors. She is one of the best-known women in the professional world, her reputation being international and her beauty the source of newspaper and magazine comment for years.

Mme. Cavalieri is extremely popular in America, and is the idol of the Latin speaking countries. Her operatic career in Italy and in South American capitals won her popularity.

The fame of Cavalieri has reached even darkest Mexico during the days when that country was in a condition approximating peace. The diva made several appearances in Mexico City.

Cavalieri was originally a little dancing girl in Rome. Her marvelous beauty and grace won her coveted membership in the ballet at the opera house in Rome. Here her performances charmed the King of Italy. By Royal command she was placed under the personal tutelage of Lombardi.

Fairbanks Rescues Director Emerson from Drowning

Word has been received at the New York offices of Artcraft, that Douglas Fairbanks a few days ago saved the life of his Director John Emerson, when the latter fell overboard and was nearly drowned near the Catalina Islands.

At first it was thought Emerson was joking when he fell into the water and sank, but Fairbanks realizing the situation first threw a life preserver and then leaped into the briny. The director was unconscious when pulled out.

First Showing of Goldwyn Films at Chicago

Seven Goldwyn Pictures are ready and the eighth and ninth pictures will soon be begun. A first showing to American exhibitors has been arranged for the exposition of the Exhibitors' League of America in Chicago, July 14 to 22.

Present arrangements are to run at least four of the pictures each morning at the Colonial theatre in Randolph street, this by arrangement with Messrs. Jones, Linick and Schaefer. Admission to exhibitors will be by invitation. F. M. Brockell, manager of the Chicago offices, together with the general officers from New York, will be in charge.

The first day has been designated "Mae Marsh day," and the star will be present. Samuel Goldfish and other officers have taken quarters in Chicago for the term of the exposition.

Carlos Wants Camels

A. Carlos, general manager of the Fox studios, departing Thursday for New York to attend the annual convention of the William Fox exchangemen. Incidentally Mr. Carlos is starting a continental search for camels, and will look them up while in the East. A herd is needed for desert scenes in the "Cleopatra" film starring Theda Bara now being made.

Prior to his departure Mr. Carlos supervised the building of all sets needed for this spectacle, among them being a reproduction of a beautiful Egyptian palace on the banks of a pool of water twelve miles southeast of Los Angeles.

Jane Cowl's Goldwyn Work Halted by a Death

Jane Cowl's work on her first Goldwyn photodrama was halted last week by the death of Elsie Clarens, a member of the company. This necessitated the retaking of fifteen scenes and the rebuilding of six separate interior sets at the Fort Lee Studios.

It is a rather sinister coincidence that Miss Clarens had been playing a part in the death-room scene that occurs in this drama.

Miss Clarens had been a member of Maude Adams' company in the revival of "The Little Minister." Her health was broken by the strain of long hours and frequent rehearsals that Miss Cowl herself has been forced to go through.



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Edited by E. Kendall Gillett

Music Tax

THE question has again come up as to conditions which exist in connection with the music tax which the members of the "American Society of Composers and Music Publishers" are endeavoring to impose.

We know from letters which we have received and are receiving from our subscribers that the tax is being collected and will continue to be as long as any particular music is copyrighted by individuals or companies belonging to the Society.

At the present time about 90% of the publishers printing popular music and over 50% of the publishers printing standard and classical music belong to the Society. This leaves a small margin of publishers on the outside which can be drawn on.

THOSE not belonging to the Society make the statement that "All of our publications except those on which we do not control the copyright may be played at public performances." This is a loop hole for the publishers for, without owning the copyrights, free use of the music can not be given.

With this in mind a clean bill of health can not be given by any publisher whether he is personally a member of the Society or not. He may be entirely free himself and willing to give all rights to any purchaser, but the particular number may be actually copyrighted by a man who feels that he is able to get more out of his work than his royalty, etc., and therefore, he wants all he can lay his hands on.

THIS new move in collecting revenue can only be met by having the purchaser or the prospective purchaser of given selections write the publisher and find out in whose name the copyright stands, and whether there is to be a tax imposed if the selections are played where admission is charged.

The whole affair is unfortunate as many theatre owners do not feel that the publishers have any right to demand additional revenue over and above their sales price. It has been compared with a condition which can be conceived where a man who buys sugar for a price can use it for that price if he uses it himself, but if he makes anything with it which is put on sale, he has to pay extra per pound. What would the candy men or the cake makers say to such a condition as this?

THE theatre men or musicians who wish to build up their musical libraries are in just this position technically, yet by careful investigation they can avoid the tax, though it may take time for inquiry. There are plenty of pieces of fine music on which the copyright has run out as well as many thousand controlled by publishers who are not members of the Society and demand no tax.

We want to give all the help we can in every way; we want to work with all concerned as we have been doing in the past; we want our subscribers to feel that they can call on us and whenever we have the information or can look it up, we will let them have it. Wo do, however, want you to know conditions so that you may be ready and prepared to avoid any trouble which might arise.

MUSIC for pictures at best is difficult and therefore it is our hope that the Society will eventually find some way of reaching the desired end without continuing this tax. This must be done or much good music will not be used in theatres, hotels, cafes and other places which at the present time are to a large extent, popularizing it. This is one fact which seems to be ignored by publishers, for it is through these very channels which are now being closed or loaded up with the tax which are directly or indirectly responsible, in part at least, for their prosperity.

The whole condition is one of waiting and watching but in the meantime, of buying the best music obtainable under the most favorable circumstances.

E. K. Gillett.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Unionism—Its Advantages

NOT a few operators have written me asking why I advised them and others to become members of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada. It is in answer to them and for the guidance of all who are not members of a trades union that I am setting forth the following facts: Unorganized workers complain a great deal of the scant courtesy and small consideration they receive from employers and their fellow workers who are members of a union, and they do not seem to realize the cause of this. If they would all join the union of their craft and put their energies at work in aiding the efforts the unions are making to improve conditions for all workers they would soon find a larger quantity and better quality of "fat" in their share of the "milk of human kindness."

The trade union movement is the highest and best developed working class movement thus far evolved, a fact that no thinking man can successfully dispute, although there are some who will say that labor unions are selfish. This we want to dispute. There is all the difference in the world between the selfishness of a capitalist and the so-called selfishness of a great labor organization. The one means an increase of self-luxury for one man and a single family. The other means an increase of self-respect; more schooling for the young, not of one family, but of a thousand—of ten thousand families. Others may call that selfishness if they please; I call it humanity and civilization and the furtherance of the welfare of the nation, for the workers are the nation. As long as they thrive the nation thrives. As they succeed in life, the nation is prosperous and great. The future of the nation is inseparable from the future of the nation's workers. The question might arise: What have the unions ever done for the workers? We answer. The trades unions foster education and uproot ignorance, shorten hours of labor and lengthen life, raise wages and lower usury, increase independence and decrease dependence, develop manhood and balk tyranny, establish fraternity and discourage selfishness, reduce prejudice and induce liberality, enlarge society and eliminate classes, create rights and abolish wrongs, lighten toil and brighten man, cheer the home and fireside and make the world better. All of these in answer to the question, and that is why all wage workers should be union men. As Samuel Gompers, president of the American Federation of Labor, said resently:

"Let us concentrate our efforts to organize all the forces of wage labor and within the ranks contest fairly and openly for the different views which may be entertained upon the different steps to be taken to move the grand army of labor onward and forward. In no organization on earth is there such toleration, so great scope and so free a forum as inside the ranks of the American Federation of Labor, and nowhere is there such a fair opportunity afforded for the advocacy of a new and brighter thought."

And that is why I say, double the wages of every wage earner and there comes into the home of that worker not only an educational force, but the means to realize higher standards of life that are revealed. Higher wages mean better houses, better sanitary conditions, more wholesome food, better clothing, the satisfaction of a greater number of natural wants, physical and social. Better health and better lives are the inevitable concomitants. Therefore, don't wait until to-morrow, you who are not union men, for to-morrow never comes. Do it now.

I. G. S.

Though Moving Submits Department Dope

AN operator from the Pacific slope, who requests that his name and city be suppressed, and whose P. S. is as follows: "The typist work in this letter is BAD, but we are moving at my house, and if I take time to have it corrected you won't get it. Please don't judge my projection by my typewriting," says: "The different little helps that I have noticed you hand out to the boys through your department from time to time made me think possibly you might care to pass this along.

This device, which I have illustrated, is particularly for use of those operating Powers SixA machines, those who work where two machines are used, and but one operator on the job at a time. The use of this attachment allows the operator's chair to be left in one place, that is, between and even with the rear of the lamphouses, so that speed regulation and lamp feed may be controlled at the same time with either or both hands and without moving from the chair. My machines set five feet apart from lens to lens. (You evidently have operator's port, or look-

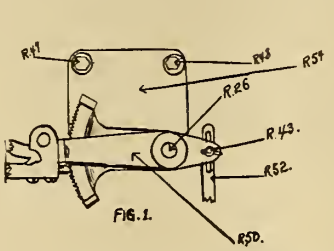


FIG. 1.

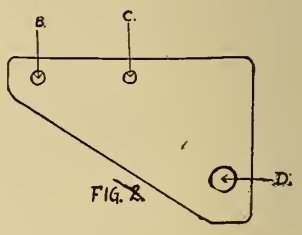


FIG. 2.

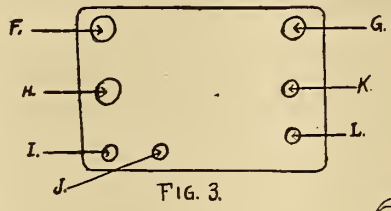


FIG. 3.

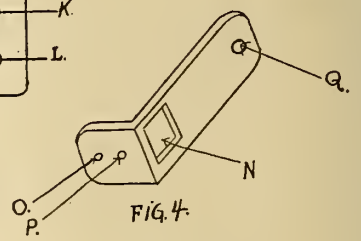


FIG. 4.

out between the two machines, otherwise the value of your device would not be as great, and for other operators who have a port so situated the attachment is herewith illustrated.—ED.). Disconnect lever link R-52, Figure 1, from the control lever R-50 at R-43, Figure 1. Then remove both R-47 and R-48, and take off Figure 1, and in its place put Figure 2. Holes B and C of Figure 2 are identical with the holes in the removed piece for R-47 and R-48. Hole D is so located that it comes under the rod on the left hand side of the machine, which holds the frame together, and the same distance below that rod that R-26 is below R-48, Figure 1. Hole D is made large enough to take a ¼-inch gas pipe. Take off nuts on binding rods at rear of the machine and put on the piece shown in Figure 3. In Figure 3 F and G are holes for the binding rods. H is for the ¼ inch gas pipe. I and J are holes to correspond to R-47 and R-48, Figure 1, and are not needed for the left hand machine. K and L, Figure 3, are identical with R-47 and R-48, Figure 1, and are only needed for the left hand machine. After having put Figure 2 and Figure 3 in their respective places, take two pieces of ¼ inch gas pipe, one and a half inches longer than from D, Figure 2, to H, Figure 3. Insert it through the holes, leaving ¾ of an inch projecting at either end, put a washer on each end, and from the washer to the end file the pipe so that it is square, and with the flat place on each end in line with each other. This is done to receive the piece shown in Figure 4. The distance from hole N to hole Q, Figure 4, is the same as from R-26 to R-43, Figure 1. At O and P, Figure 4, put two three thirty-seconds of an inch bolts to hold Figure 4 in place. Figures 1, 2 and 3 are

made of sheet iron three thirty-seconds of an inch thick. For the right hand machine it requires two pieces like Figure 4, and they must be placed on the pipe so they are in line with each other. On the left hand machine, with the front piece horizontal, the rear one must be placed perpendicularly and projecting above the pipe. Connect lever link R-52 on each machine to hole Q, Figure 4. For the right hand machine, place Figure 1 so that R-47 and R-48 correspond with I and J, Figure 3, and bolt it there. In Figure 3, hole H should be 2½ inches below hole F; I 2 inches below H, and K 2½ inches below G. For the left hand machine fasten Figure 1 on at holes K and L. Now place R-50 and piece Figure 4 parallel with each other, and make a small connecting link to reach from hole Q, Figure 4, to hole R-43. On the right hand machine the speed control lever will work vertically, while on the left hand machine it will work horizontally.

COMMENT. While this is apparently rather difficult to understand, I believe that operators familiar with a Powers machine, who study this out carefully, will be enabled to make the installation with but very little trouble. I would request that the brother send in if possible a photograph of the device in actual operation, so that those who may not be able to grasp the *modus operandi* will receive more light on the proposition. The device looks good to me, but what do you do when you meet a misframe? Then you must leave your chair, unless you have some way of automatically framing your picture. Trust your moving day is over and you are settled in your new home, so that I may have the pleasure of hearing from you again in the near future, although I cannot understand why you should desire your name and name of city suppressed, for when operators come through with a suggestion that may be of help to brother operators, I believe they should receive full credit for same.

"Anti-Misframe League" Pastre Writes

FROM Gary, Ind., comes a letter signed by John C. Pastre, whom I have dubbed Anti-Misframe League Pastre, from the fact that it was he who suggested the idea of such an organization. This letter is in reply to one which I wrote to Brother Pastre, asking for further suggestions, and is as follows: Dear Friend: Since you announced the Anti-Misframe League, I have been quietly awaiting developments to see how every one would like the idea. It certainly pleases me to know that the boys and exchanges are endorsing it, and you certainly deserve credit for the great work you are doing. It is my opinion that many operators are following out the ideas of the League, and as yet have failed to register, WHICH IS ALL WRONG. They should send their names in AND DO IT NOW. I don't believe it will be necessary to "draft" any members if they once get a glimpse of the card and button you are giving away. You ask me to make further suggestions, so here goes:

(1) You can save valuable space by publishing only the names of new members as they register, and give the fans the number of members in figures each week.

(2) For those who dislike publicity make them members without publishing their names.

(3) Set a goal of 1,000 members for a starter, and let us know each week how far we have yet to go.

(4) Invite the inspectors in all film exchanges to become members.

(5) Ask each operator, or member who is already enrolled to get the signatures of other operators for the Roll of Honor. Enclosed you will find signatures of all the operators in Gary's new local No. 489, for which a charter was issued by the I. A. on May 23, 1917. While obtaining these signatures one of the brothers reminded me of the fact that I once had a ticket punch, which is true. But I buried it the day I wrote the suggestion, and I stand behind the axiom "A WISE MAN CHANGES HIS MIND, BUT A FOOL NEVER DOES." Here's hoping that many more will bury their punches, too, and bury them DEEP.

In Reply: First, I want to thank you for your activity toward the upbuilding of the League, and second, I want to compliment you upon your extremely well-written letter, it being one of the few to pass the board of censors without censorship. I agree with you in your expressed belief that many operators are following out the ideas of the League, but have failed to register. But then, you know, there is also an old saying, "Slow but Sure," and probably these operators will come in without the necessity of a "conscription" act. Commenting upon your suggestions numerically, will say that (1) was along the lines which I had already mapped out, only I had not considered giving a weekly score, which is a good idea, and will hereafter be used. (2) While there may be some who dislike having their names published, though there is no apparent reason why they should object, they can become members by simply filling out the information blank, which appears in the department, with the request that their name be not published, which same I will respect. (3) A goal of 1,000 members will do very well for a starter, and if all the brothers show the same activity as Brothers Murray of Philadelphia, Ring, of Bayonne, N. J., and yourself this goal should be reached in a very short time. (4) Letters will be sent to every film exchange asking their inspectors to become members as well as for the exchange itself to co-operate with us in something that is to their interest as well as our own. (5) It is hoped every member will do his best to obtain new members, and help us to reach that goal. I am glad to know that the operators of Gary have received a charter from the International Alliance and wish them all success in their undertakings, and would call to their attention the fact that success is sure to attend a local organization which is conducted along business lines, and with the spirit of "Do Unto Others As You Would Want to Be Done By" prevailing. This is a very old rule, sometimes called the Golden Rule, and still holds good. You handed me a good laugh where you said that one of the brothers was kind enough to remind you that you once had a ticket punch. And you are quite right in your axiom, *"A Wise Man Changes His Mind, but a Fool Never Does,"* and the fact that you have buried your punch "on the lone prairie" proves that you are not to be classed in the latter category.

For Rapid Threading

VERNER HICKS, Marion, Ill., writes a somewhat lengthy epistle and has much to say about the Anti-Misframe League, as well as giving an idea of his own for the promotion of better film service, but as operators' blanks seldom receive any consideration from the film exchange, I did not think much of it. He sends in a suggestion for threading film in the mechanism, which I am submitting to the readers of the department for their consideration. The brother makes no claim that this is something new, and says: "At presenet we are using only one machine, a Powers SixA, therefore, I must thread up as quickly as possible, and *thread in frame,* which I usually do in from twenty to twenty-five seconds. I am not very good at explaining anything like this, but perhaps you can get the idea, so here goes. Get a small miniature base receptacle and small battery lamp. A 1½ volt bulb can be used on a dry battery. I use a six-volt lamp of about six-candle power, current being supplied by a step-down transformer, which reduces the current from 110 volts to 6, 8 or 14. The socket containing the bulb is fastened inside the mechanism and up as close under the lens tube as possible. I have it so arranged that the bulb lights when I open lower shield; another very good arrangement is a push button on the floor which should be within easy reach of the operator's foot when threading. To thread throw framing lever clear down, and thread with dividing line of picture in center of aperture plate opening. Before starting pull framer to level position and you will be in frame every time, providing intermittent has completed its movement and is in lock before starting to thread. The framing lever being on level, or in center, the shutter will be in the best position. I also use one of these little lamps in the lamp-house and find it invaluable in aiding me to trim carbons, or install a new set quickly. I wish you success with the league and want to get in on it. If I ever write again, will try not to take up so much of your time."

COMMENT.—In submitting to the department readers your suggestion for threading the film in frame, I do so not because it is a new method, but for the reason that there may be many operators in some of the smaller cities who are not acquainted with it and who might like to try it out. I believe your explanation is sufficiently clear to allow them to make a satisfactory installation, and there is no doubt by its use the operation of threading the film can be more quickly accomplished. I hope that you will write again and you need have no regret at taking so much of my time; that is what I am here for. Your name, as you will note, has been placed on the Roll of Honor of the A.M.F.L., and membership button and card will be forwarded you without delay.

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Shows splendid screen brilliancy and unusual color values—*We did the work.*

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N 120

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Addressing Multigraphing Printing Typewriting

Empire City Film Laboratories, Inc.

345 West 40th Street New York

"National Anti-Misframe League"

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will, when it becomes necessary, remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to the best of my ability return films to the exchange in first-class

The Roll of Honor follows :

Members previously recorded..... 92
Members registered this week..... 26

Total membership to date.....118

Roll of Honor

Estil R. Telford, Salem, Ill.
Ivar Heltzen, New York City.
James R. Cheney, San Diego, Cal.
Edward Kline, Loraine, Ohio.
W. A. Sholes, Providence, R. I.
W. Walter, Abbeville, La.
G. H. Summitt, Sheridan, Ind.
E. B. Townsend, Opelika, Ala.
Ross Hammond, Cleveland, Tenn.
W. A. Cox, Alpha, Ill.
Frank Jenkins, San Angelo, Texas.
Harry Everhart, Greenville, Ohio.
P. H. Brown, Springfield, Mo.
Manuel M. Vorster, Norwich, Conn.
Burt West, Plainfield, N. J.
Jack Eberley, Jr., Plainfield, N. J.
Ralph Stanco, Waterbury, Conn.
H. C. Smith, Chicago, Ill.
Frank Allaire, Trenton, N. J.
Leon A. Ring, Bayonne, N. J.
John R. Pedrin, Jersey City, N. J. (Local 384).
George Wedemeyer, Jersey City, N. J. (Local 384).
Thomas H. Paterson, Jersey City, N. J. (Local 384).
Frank L. Brown, Jersey City, N. J. (Local 384).
Fred Hoppke, Hoboken, N. J. (Local 384).
Harvey E. Sapp, Jersey City, N. J. (Local 384).

Typhoon Fans Even on Garden Pier

J. F. DALY, traveling representative and ventilating engineer of the Typhoon Fan Company, 1544 Broadway, New York City, has just returned from his trip to Baltimore and Atlantic City.

Mr. Daly secured an installation in the Western theatre, Baltimore, and also the Brodie theatre of Baltimore. An installation of Typhoon fans was also arranged with the Garden theatre of Atlantic City.

Although the Garden theatre is situated on the Garden Pier, where ocean breezes blow constantly over this theatre, the management did not hesitate to install this artificial system of ventilation to insure patrons cool and refreshing breezes at all times.

Another installation worthy of note is that of Loew's Orpheum theatre, Eighty-sixth street, New York City.

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Write for Big Folder on Patriotic Slides also Catalogue on Announcement and Advertising Slides—SENT FREE.

Excelsior Illustrating Company

219 Sixth Avenue New York City

Notice Anti-Misframe Members

WE are pleased to announce that the membership buttons of the National Anti-Misframe League are now ready, and those whose names have appeared upon the Roll of Honor, but who have not sent in the information which has been asked for in the Department for the past few weeks will fill out the blank below and mail to us.

Member's Name, ...
Home Addresss .....
Name of Theatre where employed, ...
Address of Theatre and name of Manager, ...

This notice does not apply to those who have already sent in the desired information. Many have written, but failed to furnish their address, notably the brothers in Philadelphia, Pa. Now let's all get together and reach the one thousand mark set by Brother Pastre, the sponsor for the League.

Service on Power's Projectors

AFTER the recent announcement by the United Theatre Equipment Company to the effect that they had taken over the distribution of the Nicholas Power Company projectors for the territories covered by their branches, the following statement has been made:

"In handling the Nicholas Power machine the United Theatre Equipment Company intends to give the exhibitors every possible service which an up-to-date distributing organization can render. The familiarity which the branch offices of this company have with the Nicholas Power projector should bear this out, as is shown by the statement that in the past their branches, as independent dealers, have sold three of these machines to every one of any other make.

"It is therefore a foregone conclusion that with this experience the branches are in a better position to handle exhibitors' needs with this machine than with any other.

"The projectors produced by the Nicholas Power Company range in price from $185 to $337.50, which allows the taking care of any possible emergency, whether for school, church, home or theatre use.

"The United Theatre Equipment Company also state that they are safe in saying that the Nicholas Power Company will give the exhibitor the benefit of every improvement possible, and, further, that at the proper time a new model, far superior to anything which they have produced heretofore, will be ready for distribution."

Twice as Much Current?

G. W. Pomeroy, Iowa, says: My boss says I have used twice as much current as when he operated six nights a week, and as I only operate three nights a week, I don't see how this is possible. Am using a Howell inductor and it delivers from forty to sixty amperes. My employer claims he always pulled forty amperes, and as I only operate three nights it would be necessary for me to use eighty amperes all the time to consume twice as much current, and as the inductor will only pull sixty at its highest notch, I wish you would explain it for me as I do not believe it is possible.

IN REPLY: I do not see either how it is possible for you to consume twice the amount of current when operating only one-half the length of time as your employer, unless it be that you do not carry a proper arc. But I don't believe that even this would account for the doubling up, and am submitting it to the readers of this department, as well as the manufacturer of the inductor for the solution. Anyway, how does your employer know he always pulled forty amperes, is there an ammeter in the operating room? Your membership button of the A.M.F.L. will reach you in a few days.

Ithaca Awakened

IN the April 28 issue there appeared on page 2706, in the Projection Department, an article entitled "Wake Up Ithaca." This article has evidently stirred up the operators of that city, for they wrote, under date of April 27, as follows: "You may rest assured that the article entitled 'Wake Up, Ithaca,' was read by the Ithaca operators with a feeling of, to say the least, rather mild amusement. It is hard to find anything in the whole article

(*Continued on page* 303)

Are You Keeping up with the Times?

War is bringing new problems to the American business man. Old problems will have to be handled in NEW WAYS. Waste must be eliminated at every point. BUSINESS EFFICIENCY is a PATRIOTIC DUTY as well as a PRACTICAL NECESSITY.

Are you getting the GREATEST EFFICIENCY out of your OLD MACHINE THAT SHOULD BE DISCARDED? Do your patrons leave your theatre SATISFIED with your show? The LARGEST ASSET in your business is GOOD WILL and it has more to do with your success than anything else. The GOOD WILL of your business is the number of SATISFIED PEOPLE WHO PATRONIZE YOUR THEATRE.

We are the LARGEST EXCLUSIVE DEALERS to the Moving Picture Trade, and CAN EQUIP YOUR THEATRE COMPLETE with all the latest goods on the market.

Drop us a line today for our new catalog and tell us what you need.

Amusement Supply Company

Dealers in Motiograph, Simplex, Power's, Edison and Standard machines, Transverters, Meter Generators, Rectifiers and everything pertaining to the Moving Picture Theatres.

Third Floor, MALLERS BLDG.
Cor. MADISON ST. and WABASH AVE.
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We sell on the installment plan

Investigate At Once

Do not take it for granted that you are getting as clear and sharply defined pictures as is possible.

First investigate the advantages of the

Marlux

lens, which embodies the latest optical and mechanical improvements in the art of projection, and makes every detail in every part of every picture stand out vividly.

Marlux lenses are used by theatre managers who appreciate the close relation between clear pictures and the box office receipts.

Ask your dealer about the Marlux or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
8. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

UNION ANNOUNCEMENTS

Officers Local 182, M. P. M. O.

THE following are the officers of Boston Moving Picture Machine Operators, Local 182, I. A. T. S. E. and M. P. M. O., whose headquarters are located at 119 Pleasant street, Boston, Mass.

James F. Burke, president.
Joseph S. Cifre, vice-president.
J. H. Fullick, treasurer.
A. R. Moulton, financial secretary.
J. B. Williams, corresponding secretary and business agent.

The moving picture operators of Boston have what is, perhaps, one of the strongest union organizations in the United States. Every applicant for membership must first be licensed by the State Police Department, which calls for a very stiff examination, and before being admitted into membership they must also undergo the very rigid examination given by the local. In this way the organization is certain that each one of its members is fully competent to handle any equipment, or take charge of any operating room in the city.

Hudson County, N. J., Operators Elect Officers

AT the annual election of officers held by the Moving Picture Machine Operators of Hudson County, N. J., Local 384, I. A. T. S. E. on Saturday, June 23, at Brennan's Hall, 642 Newark avenue, Jersey City, N. J., the following officers were elected to serve until July, 1918:

President, Anthony Boscarelli; Vice-President, Charles Murphy; Secretary-Treasurer, Edward W. Bordmann; Recording Secretary, Frank Brown; Sergeant-at-Arms, Harvey Sapp; Trustee for two years, Edward Dougherty; Trustee for one year, George Hoffman; Delegates to the State Federation of Labor, Edward Dougherty, Anthony Boscarelli and Edward W. Bordmann.

These officers will be installed at the first regular meeting in July, and it is hoped that a large number of the members will attend on that occasion and do honor to those who have been elected to serve them.

The retiring president, Walter A. Bemis, who has served the local unfalteringly is deserving of much praise for his efforts in the past and in going out of office does so with the best wishes of a large majority of 384's membership.

To the newly elected officers we wish all success, and hope that they will continue to have the welfare of the organization at heart, and resolve that the coming year will see no lessening in the good results that have already been accomplished.

Crickmore Installs 306's Officers

AT a largely attended meeting held on Wednesday, June 20, at 12 St. Marks Place, the newly elected officers of the Moving Picture Machine Operators of Greater New York, Local 306, I.A.T.S.E., were installed by Assistant International President Charles C. Crickmore.

It was expected that International President Shay would perform the ceremony, but owing to his absence from the city he was unable to do so, that duty devolving upon Brother Crickmore.

The officers who will serve for the coming year are: S. Kaplan, president; Simon Terr, vice-president; H. I. Sherman recording secretary; Al. I. Mackler, secretary-treasurer; Harry Mackler, business agent; S. Goldfarb, sergeant-at-arms.

Three trustees, J. Daisy, R. Goldblatt and G. C. Edwards (the retiring president), were also sworn in office, as well as E. T. Stewart, Executive Board member.

The local reports great progress.

We Admit It

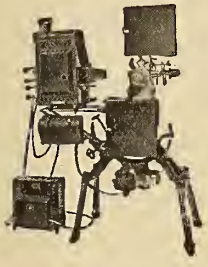
Our old friend, H. S. Fuld, calls us a "bird," owing to the statement made in an article published in June 9 issue of the NEWS *under the caption "We Go Visiting," in which I said I was on West Seventy-eighth street near Second avenue at one and the same time. Fuld then asks the following question: "Have you bought a Liberty Loan bond?"*

In Reply: We admit the "bird" part, for we have been flying high lately, and while it was owing to no mistake of ours, will say that the "topographical" error was the fault of the printer. In reply to the query we answer: WE HAVE—HAVE YOU?

"SEVENTEEN YEARS OF KNOWING HOW"

AN OUNCE OF RESULTS
IS WORTH A
POUND OF CONJECTURE

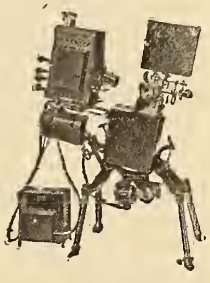
THE RECENT ANNOUNCEMENT IN THE TRADE PAPERS OF THE ENORMOUS MAJORITY OF POWER'S CAMERAGRAPHS SOLD OVER ALL OTHER PROJECTION MACHINES IN THE UNITED STATES IS CONVINCING PROOF OF SERVICE RENDERED.



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DO YOU STAND WITH THE THREE OR WITH THE ONE?

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FRONT VIEW

Perfect Craters
Are Formed by
SPEER CARBONS
As Shown by These
Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.



SIDE VIEW

The hard core of the Hold-Ark turns the trick — It prevents wandering of the arc and assures a bright, flickerless picture.

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THE CAMERA

A Bibliography on Color for Photographers

Although we have dealt in preceding issues with the mechanical, the physical and the chemical aspects of color photography (*and cinematography*), we have omitted to go very deeply into the physiological aspects of the case; but no amount of study upon the subject of color photography will result in a thorough understanding unless the theory of color vision, and the determination of the fundamental sensations, is taken into account.

As is generally known, the theory of color photography rests upon an accepted theory of color vision (*the Young, Helmholtz, Maxwell theory*); and it is apparent, therefore, that if we are to understand the basic theory of color photography, we must first of all understand the theory of color vision, and, likewise the laws of color measurement and mixture.

Up to the present this branch of the subject has received but scant consideration in the literature upon color photography, for the aim of the text-book writer is to enlarge upon the practical, rather than the theoretical side of things. Any attempt toward improvement in existing processes of color photography, or cinematography, without proper understanding of the underlying theory, can only result in failure, as many a disillusioned experimenter knows; but when once the theory is grasped, the way is open to intelligent study of the numerous problems of color photography. It cannot be too strongly emphasized, that without a thorough knowledge on the part of the student or investigator, of the theory of color vision, color mixture and color measurement, all work upon the photographic color processes must be of a grossly impractical and empirical nature.

As the subject of color vision and the color sensations is a large one, and, perhaps, only of interest to a limited portion of our readers, it cannot be dealt with at length in the Camera Department; but in response to numerouus requests from cameramen in general, as to what constitutes the most useful literature upon the subject of color, we are pleased to present the following references, which have been selected, after due consideration, from the extensive literature on the subject.

BIBLIOGRAPHY

1. "On the Theory of Compound Colors, and the Relations of the Colors of the Spectrum," by J. Clerk Maxwell, M.A. "Philosophical Transactions of the Royal Society of London," Vol. 150 (1860), Part 1. Pages 57-84.

This is Maxwell's classical paper upon the fundamental, or so-called primary colors, and describes in detail his oft mentioned "color-box," with which his determinations were made. Inasmuch as all researches of an extensive nature, with the exception of some work by Helmholtz, come after the publication of Maxwell's results; this paper assumes historical as well as scientific significance.

In addition to a good resumé of earlier work upon the subject, Maxwell's article gives numerous experimental color mixture data in tabulated form, and those who consult this article should not fail to inspect the two plates, at the end of the volume, which illustrate the "color-box," and the method of plotting the mixture equations in the form of "sensation-curves."

2. "Prof. Maxwell on the Theory of Three Primary Colors." "Proceedings of the Royal Institution of Great Britain." Vol. 3 (1858-1862). Pages 370-374.

This is the report of Maxwell's famous demonstration of three-color photography by triple projection, which was given at the Royal Institution on May 17, 1861. This was the genesis of trichromatic photography, and as Maxwell's demonstration is frequently referred to, by writers on color photography, this report is mentioned for the benefit of those who like to consult original sources.

3. "Students' Textbook of Color," by Ogden N. Rood. International Scientific Series, No. 26. Publisher, D. Appleton & Co., New York. Price $2.25.

This is one of the earliest of the systematic treatises on color to be published in English; it first appeared in 1879, but maintains its place to the present time as the soundest and most valuable work which a student can acquire. In addition to the extensive experimental work of the author, which is of course duly set forth, Rood has also taken cognizance of the work of other authorities upon color, and we can recommend the study of this book by all who require a good grounding in the rudiments of the subject.

On account of the general nature of Rood's treatise, some branches of the subject, which are of special importance to the color photographer, have not received extensive treatment, but these aspects of the study of color are thoroughly covered in other works, shortly to be described.

4. "Colour Measurement and Mixture," by Capt. W. de W. Abney, F.R.S. Publisher, Society for Promoting Christian Knowledge. London, 1891. Price $1.00.

Of all the workers upon color vision none has given the subject a more philosophical and lucid treatment than has Sir William Abney, whose researches in trichromatic analysis were extended over a considerable period. To see the spectrum demonstrated by Sir William, with his famous "color-patch" apparatus was to receive never to be forgotten lessons in color mixtures and colorimetry. The "color-patch" apparatus was an arrangement whereby the spectrum, produced with a slit and two prisms, was projected upon a small screen, and a patch of white light reflected from one of the prism faces was projected beside it. This latter beam could be altered in intensity by means of a rotating-sector with adjustable openings, while a rod placed in front of the projection screen provided means for photometric comparison by means of the Rumford shadow test. Three adjustable slits in the path of the spectrum, dispersed by the prisms, provided means for showing percentage mixtures of the fundamental colors, and with such an apparatus a host of experiments were devised, which are described in detail in the work now under consideration.

Although Abney's "Colour Measurement and Mixture" was first issued long ago, this valuable little work is still procurable, and forms a most valuable and appropriate text for the experimentalist upon color photography. The thorough perusal of this book, which is not difficult to assimilate, cannot fail to advance the reader's knowledge of color vision, measurement and combination.

5. "Die Grundempfindungen in Normalen und Anomalen Farbensystemen, und ihre Intensitatsverteilung im Spektrum." (*The Fundamental Sensations in Normal and Anomalous Color Systems, and their Luminosity Distribution throughout the Spectrum*), by Arthur König and Conrad Dieterici. "Zeitschrift für Psychologie und Physiologie der Sinnersorgane." Vol. 4 (1893), pages 241-347. Out of print, may be consulted at large libraries.

This lengthy, exhaustive and valuable paper has served as the fountain-head of exact knowledge concerning the fundamental color-sensations and chromatic visibility, in the case of many of the best physicists and authorities on color photography of the present day.

The experiments of König and Dieterici were, apparently, carried out in the laboratory of von Helmholtz, and the data set forth in their paper represents the results of innumerable measurements. Their apparatus is described and illustrated, and numerous sets of plotted curves are given, representing the color-sensations as found for normal (trichromatic) eyes, and also for various forms of color-blindness. The complementaries have been determined and plotted, and in addition to the curves numerous tables are given of color equations, complementaries and spectrum luminosities.

These data have proven of particular value in the hands of subsequent investigators, by reason of the fact that König possessed a normal trichromatic eye, and his determinations could therefore be used as a reliable basis for further study. All thorough students of color photography should become familiar

with König and Dieterici's results, as well as with some extensions of their work which will be mentioned shortly.

6. "Handbuch der Physiologischen Optik," by Hermann v. Helmholtz. Second edition. Edited by Arthur König. Leipzig, 1896. Out of print; may be consulted at public libraries.

Helmholtz's book on Physiological Optics is generally considered as the master-work on its particular subject, but the original edition (*1867*) cannot be compared to König's edition (*second edition, 1896*) insofar as the data on color vision is concerned. In the second edition, which we are here considering, the theory of color vision is given lengthy treatment (*pages 275-384*), and, in addition, such revelant subjects as photometry, irradition and persistence of vision are dealt with.

König is largely responsible for the data on color vision, the color-sensations, complementaries, etc., which appear to be selected from the results of his investigations cited above. The second edition of Helmholtz's "Physiologische Optik" will, therefore, prove useful to those who cannot consult König and Dieterici's original paper; for the most important data contained in the former work will be found in more or less complete form in the latter also. The Helmholtz volume will prove instructive in other ways, for it is an important item in scientific literature.

7. "The Colour Sensations in Terms of Luminosity," by Captain W. de W. Abney. "Philosophical Transactions of the Royal Society of London," Vol. 193 (1899), Series A, pages 259-287. May be consulted at public libraries.

This is one of a series of numerous papers upon color measurement which were presented before the Royal Society by Sir William (*then Captain*) Abney. As the title indicates, this paper is devoted to the determination of the relative luminosities of the fundamental sensations, as found for sunlight and arc-light. We might remark here that all of Abney's "color-patch" experiments were performed with the aid of the positive role of a D. C. arc as light-source.

Curves representing the luminosity of the spectrum, and the percentage luminosities of the fundamental colors, are given in this paper, and in addition much tabulated data, such as mixture equations covering many cases. Although Abney chiefly utilizes the prismatic spectrum, the measurements for a normal spectrum (*from a diffraction grating*) are likewise given, and Abney's sensation curves for the normal spectrum have been used by some workers as a basis for the preparation of tricolor filters.

The consensus of opinion among careful physicists, however, favors König's curves, which are probably the most nearly correct interpretation of the fundamental color-sensations which have yet been deduced. Exner's recalculation of König's curves is somewhat in favor at present. (*See "Sitzungsberichte K.K.-Akad. der Wissen., Wien, Vol. 3 (Cl. 2a), 1902, page 837.*)

Abney's work upon the color-sensations is of great interest and scientific value, and the paper here cited can be studied with profit by all workers upon the subject of color photography.

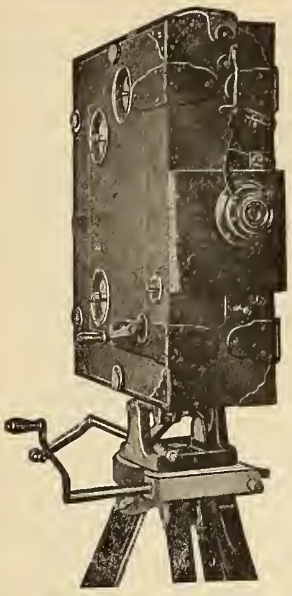
8. "The Luminous Equivalent of Radiation," by P. G. Nutting. "Bulletin of the Bureau of Standards," Vol. 5 (1908), No. 2, pages 261-308. Scientific Papers of the Bureau of Standards, Reprint No. 103. May be consulted at public libraries.

In this paper Dr. Nutting has sought to formulate the relations between radiation and light, as regards the quality, quantity and duration of the luminous sensation. The result is an article of absorbing interest and undoubted scientific import, which treats of such considerations as: chromatic sensibility at high and low intensities; sensibility to different wave lengths (colors); the growth of the visual sensation with time (*an important consideration in additive color cinematography*); the definition of white light, and numerous other important phases of the subject.

In common with most of Nutting's published work, a good physical and mathematical training is required of the reader, but even an amateur student can secure valuable information by reading between the lines, or, we should say, between the integrations of this valuable and comprehensive paper.

9. "A Method for Constructing the Natural Scale of Pure Color," by P. G. Nutting. "Bulletin of the Bureau of Standards," Vol. 6 (1909), No. 1, pages 89-93. Scientific Papers of the Bureau of Standards, Reprint No. 118. Consult at public libraries.

In this publication Nutting emphasizes the desirability of adopting a fixed scale of color, as a primary standard to which dyes and other colored material can be referred. A method of establishing such a scale of pure colors is outlined, and examples of the necessary experimental determinations are given, reference



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being had to the data of Steindler. The suggestion conveyed in this article is a rational and important one, but the experimental data will be the main issue with most readers, and can be recommended as worthy of study.

10. "The Visibility of Radiation," by P. G. Nutting. "Bulletin of the Bureau of Standards," Vol. 7 (1910), No. 2, pages 235-238. Scientific Papers of the Bureau of Standards. Reprint No. 154. Consult at public libraries.

This short item is really an extension of some experiments detailed in Nutting's former paper, "The Luminous Equivalent of Radiation," to which it may be considered as supplementary.

The article now under consideration consists, essentially, of a recalculation of König's data on visibility, as set forth in Dr. Nutting's earlier paper, just referred to. It should therefore be studied in conjunction with the visibility data in the original article.

11. "Color and Its Applications," by M. Luckiesh. Publisher, D. Van Nostrand Co., New York. Price $3.00.

This is a recent and thoroughly modern treatise upon color, and treats of the subject from the viewpoint of the modern physicist.

There is an unquestionable demand for an exhaustive and up to date work upon the physical and physiological aspects of color, but we do not consider that Mr. Luckiesh has fulfilled the requirements in compiling his treatise. An enormous amount of experimental results are mentioned, it is true, but this end has been achieved at the expense of thorough and accurate treatment in numerous instances. As examples of this lack of comprehensiveness we might mention the chapters upon spectrophotometry and color photography. These subjects are of interest and importance to the modern student, and require to be thoroughly elucidated or else left severely alone by the text-book writer.

While the theoretical aspects of the study of color are probably more thoroughly treated in Rood's treatise (*previously mentioned*) than in Luckiesh's work, nevertheless, the latter will find wide appeal on account of its up to date nature. There are interesting chapters upon Color in Lighting, Effects for the Stage, Color in Painting, and allied subjects of practical nature, upon which the author can speak with authority by reason of his connection with the Nela Research Laboratory.

Mr. Luckiesh has largely compensated for the conciseness of his theoretical and scientific chapters by the inclusion of numerous references, and this treatise on "Color" should become widely read by students of the subject.

Ithaca Awakened

(*Continued from page* 295)

to which exception could not be taken. In the first place, there are five motion picture theatres in Ithaca, one of which is a five-cent house, of which we will say nothing, and the remaining four are ten and fifteen cent houses. Of the latter four mentioned, three are using, or have used, silver tip or hold-ark carbons and two are equipped with Radium Gold Fiber screens. The article goes on to state that not a few of the boys still persist in using a two blade shutter instead of a three blade. As a matter of fact, only one operator is using a two blade shutter. He does not use a three blade shutter just because somebody tells him it is better, but does use the two blade because he has both right there and has found out that under his particular condition the two blade gives the better results. We are further informed that the Ithaca audiences are made up largely of Cornell students, who are more critical than the average audience. As nearly as can be estimated, the students form from 25 to 30 per cent. of our audiences, and we will agree that no one questions the fact that they are critical, not infrequently critical beyond reason. In fact, having had considerable experience with students in general, would venture the guess that the article was written by some student, or recent student, who is just sufficiently acquainted with the condition here in Ithaca to confuse the facts. And now if anybody still thinks we are behind the times he had better take a trip up this way and look the place over; then perhaps he will share our opinion that it is not the Ithaca operators who are asleep. Trusting some one may avail himself of the above invitation, we are

"Very truly yours,

(Signed) "L. R. Burling, Operator Strand Theatre;
"R. F. Dennis, Operator Crescent Theatre;
"W. D. Clinton, Operator Star Theatre;
"W. E. Mordoff, Operator Crescent Theatre."

(*Continued on page* 303)

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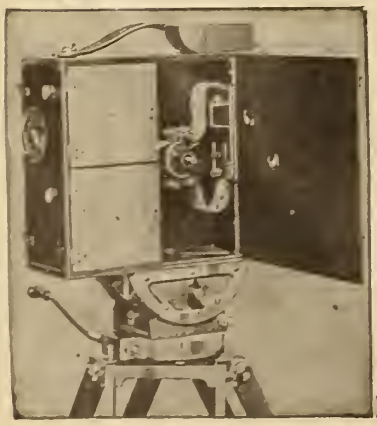


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MUSIC AND THE PICTURE

Music Cue Sheet for "The Barrier"

SEVERAL weeks ago we published a music cue sheet for this production, and we stated at that time that the composition "A Song of the North," as directly suggested in the play, was not published.

We are now in a position to state that this song has been composed by Levy and Hanks and is obtainable from any music dealer or direct from Messrs. Sol Levy and Frederick Hanks, Columbia Theatre Building, Seventh avenue and Forty-ninth street, New York City.

Musical Review of Latest Compositions Suited for Picture Playing

1. *Joan of Arc,* the biggest song hit of 1917, by Bryan-Weston and Wells. (Edition Waterson-Berlin & Snyder.)
2. *Over There!* the greatest war song ever published, by Geo. M. Cohan, published by Jerome Publishing Corporation.
3. *Hy-Sine,* a one-step masterpiece, by Carey Morgan. (J. W. Stern Edition.)
4. *Southern Rhapsody,* by Lucius Hosmer.
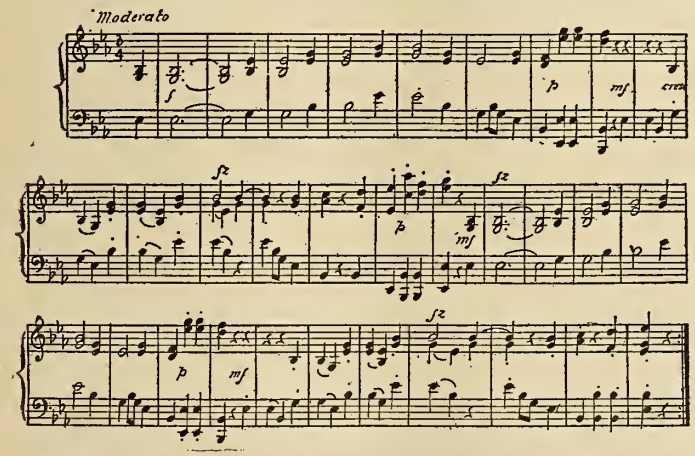
Made up of Southern motives and melodies, interspersed with original themes founded on negro rhythms, blending in such a manner that in many cases it is difficult to distinguish one from the other—the original from the traditional. Particularly effective for ensemble combination.

5. *Oh, Boy!* selection—the greatest musical show of this season. (Edition T. B. Harms.)
6. *The Novelty Orchestra Folio.*

The latest and best folio entirely of characteristic and descriptive numbers. (Oliver Ditson Edition.)

7. *The Passing Show of* 1917. A selection and dance orchestrations have now been published by G. Schirner, New York.

Trumpet or Fanfare Theme



"SOME BOY"

(Fox Production)

(Reviewed on page 281)

Theme: Melody (4/4 Moderato) by Kretschmer

1—"Take me to the ball game."—(Popular Song) until—T: "Marjorie Milbank from Texas."
2—"After Glow" (A Tone Picture) by Cobb until—T: "The big game."
3—"Anona" (Intermezzo) by Gray until—T: "The First half of the seventh."
4—"Aubade Printaniere" (Characteristic Serenade) until—T: "Of course the Professor."
5—Repeat "A hot time, etc," same as Cue. No. 1 until—T: "The President was a literal, etc."
6—"Longing" (Moderato) by Bendix until—T: "Dinner time on the Florida limited.
7—Continue to action until—T: "Dotty Donald and her dancing partner."
8—Good Galops—to action with Railroad effects until—T: "Just after dawn."
9—Hurry to action begin pp—until—T: "Each passenger must be searched."
10—"Bonbeur" (Gavotte by Hartog) until—T: "The Oceanside Hotel."
11—"Blondinette" (Valse Caprice) by Berger (Effects of Sea Waves) until—T: "Opportunity knocks at every man's door."
12—Hurry to action begin pp—until—T: "Your medal will be presented to you."
13—Theme until—T: "So for as a press agent, etc."
14—"Cinderella" (Intermezzo) by Loraine until—T: "Late that night."
15—"Courtesy" (Intermezzo) by Wiegand until—T: "With tbe morning paper."
16—Continue to action until—T: "Please bring me some towels."
17—"Creepy Creeps" (Mysterioso) by Taylor until—T: "The event of the season."
18—"Whispering Flowers" (Characteristic) by Blon until—T: "May I ask the name, etc."
19—Theme until—T: "And now we must at least, etc."
20—"Minuet des Follies" (Characteristic) by Berlioz until—T: "The next morning."
21—Petals (Intermezzo) by Raymond until—T: "I'm wise tbe publicity man, etc."
22—Galop to action until—T: "Miss Simpkins asks that you, etc."
23—"Valse Caprice" by Rubinstein until—T: "His father consults a lawyer."
24—Orchestra Rest-Organ or Piano to action until—T: "Joyous the waiter."
25—"The Booster" (A Rag) by Lake until—T: "Deck Duty."
26—"Basking in the Sunshine" (Characteristic Intermezzo) by Cameron until—S: "Joyous handing jewels to Girl."
27—Continue pp—until—T: "Romero foreman of tbe Milbank ranch."
28—"Olla Podrida" (Spanish Cbaracteristic) by Puerner until—T: "Joyous has been on watch."
29—Continue to action until—S: "The fight."
30—Agitato to action until—T: "You hurried Creature."
31—Continue pp until—T: "The Boss she's in town."
32—"Pep" (Characteristic Allegro Piece) by Amsden until—T: "So you're the New York business pirate."
33—Theme until— * * * * * * END.

"POPPY"

(Selznick Production)

(Reviewed on page 3618)

Theme: Nocturno in F (3/4 Andante) by Krsyzanowski

1—"Tulips" (4/4 Moderato grazioso) by Miles until—T: "Poppy's thoughts danced."
2—"Dramatic Tension No. 1," by Ascber until—T: "Clean yourself, etc."
3—"Album leaf" (4/4 Andante) by Kretschmer until—T: "Because of ber menial studies."
4—"Pastel, Minuet (3/4 Allegro giocoso) by Paradis until—T: "The picture of her mother."
5—"Dramatic Andante" by Ascher until—T: "Oh Ma! Poppy, etc."
6—"Dramatic Tension No. 1 by Reissiger until—T: "The three bad men."
7—"Lunita intermezzo" (2/4 Moderato) by Loraine until—T: "And in the dark silence."
8—Continue to action until—S: "Poppy in the woods."
9—"Berceuse" (Melodious Andante) by Jaernefelt until—T: "Carmen-Abinger's wife."
10—"Rustles of Spring" (Long Agitato) by Sinding. *Note: Play ff with ad. lib. Tympany Rolls during fight* until—T: "The weariness of flight and fear."
11—"Pensee," Intermezzo (6/8 Largo) by Godard until T: "Pilgrims of the plains."
12—"Blissful Dreams Characteristic," by Meyer-Helmund until—T: "A new life."
13—"Serenade" (3/4 Allegretto) by Chaminade until—S:. "Negro looking at Poppy."
14—"Erl King" (Long Dramatic Agitato) by Schubert until—T: "The last flower."
15—"Romanze Op. 40 (4/4 Moderato) by Beethoven. *Note: very important effect—barking dog* until—T: "The months grew into a second year."
16—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "In his solitude of the scar."
17—Continue pp until—T: "And Poppy trustful, etc."
18—"Ballerinas Vision (Valse Lente) by Braham until—T: "Poppy knowing naught."
19—Theme until—T: "While Carson who, etc."
20—"L'Adieu" (12/8 Dramatic Andante) by Favarger until—T: "Dusk and delirium, etc."
21—Theme *Note: Repeat if necessary* until—T: "Realization that she knows."
22—"Dramatic Adagio" by Kretschmer until—T: "The day of Abinger's home-coming."
23—"Awaking of Spring" (4/4 Dramatic Andante) by Bach until—T: "The house divided."
24—"Dramatic Adagio," by Funck until—T: "Tell me how it happened."
25—"Heavy Dramatic," by Oehmler until—T: "I will kill you."
26—"Dramatic Maestoso, by Loraine until—S: "Change of scene."
27—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "The individual feelings, etc."
28—Theme until—T: "Nearing the end of the third year."
29—"Heart Wounds" (Dramatic Allegretto) by Grieg until—S: "Child falls out of window."

30—Tympany roll ff. *Note: After ff Tympany Roll—Keep Silence until Scene "Poppy near the Child's bed"; after this scene play Erotik Lento molto by Grieg* until S: "Newspaper clipping."
31—Theme until—T: "In the land called home."
32—Orchestra Rest. *Note: "Organ or Piano improvise to action"* until T: "Mrs. Capron the most, etc."
33—"Roccoco" (Intermezzo Serenade) by Meyer-Helmund until—T: "It seems I have met, etc."
34—Theme ff until—S: "Luce Abinger in his office."
35—Nocturnal Piece (4/4 Andante) by Schuman. *Note: ff during disputes* until—T: "The ball."
36—Popular two-step until—S: "Poppy greeted by guests."
37—"Andante Patbetique," by Berge until—S: "Dancing."
38—Popular one step until—T: "Will you come home, etc."
39—"Dramatic Tension," by Winkler until—T: "I deceived ber, etc."
40—Continue to action until—T: "Wby she herself said, etc."
41—Theme until * * * * END.

"A KENTUCKY CINDERELLA"

(Bluebird Production)

(Reviewed on page 116)

Theme: Albumleaf (4/4 Andante) by Kretschmer

1—"Romance Op. 40" (4/4 Moderato) by Beethoven until—T: "The tbird partner."
2—"Characteristic for Waterfalls," by Lovenberg until—T: "Tbe De Long brotbers."
3—"Forest Whispers" (tempo di Gavotte, by Losey) until—T: "For the first time."
4—Nocturnal Piece" (4/4 Andante) by Schuman until—S: "Girl looking at picture."
5—"Pathetic Andante," by Margis Berger until—S: "Exterior of saloon."
6—Piano solo improvise to action pp or ff until—T: "Have you been temperin'?"
7—"Dramatic Tension," by Funck until—S: "Shots."
8—Produce effects followed by short agitato until T: "Toulumne's duty was plain."
9—"Dramatic Andante," by Ascher until—T: "Off for the states."
10—"Farewell Song," by Schubert until—T: "In Old Kentucky."
11—"Old Zip Coon" (a Southern jig) until—S: "Interior of room."
12—"Southern Reverie" (a Southern characteristic, by Bendix) until—T: "Doctor Tom Boling."
13—"Tulips" (4/4 Moderato) by Miles until—T: "No, you can fix that room."
14—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Then one fine day."
15—Theme until—T: "How dare you make eyes."
16—"Serenade" (3/3 Allegretto) by Cbaminade until—T: "Miss Morgan a widow."
17—"Berceuse" (Melodious Moderato) by Jaernefelt until—T: "Marse Henry's return."
18—Theme until—T: "Marse Henry's returned, etc."
19—"Garden of Love" (3/4 Caprice) by Ascher until—T: "Toulumne John arrives."
20—"Lunita Intermezzo" (2/4 Moderato) by Loraine until—T: "Get her away."
21—Theme until—T: "Tbe day before tbe wedding."
22—"Awakening of Spring" (4/4 Andante) by Bacb until—T: "The wedding morn."
23—"Illusion Intermezzo (2/4 Moderato) by Bustanoby until—T: "Tbere never was a more, etc."
24—"Budding Roses" (Valse Caprice) by Kretscbmer until—T: "I love ber dearly."
25—Theme until * * * * END.

"THE IRON HEART"

(Pathe Gold Rooster Play)

(as played in the Plaza theatre, Bridgeport)

Theme for Mrs. Martin: Serenade: (4/4 Moderato) by Widor
Mob Theme: Dramatic Agitato by Borch

1—Organ improvise to action until—T: "And after church."
2—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "Monday brings a grim determination."
3—"Ave Maria" by J. Ascher until—S: "Interior of Iron Works."
4—Continue ff until—S: "Girl writing letter."
5—Repeat "Heloise" Intermezzo by Langey until—T: "I'm going to choose my own wife."
6—Continue ff until—T: "But Tom gives scant, etc."
7—"Spring Morn Novelette" (6/8 Allegretto Moderato) by Morris until—T: "In New York apoplexy strikes, etc."
8—"Dramatic Tension No. 1" by Reissiger until—T: "Evening."
9—"Dream of the Flowers," Flower Song (4/4 Andante) by Cohen until—T: "Six months later."
10—"Cupid's Pleading" (Intermezzo) by Voelker until—T: "Mrs. Martin lost amid, etc."
11—Mrs. Martin Theme until—T: "Tom while in sympathy."
12—Mob Theme until—S: "Mrs. Martin near mirror."
13—"Maesmawr" (Valse Lente) by Curti until—T: "Resentful of Mary's inability."
14—Continue to action until—T: "Flynn the strike is on."
15—Mob Theme until—S: "Interior of house servants standing in line."
16—Organ to action until—(short scene) S: "Interior of barroom."
17—Mob Theme until—T: "Danger! I'm not afraid."
18—Select good hurry to action until—T: "What do you expect, etc."
19—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "The next day Stephen Martin, etc."
20—"Amo" (Andante) Melody by Robyn until—T: "Late that night."
21—Mob Theme until—T: "While their terror."
22—Organ to action until—T: "But I must see Flynn."
23—"Erl King" (Dramatic Agitato) by Schubert until—S: "Banquet scene."
24—Mrs. Martin's Theme until—S: "Girl at piano."
25—Piano improvise to action until—S: "Flashback to working men."
26—"Yelva Overture" (Dramatic) by Reissiger until—T: "Anne's first move, etc."



The Crowd That Collected in Front of the T. & D. Theatre, San Jose, Cal., to See Mary Pickford in Person. Photograph Taken An Hour and a Half Before the Doors Opened

27—"Just a Little Gossip" (2/4 Moderato) by Rollinson until—T: "Dancing scene."
28—Popular One Step until—T: "Hula Girl is Dancing."
29—"Yaaka Hula" (Popular) until—T: "Our hostess is very bewitching."
30—"Poem of Love," Romance (3/4 Andantino) by Batiste until—S: "The fight."
31—Short Hurry until—T: "They disappeared and the police, etc."
32—"Dawn of Hope" (Dramatic Andante) by Casella until—S: "Woman with baby in bed."
33—Miss Martin's Theme until—T: "Change of scene to two men talking."
34—Continue to action until—T: "That night—Martin's foundry, etc."
35—"Furioso" by Lake until—S: "Woman at piano."
36—Piano to action until—S: "Telegram."
37—"Last Spring" (4/4 Andante) by Grieg until—T: "I've found you at last."
38—Short Agitato to action until—T: "You'll not destroy another man's life."
39—"Dramatic Adagio" by Funck until—T: "Weary and, etc."
40—Organ to action until—T: "I'm backing Tom."
41—Mrs. Martin's Theme until—T: "There came another Sunday."
42—Organ to action until— * * * * * * END.

"MAN AND BEAST"

(A Butterfly Production)

Theme: Dawn of Love (Allegretto) by Bendix

1—Springtime (Dramatic Overture) by Ziegler until—T: "When Van Haagen learned."
2—"Romance" (Andante Sostenuto) by Karganoff until—T: "Let him see how he will like it."
3—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "What does this mean?"
4—Long Hurry to action pp or ff until—T: "Hereafter we will meet only as enemies."
5—"Dramatic Tension No. 1," by Ascher until—T: "No daughter of mine."
6—"Vision Characteristic" (6/8 Andante) by Blon until—T: "I'm just going to the spring."
7—Theme until—T: "She has gone to meet, etc."
8—Continue ff with ad. lib. Tympany Rolls until—T: "Lion in view."
9—"Olympia" (Dramatic Overture) (Watch shots) by Ascher until—T: "I am not going home."
10—Theme until—T: "Negroes pulling dead lion out of water."
11—Continue to action until—T: "Three years of plenty succeeded."
12—"On Wings of Song" (6/8 Andante Tranquilo) by Mendelssohn until—T: "Lions in view."
13—"Dramatic Tension No. 1," by Reissiger (watch shots) until—T: "The elder Townsend, etc."
14—"Dramatic Tension," by Winkler until—T: "Get out! Get out! I say."
15—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "That night the Kaffirs, etc."
16—"African 400" (a rag) by Roberts until—T: "Come on I'll drop you off."
17—"Erl King" (Dramatic Agitato) by Schubert until—T: "Battle scene."
18—Long Hurry to action pp or ff until—T: "Repulsed, the blacks decided."
19—Another long Hurry to action until—T: "Our home is gone, etc."
20—"Serenade" (4/4 Moderato) by Widor until—T: "For Karl, my little grandson."
21—Theme until—T: "I must go back for Jumbo."
22—"Love Song" (Dramatic Moderato) by Flegier until—T: "Gretel misses her child."
23—"Dramatic Tension," by Funck until—T: "The big elephant, too, etc."
24—"Erl King" (Dramatic Agitato) by Schubert until—T: "Never had the evening meal, etc."
25—Theme until * * * * END.

"THE REED CASE"

(Butterfly Production)

This picture does not suggest any theme

1—"Serenade" (4/4 Moderato) by Widor until—S: "Burglar in view."
2—"Mysterioso," by Becker until—T: "It's the seventh inning."
3—"Maestoso" (Ein Maerchen) by Bach until—T: "Nothing could have pleased, etc."
4—"Dramatic Tension No. 15" until—T: "Helen Reed was the Senator's, etc."
5—"Grazioso, Mignonette" (4/4 Moderato) by Eilenberg until—T: "When Senator Reed, etc"
6—Continue to action until—T: "You can't get away."
7—"Pansies" (6/8 Andantino) by Bendix until—T: "That evening Jerry, etc."
8—"Dramatic Tension," by Winkler until—T: "While Brennan was on his way."
9—"Rustles of Spring" (Agitato) by Sinding until—T: "The taxi driver, etc."
10—Dramatic Tension No. 1," by Ascher until—T: "Certain spots in the Catskills."
11—Popular Trot to action until—S: "Automobile in view."
12—Short Galop to action until—S: "The fight."
13—Long Hurry until—S: "After the fight."
14—Continue pp until—T: "Five hundred miles from Broadway."
15—"Forest Whispers" (Gavotte) by Losey until—T: "Morning."
16—"Whispering Flowers" (Characteristic) by Blon (watch shots) until—T: "The morning of the second day."
17—Continue to action until—T: "In the dead of night."
18—"Creepy Creeps" (Moderato Mysterioso) by Tyers until—T: "And Kerry awoke."
19—Prelude Du Deluge" (Adagio) by Saint-Saens until—T: "I was so interested, etc."
20—"Erl King" (Dramatic Agitato) by Schubert until—T: "Can't you chaps, etc."
21—"Yelva" (Dramatic Overture) by Reissiger until—T: "The 10:45 P. M."
22—"The Chase" (Grand Galop) by Koeling until—S: "The fight."
23—Long Agitato until—S: "After the fight."
24 "Wild Flowers" (6/8 Andantino) by Isenman until—T: "It was a happy day."
25—"Illusion" (Dramatic Intermezzo) by Bustanoby until—* * * * END.

Ithaca Awakened

(*Continued from page 295*)

The Ithaca boys, feeling they were neglected in not seeing their letter appear in the department, again, on May 31, write a letter, parts of which are herein quoted: "The operators of this city answered the above mentioned article ('Wake Up, Ithaca') and have been scanning your columns ever since to see if you would print this answer (Which appears above.—Ed.); but without avail. Trusting that you will give the operators, managers and owners a square deal by publishing our reply, and let the people know that we are not as far behind the times as some one seems to have occasion to think, we are

"Very truly yours."

This letter was signed by the same four operators as the one which appears above.

Comment: The article in question, which has succeeded in awakening the Ithaca operators, was contributed by one who I have every reason to believe knew whereof he was speaking, and who has long since graduated from the "student" body. The operators who signed the above letters only covered three of the five theatres mentioned, and many times the "five-cent theatre" is guilty of showing better pictures, better projected, etc., than are the ten and fifteen cent houses. One of these signers wrote to the department some time ago for information, and was answered. There is no use mentioning names (although we could), but the manager of this theatre does not believe in fibre screens, and the operator persists in using a two-wing shutter, which by reason of the fact that the current supply is of very poor quality does accentuate the flicker. For the article under debate we offer no apology, except, possibly, that as "it is hard to find anything in the whole article to which exception could not be taken," we should have omitted the sentence saying there are many good operators in Ithaca. I again repeat, an operator cannot deliver the goods unless he has the best equipment; but having that, there is no excuse for his failure to do so. Those who are putting on good projection need fear no criticism; those who are not and whom the shoe pinches have my permission to wear it. Three houses only out of Ithaca's five are represented by the signers. Are any of them guilty?

Rubell Instals Projector

MR. RUBELL, of Independent Movie Supply Co., 729 Seventh avenue, has just installed a complete projection outfit consisting of a Little Giant home projector, screen, etc., in the summer residence of Michael Dreisen, of Dreisen & Company, Fifth avenue and Forty-sixth street, New York.

THE BARTOLA
The BARTOLA has character of tone, fine workmanship and best material. We invite comparison.
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.

BUILDING AND FURNISHING

Rutherford Has Model House

RUTHERFORD, N. J., may well be proud of its motion picture theatres, which rank among the best in the country.

The Criterion, which is located on Ames avenue of Rutherford, is the largest. It is constructed of hollow tile, brick, concrete and steel, making it absolutely fireproof. It has a forty-four foot frontage on Ames avenue and a depth of one hundred and forty feet. The front of the theatre is simple in design, but still pleasing, and has wonderful facilities for making excellent lobby display.

The lobby, which measures about twenty-five feet in width by twenty feet in depth, is most attractively finished. The ceiling is semi-dome shaped, is of stained glass, behind which numerous incandescent electric lights have been placed, which, when illuminated at night, give forth a pleasing soft light. The side walls and doors have been paneled with French plate glass mirrors, these not only adding to the attractiveness of the lobby, but also to its size, without mentioning what effect they have on the women patrons of the theatre. The box-office, which is centered between the doors which lead into the theatre, is equipped with a National Cash Register ticket selling machine, by means of which crowds can be handled with ease. Several display frames taking one and three sheet posters adorn the lobby.

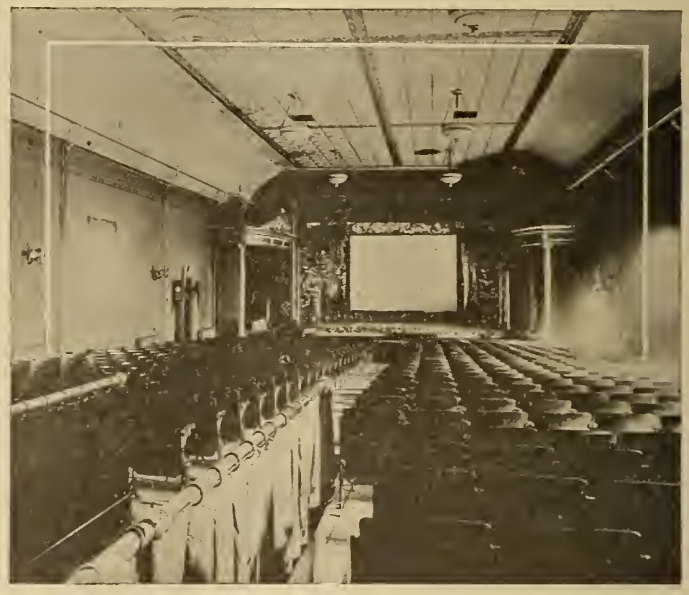
The interior of the theatre makes a homelike and comfortable impression as one enters. Everything for the comfort of the patrons has been installed. The general decorations of the interior are carried out in dark green, trimmings being of gold. There are 600 comfortable opera chairs, which were furnished by the American Seating Company of Chicago. Some of these are leather upholstered, back and seat.

The theatre is heated by steam and is ventilated by means of suction fans in the ceiling and numerous electric side-wall fans. The indirect lighting system is used in the interior, the fixtures being of chain suspended type, the arc of an opaque material. A Berger metal ceiling has been installed, this being finished in cream color, and acts as a reflector.

The projection room, which is located above the lobby, is exceptionally large, running three-quarters the width of the house and about eighteen feet in depth. This room is equipped with two Simplex projectors, a Hallberg generator and Kleigl spot light. Speer "Hold Ark" and National carbons are used. The length of throw is 120 feet onto a specially constructed screen. Much credit is due the operator for the results he obtains.



Attractive Exterior of the Criterion



Spacious Interior of the Criterion

A stage fully equipped for any kind of theatrical work is another interesting feature of this house.

Music most suitable for the picture being shown is furnished by a piano, an orchestra being engaged for special occasions, the once famous "Bunky" Williams rendering the music for the regular performances.

There are three performances daily, consisting of from seven to ten reels each. Paramount and Triangle service share the weekly program.

The theatre is owned by John T. Collins and operated under the management of G. R. Alyea. Both these gentlemen deserve credit for their unlimited efforts, which are duly repaid by the box-office receipts at the close of each day. Admission prices are five and ten cents in the afternoon and ten cents straight at night.

The weekly program is extensively advertised in all the local papers, window display cards, and also by a large mailing list.

Society of Motion Picture Engineers

WASHINGTON, June 30, 1917.—C. Francis Jenkins, president of the Society of Motion Picture Engineers, has made the following statement concerning the coming meeting to be held in Chicago, July 16-17-18:

"I look forward to the Chicago meeting as being epoch-making in the motion picture industry. Our main object will be united efforts for *standardization*—standardization in sprockets, in film perforations, in frames, and many other parts and processes that will tend to give a more absolute picture projection on the screen for the public. We mean to do for the motion picture camera and projection machine what the Automobile Association has done and is doing for the automobile industry. It is not necessary to have all the machines of the same manufacturer to accomplish this, but it is necessary to have certain parts interchangeable, or universal.

"We already began this work seriously at the Atlantic City meeting when we issued a motion picture nomenclature standardization, giving parts and processes a definite meaning. This has received commendation from the courts, as they are now able to conduct a case on motion picture machines, etc., with more intelligence and basic facts.

"I believe the standardizing of the engineering side of the motion picture industry will have a steadying—a stapling—effect on the industry as a whole. For to a great measure it is through the projection machine that the public receives its interpretation

or impression of the manufacturers' product—all the art, labor, thought, time, and money of actors, directors, photographers, and scenic artists. That is why this machine should be of the highest standard, that it may in no way deteriorate the production of the manufacturer.

"The society is celebrating its birthday of one year, and during the time of its existence has confined its work to organization, which means that it has gathered into its fold a select membership of men engaged in the mechanical side of the motion picture industry who are willing to labor harmoniously and to give their services, without recompense, for the good of the cause. We are at the same time advancing the theory and practice of our own profession, gaining and disseminating knowledge for mutual benefit.

"The various committees for the standardization of cameras, perforation, projection, electrical devices, optics, and others appointed at the Atlantic City meeting, will make their report in Chicago, and we anticipate some very substantial advancements towards this end.

"President Wilson has recently called together the heads of many automobile factories to standardize auto trucks for army use. It is quite possible that the engineers of the motion picture industry will be called to do the same thing with their industry, considering the use the National Government is making of motion pictures in training the army and navy, as an amusement, as news pictures and as records. We want to be in some ways prepared when this call comes."

Lyric of Rutherford Does Big Business

THE Lyric theatre, of Rutherford, N. J., is a unique little house located at Sylvan street and Springdell. It was completed during 1911, and is at present operated under the management of G. E. Bannister, who has leased it for a number of years.

The theatre has a frontage of 35 feet on Sylvan street, and a depth of 105 feet. It is constructed of brick and concrete, the front is plain in design, but makes an attractive appearance. At night it is brilliantly illuminated by two powerful arc lights. The lobby is neatly decorated, and contains several display frames on which posters of the current and coming attractions are displayed.

The interior of the theatre is neatly decorated, the main color used being dark green. The ceiling, which is metal, is finished in white, and was installed by the Berger Manufacturing Company. The direct lighting system is used in the interior, ceiling and side wall fixtures having green-stained glass shades upon them these harmonizing with the general color scheme.

Steam heated used in conjunction with roof ventilators keep the house well heated and ventilated. The ventilating system can be used for cooling purposes in the summer. The seating capacity of the house is 337; opera chairs having been furnished by the American Seating Company, of Chicago.

The projection room, which is located above the lobby, is in charge of Joseph Broone, and is equipped with two projectors, both of which are motor driven. One is a Power's 6 A, the other a Simplex. A motor generator set which designed by the manager completes the equipment. The length of throw is 100 feet onto a specially constructed screen, which has been prepared with a coating of slate colored alabastine, and the results obtained are excellent.

The music for the picture is furnished by an organ orchestra of large dimensions, and very appropriate music is rendered.

Westinghouse Company Declares Red Cross Dividend

AT a regular meeting of the board of directors of the Westinghouse Electric and Manufacturing Company held in New York on Wednesday, June 20, an extra dividend of ½ of 1 per cent. on both common and preferred stock was declared for the benefit of the Red Cross fund. This dividend, which will amount to approximately $375,000, is in addition to the regular quarterly dividend of 1¾ per cent. on both common and preferred stock, which was also declared.

CONVENTION INVITATION

Visiting delegates in Chicago are cordially invited to visit the extensive display suite of the SEEBURG ORGAN COMPANY.

These rooms are conveniently located in the Republic Building, State and Adams Streets,—near all the hotels, theatres, and Loop attractions.

We will show a comprehensive display of pianos, organs, and orchestras for moving picture theatres. This is a great chance to inspect the entire SEEBURG line you have heard so much about.

Have your mail addressed in our care if you wish, and make our offices your headquarters. YOU ARE WELCOME.

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Manufacturers
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Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

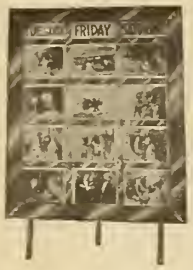
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The character of your show is reflected by the elegance of your display.



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Complete guide to the cinema industry and commerce both in Italy and abroad—World wide circulation—20,000 addresses—500 illustrations—Contains all legal and business informations about the cinema trade. Big volume of 1000 pages, handsomely bound in cloth. Price: 10 frcs.

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More Philadelphia Houses Use Gold Fibre Screens

F. P. BLOOMFIELD has just returned to Philadelphia from New York, where he made arrangements with the United Theatre Equipment Corporation. The latter will handle the Rembusch Crystal Gold Fibre Screen through all its branch offices located in large cities.

Mr. Bloomfield will visit New York and Philadelphia in the interests of the screen, remaining in Philadelphia until after the Exhibitors' League Convention.

The Rembusch retains its popularity in this section, he says. The Crystal Gold Fibre Screen have just been installed in the Palace and Stanley theatres in Philadelphia, the Bryn Mawr in the suburb of that name, and in a new Cape May, N. J., theatre under the management of J. Cox.

DIRECTORY OF NEW THEATRES

ARKANSAS

The Elaine Mercantile company will open a new moving picture house at Helena, Ark., in the near future.

BRITISH COLUMBIA

Alex Pantages opened his $300,000 playhouse in Vancouver June 18. It is a replica of his Seattle (Wash.) theatre.

CALIFORNIA

Beech and Krone are building a new theatre at Berkeley to have a seating capacity for 1,200 to be ready for occupancy in the early Fall. Steel and concrete are to be used in the construction. Full details of same will be given later.

DISTRICT OF COLUMBIA

Under the management of J. W. Jeffries, the Casino theatre, Washington, has again opened its doors to screen productions. This is one of the city's attractive playhouses, which is just out of "picture row," but the present management means to make the theatre popular by big productions that will attract. The Casino opened auspiciously with the Lois Weber film of "Even As You and I," which will be followed by other strong productions that will demand week runs.

IDAHO

J. Gordon, manager of the Star theatre, Weiser, is having plans submitted for the erection of a new theatre in this locality.

ILLINOIS

The vacant room in the Brubaker block, at the southwest corner of the square at Robinson, has been remodeled and a motion picture theatre installed. The show will be under the management of Carl Malone, who for a number of years has been connected with the management of the Grand Opera House. Mr. Malone has been actively engaged in the motion picture business in Robinson since he was old enough to turn a crank on a machine and thoroughly understands the business, and no doubt will make a success of his new venture. The new place has been christened "The Orpheum" and was opened to capacity business a week ago.

Elmer Hutton, who recently took possession of the Savoy theatre, Geneva, formerly run by Howard Ashton, of this city, announces to the public that the show will be closed from Tuesday of this week until the room can be prepared in such a manner as will make the room one of the most modern of its kind. The old floor of the room will be removed, the seats taken out and the whole room remodeled. A cement floor will be put in and the room made larger, seventy more opera seats being added.

Beecher City is to have a new motion picture theatre. G. W. Maus, of St. Elmo, is the "prospector," and he is having plans prepared for a $15,000 house.

For the first time in its history Fithian is to have a moving picture show. Tom Gritton has made the announcement that he will immediately begin the construction of an airdome on the vacant lot between his restaurant and Bob Boord's barber shop, at which he will entertain the public during the summer months.

INDIANA

In addition to the three picture theatres now in operation in New Castle another will be opened soon, if possible in the room in the Burr block, North Main street, formerly occupied by the Strand theatre.

The room is being redecorated by the new owners, J. D. and George West, and other improvements made. The seating capacity is being enlarged to accommodate about 250 people. Mr. West has purchased a projecting machine of the latest model and a "mirror" screen which eliminates the flickering of the pictures. The name of the theatre has not been definitely decided upon, but it will probably be named the Lyric. The admission will be five cents and the best of pictures and music are promised.

MAINE

The Skowhegan Opera House is to be leased for moving pictures, according to a vote of the majority of the citizens present at the special town meeting held recently in the Municipal Building.

For Better Music

The Fotoplayer

62 West 45th Street — AMERICAN PHOTO PLAYER CO. — New York City

MARYLAND

Plans have been prepared for alterations and an addition to the motion picture theatre at Gay and Hoffman streets, Baltimore, by Theodore Wells Pietsch, the architect for the Northeastern Amusement Company. The addition will be 43 by 52 feet. The bidders are the Consolidated Engineering Company, Gladfelter & Chambers, Cowan Building Company and Herbert & Prodehl.

It is rumored that a deal is pending for the purchase of the Peabody theatre on North avenue, near Charles street. It is understood that the deal is being negotiated in the interests of the Parkway Theatre Company, which controls the Parkway theatre on North avenue, near the Peabody. Details of the transaction are being withheld, but it is understood that $67,000 is involved. If a deal is consummated the Peabody will be conducted by a company headed by Harry W. Webb, who is president of the Parkway Company, and it will be conducted under the management of Bernard Depkin, Jr., director-general of the Parkway enterprises.

MICHIGAN

Battle Creek, Mich., is to have at once two new theatres, which will be erected by W. S. Butterfield, in conjunction with capital from Chicago. Each house will seat around 1,200, all on one floor, and work on both will start within a few weeks to be ready by Fall.

With a corporation already formed work will soon be started at Muskegon Heights on a new $30,000 vaudette building to be located at the corner of Jefferson street and McKinney avenue. The building will be a one-story structure of brick and will be as near fireproof as possible.

Lewis Caplan, of Baldwin, Mich., is the organizer of the company which will own the vaudette and purchased the property where the building is to be located about a half year ago of D. Van der Stelt.

The building is to occupy a full lot, and will be built after the pattern of the Robinson in Grand Haven, one of the prettiest vaudettes in western Michigan.

NEW YORK

Announcement was made a few days ago by Messrs. Ely Elting and A. S. Garland that a handsome new moving picture theatre known as the Stratford will be erected in the immediate future at the corner of Cannon and Liberty streets, Poughkeepsie. Plans were drawn by a New York architect, and as shown by the owners call for a handsome two-story house with ample exit room on both Cannon and Liberty streets. The property is now known as the old Nelson property and has been a landmark in this city for generations.

Demolition of the present structure has already commenced and the theatre will be ready for business, it is expected, not later than November 1. One of the features of the house will be an orchestral symphonic organ costing about $10,000.

The exterior will be executed in terra cotta and tapestry brick. The lobby will be through a tiled floor vestibule, which will contain an office for the manager, and box-office.

A ladies' dressing room has been provided on the orchestra floor and a gentlemen's smoking room below. Many other modern features are to be incorporated.

The lighting arrangements will be a distinct feature of a very original nature, being so arranged as to permit of any color scheme desired for the varied performances that may be given. The heating and ventilating schemes are of the very latest type.

OHIO

Ben De Camp, architect of Cincinnati, has been commissioned to prepare plans for the restoration and decoration of the Avenue theatre on Fifth street, which was recently destroyed by fire.

Application for the incorporation of the Lorain Amusement Company, headed by George Scheuker, theatre manager, and his business associates is to be made to the Secretary of State within the next few days.

The company, which will be capitalized at $75,000, is to erect a modern motion picture theatre on a site on Broadway, near Fifth street, Lorain.

OKLAHOMA

The Palace theatre has been opened at Hobart, with Ferris M. Thompson as manager. The theatre seats 500 and has a $2,000 Wurlitzer orchestra.

OREGON

Myers & Leiter, of LaGrand, owners of the Arcade and Colonial theatres, will transform the Arcade into a bank building and build another theatre to take its place.

WASHINGTON

Oswald & Rantz, of Bremerton, the naval yard city, has completed a fine new theatre called the Rialto, which opened June 24. Vaudeville and pictures are shown.

T. C. Williams opened his new Eagle theatre at Bremerton on June 30.

Joseph Lucas of the Grand theatre, Centralia, contemplates building another new house in that city.

Manager James McDonald at Naches is building a second theatre in that

WEST VIRGINIA

W. W. North, the father of Martins Ferry movies, may start a moving picture theatre in the North End, Wheeling, according to a local moving picture man to whom Mr. North was talking during his recent visit to this city. An attempt was made by North while here from Salem to lease the Rex theatre on South Fourth street, but failing in this, it is said, that he is considering the proposition of starting a movie house in the North End. Mr. North started the first moving picture house in Martins Ferry about eleven years ago, occupying at that time a small room in the Hobensack block on the corner of the alley between Third and Fourth streets.

WISCONSIN

Arrangements have been made whereby G. J. Doerr, a former proprietor of Beaver Dam, has secured a lease on the Grand theatre, and purchased its equipment and will reopen the place to Beaver Dam theatregoers early this month. The house is to be remodeled and newly decorated, while new and more modern machinery, scenery and seating accommodations will be installed. It is likely also that the name of the place will be changed.

ARTISTIC ELECTRIC ADVERTISING



This illustrates the front of "The Playhouse," Chicago's famous Michigan Avenue theatre. The owners of this beautiful amusement place wanted what YOU want.

They wanted an advertising device that was dignified, handsome, and in keeping with the theatre's luxurious appointments. On the other hand, the advertising must be striking and appealing to the passing crowds.

They had us make this rich, compelling sign. It is now one of the landmarks of the famous boulevard. Its glowing, artistic letters, readable from any angle, attract the passer day and night.

The top section is permanent, while the three lower lines have interchangeable letters for announcing any attraction.

We make many types of signs for picture theatres. Our catalog describes these. Give us a general idea of what you want, and we will gladly submit suggestions and prices. *Address*

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NEW YORK 304 W. 42nd St. ATLANTA, GA. Southern Theatre Equipment Co.

4 PAGE GRAVURE PROGRAM



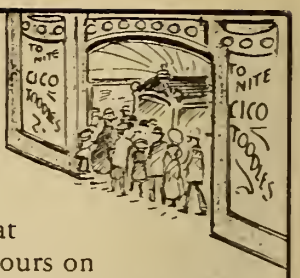
that will individualize your theatre, size 8½x5½ inches. Front page contains a beautiful head of a leading player (latest poses) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won't sweep any of these programs from your floor. 32 BIG NAMES NOW READY. Your local merchants would gladly buy space on back cover, thereby establishing a House Organ for your theatre without any cost to you. Write for specimens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

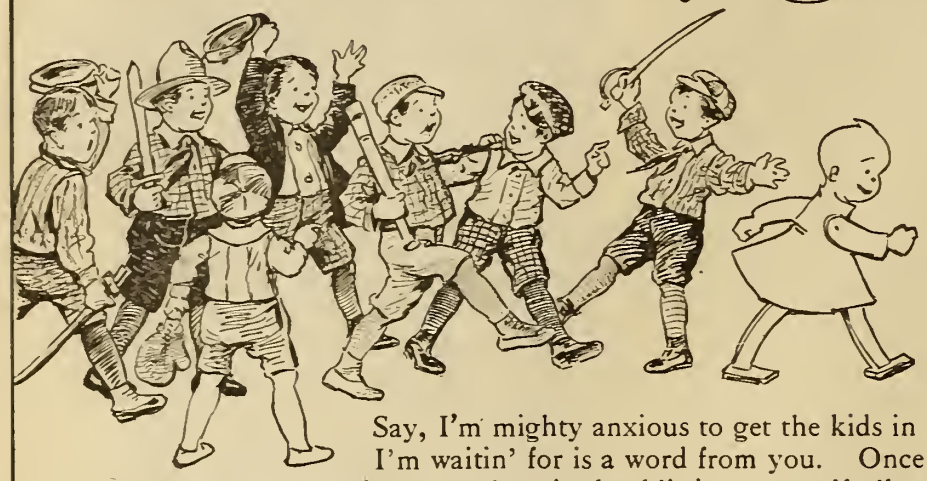
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Every Kid that has ever made my acquaintance is in my gang, and they're all some scrappers, too. When they want anything they get it, believe me.

Say, I'm mighty anxious to get the kids in your neighborhood organized. All I'm waitin' for is a word from you. Once let me get them whooping things up for your theatre, and you won't quit chucklin' to yourself all summer. Why, one word from me and my gang in your neighborhood will have folks thinkin' that your theatre is the only one this side of the Rialto.

Go up to your nearest exchange or drop a line to

CAHILL-IGOE COMPANY, 117 W. Harrison St., Chicago, Ill.

And I'll hop right in amongst the kids around your theatre, and start things hummin'. And I'll bring with me, Free of Charge, a display for your lobby and some slides for your screen.

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OF THE M. P. EX. LEAGUE OF AMERICA

COLISEUM, CHICAGO, ILL.

JULY 14-22, 1917

XPOSITION OPENS SATURDAY, JULY 14th

CONVENTION OPENS MONDAY, JULY 16th

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LAST CALL!

The Convention number of MOTION PICTURE NEWS, contemporary with the Seventh Annual Convention of the M. P. E. L. of America, Chicago, July 14th-22d, will comprise a *Trade Annual.*

This *Trade Annual* will include data and other editorial matter bearing upon all branches and departments of the industry.

The latter will have a *permanent reference value,* making this issue of MOTION PICTURE NEWS a desk fixture with all its readers. This editorial matter, which has been in preparation for some months, will be the most complete and authoritative thus far issued in the field.

This Convention and *Trade Annual* issue will be dated July 28th. Advertising forms close July 14th.

Reservations should now be made for color advertisements, inserts and special positions.

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JULY 21, 1917

Motion Picture News

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VOL. XVI-NO. 3

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Miss Burke's piquant beauty, her appealing femininity, and the gentleness of her impersonations have made her name a household word throughout the land. She is undeniably, America's *premier* stage comedienne. Her next Paramount picture, "*The Mysterious Miss Terry,*" is a delightful and whimsical comedy, the scenario of which was written by Gelett Burgess, and directed by I. Searle Dawley.

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FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

Julian Eltinge



Unique in the American theatre, *Julian Eltinge* has won great fame and *thousands* of followers because he does one thing better than anyone else. As an impersonator of feminine characterizations he has no equal. He will appear in a distinctive Paramount photoplay, **"Mrs. Raffles' Career,"** written by Gelett Burgess and Carolyn Wells, providing Mr. Eltinge with the greatest *opportunity* he has ever had for the display of his amazing abilities in feminine characterizations.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice-Pres., CECIL B. DEMILLE, Director General

Jack Pickford



Paramount Pictures

Jack Pickford has jumped to stardom in a remarkably short time by his ability to portray "youth." He looks and acts it. He makes you and me and the whole American public dream again the dreams of our youth. The Pickford pictures are the kind that make your patrons come back for more. "*The Varmint*," his latest and *greatest* production, is from Owen Johnson's famous story of boyhood which created a sensation among the two million readers of the Saturday Evening Post.

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We have secured good advertisers to talk to YOU. Listen to them!

Paramount-Burton Holmes Travel Pictures



"To travel is to possess the World"

The wonderful popularity of Burton Holmes is due to the fact that he has presented his pictures to the public in a different and original way. A lecture to most people has the terrors of an arithmetic lesson. Mr. Holmes has revolutionized "the great outdoor" films. Paramount-Burton Holmes Travel Pictures are "easy chair" journeys.

Mr. Holmes' costume in the illustration is that of the Bohemian peasant, worn only on gala occasions.

That Mr. Holmes' method of presentation is successful is evidenced by the fact that people have been paying—and gladly, too—$1.00 and $2.00 to see his pictures.

Write our nearest exchange for the price on the same pictures that have filled Carnegie Hall, New York.

Paramount Pictures

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FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
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Cecil B. DeMille

Master mind, genius, artist, the personification of directorship and founder of the Lasky School of Motion Picture Art. "Joan the Woman" is still in the minds of all—as an example of the *heights* to which the motion picture can ascend when in the hands of a master of his art. Mr. DeMille will produce a series of four great productions during the coming year for Artcraft release.

ARTCRAFT PICTURES CORPORATION
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D. W. Griffith



The name of Griffith is a magical one in the motion picture industry. It means super-production, limitless imagination and directorial *genius*. The man who conceived "The Birth of a Nation" and "Intolerance" will return soon from the *European battle fronts* where, under the auspices of the British War Office, he is recording for all time, the greatest struggle of the ages.

ARTCRAFT PICTURES

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Elsie Ferguson
One of the most beautiful and *talented* actresses in the world. Since her earliest stage days she has always been a "box-office" attraction that could be counted on anywhere in the United States. Elsie Ferguson's next production will be *"Barbary Sheep,"* from Robert Hichens' widely read novel of tropical love, and directed by Maurice Tourneur
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Black Diamond

Single Reel Comedies

Speed, action, tricks and funny situations go to make up one of the most popular sport subjects released at

PARAMOUNT EXCHANGES

"Open Booking"—one every two weeks. Ask to see

"Her Iron Will"

in which Susie Speed tries being a detective.

Paramount Pictures

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA
J. O. Walsh, *Pres.* F. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*

BLACK DIAMOND COMEDY



Two men named Fox *start* for Canaan, Vermont, and Canaan, New Hampshire, respectively. One is a Right Reverend and the other a vaudeville actor—you can figure out where the mix-up comes in but you want to see it—and watch the vaudevillian do a "Billy Sunday". *It's a scream.*

"The Wrong Mr. Fox"

Released July 16th

Paramount exchanges NOW.



If you like the "News," write our advertisers; if not, tell us.

Favorite Film Features

Under this brand name, the most famous of Vitagraph's short-length successes are now re-issued in de luxe form. This new service gives Exhibitors the screen's greatest short offerings with all-star casts whose reputations were made under the Vitagraph banner.

Vitagraph's Library Is a Veritable Index of Screen Celebrities

From this treasure house of photoplay classics the best work of these artists has been selected to make up the Favorite Film Feature Programs:

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Edith Storey
Flora Finch
Kate Price
Rosemary Theby
Lillian Walker
Naomi Childers
Louise Beaudet
John Bunny
Sidney Drew
E. K. Lincoln
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THE FIRST EIGHT PROGRAMS

Irresistible in their appeal, perfectly balanced between comedy and drama, with incomparable casts and bearing the master touch that has made Vitagraph productions supreme among photoplays

Program No. 1

"Her Husband"—2 reel Drama with CLARA KIMBALL YOUNG, EARLE WILLIAMS, James Lackaye and Darwin Karr.

"The Late Mr. Jones"—1 reel Comedy with SIDNEY DREW, Louise Beaudet and L. Rogers Lytton.

Program No. 2

"Vengeance of Durand"—2 reel Drama with EARLE WILLIAMS, EDITH STOREY, Julia Swayne Gordon, L. Rogers Lytton, Harry Northrup and E. K. Lincoln.

"An Elopement at Home"—1 reel Comedy with NORMA TALMADGE, Leo Delaney Van Dyke Brooke, William Shea and Hughie Mack.

Program No. 3

"A Regiment of Two"—2 reel Comedy with ANITA STEWART, EDITH STOREY, ROSE TAPLEY, JOSIE SADLER, HARRY T. MOREY, SIDNEY DREW, E. K. LINCOLN, RALPH INCE and CHARLIE EDWARDS.

"Happy-Go-Lucky"—1 reel Drama with CLARA KIMBALL YOUNG, EARLE WILLIAMS, Rose Tapley, Bobby and Helen Connelly and Edward Elkas.

Program No. 4

"Chains of an Oath"—2 reel Drama with EARLE WILLIAMS, EDITH STOREY, William Shea, Kate Price and William Humphrey.

"Betty in the Lion's Den"—1 reel Comedy with CLARA KIMBALL YOUNG, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley and William Shea.

Program No. 5

"The Violin of M'sieur"—2 reel Drama with CLARA KIMBALL YOUNG, James Young, Little Hellen Connelly and Etienne Girardot.

"Father's Hatband"—1 reel Comedy with NORMA TALMADGE, Flora Finch, Leo Delaney, Van Dyke Brooke and Harry Lambert.

Program No. 6

"The Feudists"—2 reel Comedy with SIDNEY DREW, JOHN BUNNY, WALLIE VAN, LILLIAN WALKER, FLORA FINCH, JOSIE SADLER, Little HELEN CONNELLY.

"The Master Painter"—1 reel Drama with ROSEMARY THEBY, SIDNEY DREW, COURTNEY FOOTE.

Program No. 7

"The Test"—2 reel Drama with CLARA KIMBALL YOUNG, Harry Northrup, Naomi Childers, Herbert L. Barry.

"Fanny's Conspiracy"—1 reel Comedy with NORMA TALMADGE, Leo Delaney, Van Dyke Brooke, Ethel Lloyd and Harry Northrup.

Program No. 8

"When Women Go On the Warpath"—2 reel Comedy with CLARA KIMBALL YOUNG, SIDNEY DREW, JAMES YOUNG, FLORA FINCH, ROSE TAPLEY, JAMES LACKAYE, WILLIAM SHEA and KATE PRICE.

"How States Are Made"—1 reel Drama with Fred Burns, Anne Schaefer and Robert Thomby.

Bookings now at all

GREATER VITAGRAPH V-L-S-E EXCHANGES

GREATER VITAGRAPH



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PRESENT

EARLE WILLIAMS

with **Corinne Griffith** *in*

"The STOLEN TREATY"

How a Nation's honor was saved by a plucky man and a quick-witted girl.

A BLUE RIBBON FEATURE
by Thomas Edgelow
Directed by Paul Scardon



Current Blue Ribbon Features

ANITA STEWART
in
"The Message of the Mouse"

PEGGY HYLAND and SIR JOHN HARE
in
"Caste"

—

ANTONIO MORENO and BELLE BRUCE
in
"A Son of the Hills"

—

EARLE WILLIAMS and DOROTHY KELLY
in
"The Maelstrom"

—

ALICE JOYCE and HARRY MOREY
in
"The Question"

—

MARY ANDERSON and ANTONIO MORENO
in
"The Magnificent Meddler"

—

EARLE WILLIAMS
in
"The Soul Master"

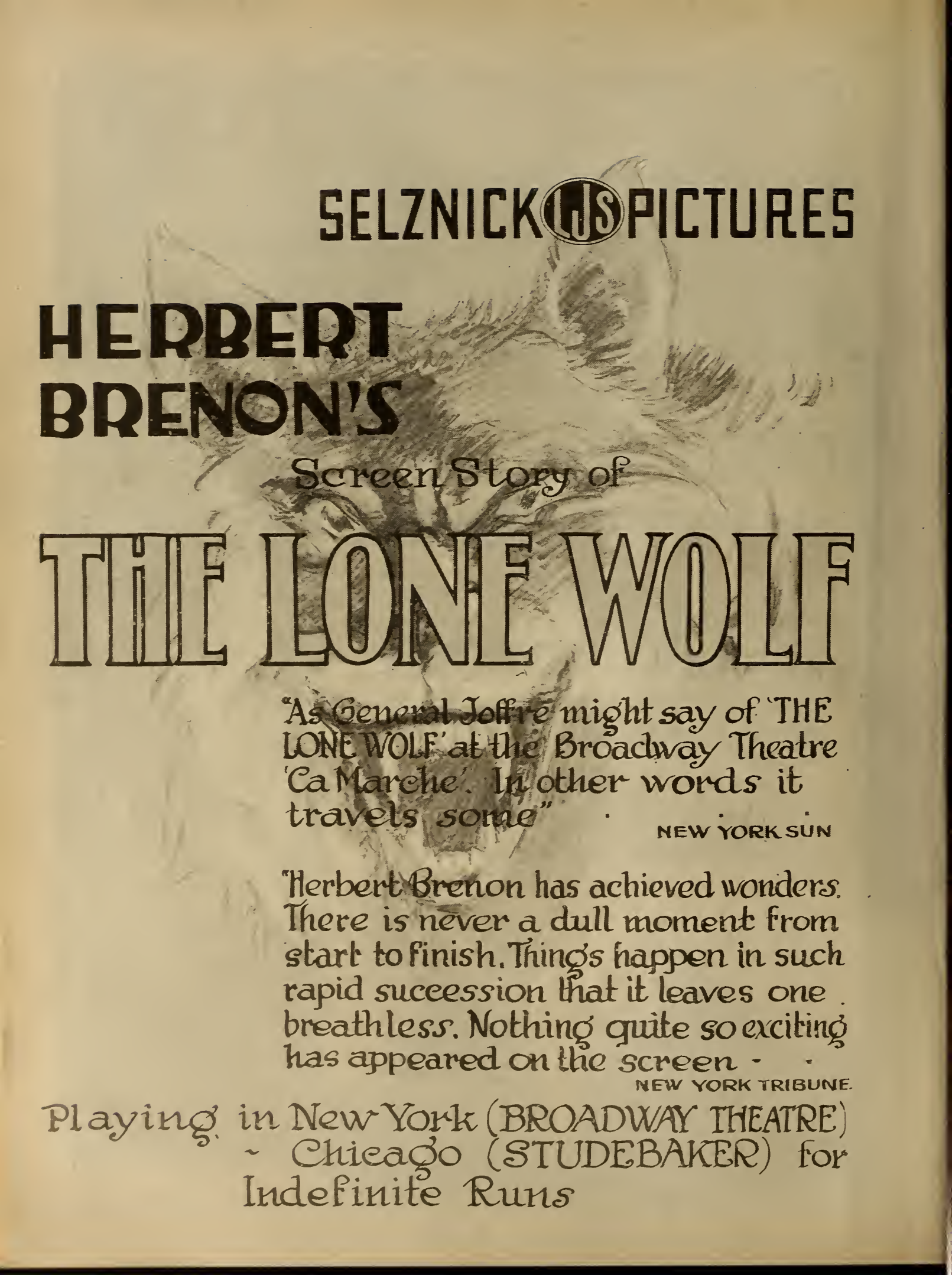
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ANITA STEWART
in
"Clover's Rebellion"

—

VITAGRAPH

The Mark of the Highest in Photoplay Art



SELZNICK PICTURES

HERBERT BRENON'S

Screen Story of

THE LONE WOLF

"As General Joffre might say of 'THE LONE WOLF' at the Broadway Theatre 'Ca Marche'. In other words it travels some"

NEW YORK SUN

"Herbert Brenon has achieved wonders. There is never a dull moment from start to finish. Things happen in such rapid succession that it leaves one breathless. Nothing quite so exciting has appeared on the screen - -

NEW YORK TRIBUNE.

Playing in New York (BROADWAY THEATRE) - Chicago (STUDEBAKER) for Indefinite Runs

A FOREWORD

My next production, which will be completed early in August, bears the title of "THE FALL OF THE ROMANOFFS." It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

Rasputin, the peasant power behind the throne, was directly reponsible by his misdeeds for his own death and the fall of the Romanoff Dynasty.

Iliodor, a Priest of the Greek Catholic Church, has recited to the world his version of the intrigues of the Russian court in which Rasputin played the principal role.

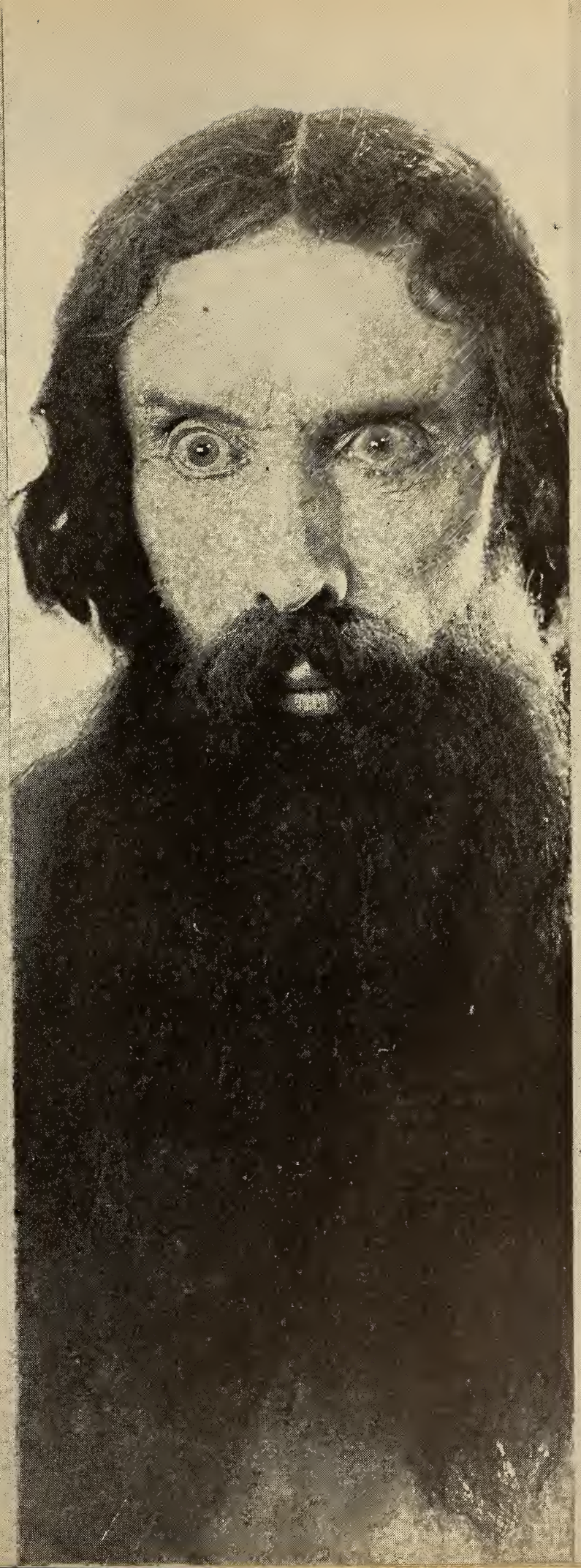
This strange young Priest set himself up against Rasputin in an effort to overthrow him and gain for himself the high place at court which the peasant held. Rasputin, however, was far the greater genius of the two, and Iliodor found himself entangled in a web of circumstances which ended in his being unfrocked by the Greek Catholic Church and exiled to America. Iliodor will play himself in this actual reproduction of recent Russian history.

It is hard to believe that such a disgraceful condition of affairs as we are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians, who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwardes Hall have dramatized this remarkable story into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodrama of my career.

Herbert Brenon

Mr. Brenon is personally directing this production by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation.



RASPUTIN

The Religious Cha
tan who was responsi
for the downfall of
Romanoff Dynasty.

Address all commu
cations to

ILIODOR
PICTURE
CORP.
729 Seventh Av

Goldwyn Pictures

Goldwyn Announces Its First Four Releases

IN the news columns of the motion picture trade papers of this issue Goldwyn *makes known the titles and release dates of its first four productions,* beginning September 9.

Goldwyn's period of talking and promising is ended. *Pictures* are taking the place of promises.

Beginning next week, in the trade press and in every section of the North American continent, we shall begin the exploitation and promotion of these remarkable Goldwyn productions *by name* on a scale never before attempted in this industry.

For eight months we have established a favorable and friendly atmosphere for Goldwyn Pictures. We have been fortunate enough to be *believed* both by the public and the exhibitors.

A world-wide audience is now ready to fill the theatres of this and other lands *when Goldwyn Pictures are the featured attractions in your theatres.*

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Goldwyn Pictures

Marshall Field's Maxim Applied to Pictures

GOLDWYN, in the motion picture industry, is willing to abide by the maxim of the greatest merchant the world has ever known that "*the customer is always right.*"

Throughout the United States and Canada Goldwyn's representatives are under instruction to keep faith with exhibitors; to live up to every promise; to sell Goldwyn Pictures squarely and honorably and to avoid attacking a competitor's pictures as a means of selling our own productions.

We *know* it is possible to build a great and enduring business in the motion picture industry, by introducing the high principles and practices of other industries—and we are proceeding on the assumption that *great productions* linked with *exhibitor friendships* are the most desirable assets a producer can possess.

Proof of the soundness of these policies is found in the fact that Goldwyn Pictures are being booked under contract—without argument or debate—by the most cautious and alert exhibitors in every part of the nation.

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

SELZNICK PICTURES



THE STAR OF UNBROKEN SUCCESS

NORMA TALMADGE

Whose "POPPY" is the rage throughout America . . .

NEXT RELEASE

THE MOTH

Direction Edward Jose
Presented by Joseph M. Schenck



THE SCREEN'S GREATEST FIND

CONSTANCE TALMADGE

(The Mountain Girl in Griffith's "Intolerance")

In "THE LESSON"

By Virginia Terhune Van de Water . .

Direction CHARLES GIBLYN

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 21, 1917

MUTUAL EXCHANGES STOCKED WITH SUMMER BUSINESS BUILDERS

SUMMER is here. Mutual Exchauges are stocked with vast libraries of just the sort of film subjects that are sought by open air theatres, airdomes, and other houses seeking summer business builders. Among them may be mentioned series of five reelers starring such celebrities as Mary Miles Minter, Nance O'Neil, Marjorie Rambeau, William Russell and others of equal note. Shorter subjects featuring other popular favorites are also available.

Splendid Variety Offered.

Variety of the widest sort is offered by the film obtainable at any Mutual Exchange. One can obtain five reel feature subjects in series—the subjects all featuring some famous and popular star. Among this class of offerings are the Mary Miles Minter Series, the William Russell Series, the Marjorie Rambeau Series, etc. For the exhibitor desiring a shorter series Mutual Exchanges offer a two-subject series of Nance O'Neil Mutual Pictures. One can obtain two reel comedies of snap, action and ginger like the series of Strand Comedies starring Billie Rhodes and Jay Belasco. Still another ideal summer attraction is "The Great Stanley Secret," a continued feature in two four-reel chapters This production stars William Russell, Charlotte Burton, William Tedmarsh and Rhea Mitchell. Edward Slomar directed it.

Look Over the List.

A visit to the nearest Mutual Exchange will enable any exhibitor to look over a list of available attractions that in quality and drawing power are second to none. He is sure to find a great number of subjects that will enable him to win and hold business no matter what the weather. To insure securing the attractions he wants when he wants them, the wise exhibitor will make his reservations without delay.

Coming Empire Pictures

Very soon the first releases of the Empire All Star Corporation studios will be announced. These are the subjects chosen from the Charles Frohman stage successes—all of them proven attractions of real drawing power. In each a famous Frohman star is featured. Among those appearing in Empire Pictures already completed may be mentioned Ann Murdock, Julia Sanderson and Olive Tell. Other stars made famous by Charles Frohman are Maude Adams, William Gillette and Billie Burke. See your nearest Mutual Exchange for further particulars, and reservations,

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title.	Lead.
The Masked Heart.	William Russell
Mary Moreland..	Marjorie Rambeau
Betty Be Good....	Jackie Saunders
Melissa of the Hills.....	Mary Miles Minter
Pride and the Man.....	William Russell

First Juliette Day Subject Is Unique

The vehicle in which Juliette Day will make her debut in Mutual Pictures is a subject of the most unique kind. Its title is "Betty and the Buccaneers." J. Edward Hungerford wrote the story, which is a tale of pirates bold, thrilling adventure and romance. Rollin Sturgeon, the director responsible for the first Gail Kane pictures made at the American Studios in Santa Barbara, California, is in charge of production. Every exhibitor knows Sturgeon's attention to detail and the polished, quality atmosphere that pervade all his pictures. "Betty and the Buccaneers" is no exception to the rule, and in some respects outdoes any previous offerings directed by Sturgeon. In the cast supporting Miss Day appear such favorites as Joe King, Charles Marriott, Tote Du Crow William Kyle, Gordon Russell and Harol Wilson. Reservations for the entire series of Juliette Day pictures can be made now at your nearest Mutual Exchange

Stunning Frocks Worn by Gail Kane

In her next Mutual Picture Gail Kane will wear some unusually stunning frocks —gowns that will make every feminine patron "sit up and take notice." The story of Miss Kane's next vehicle is a thrilling and sensational one from the pen of Julius Grinnell Furthmann, who has supplied several of the most popular William Russell stories. The picture is peculiarly timely since it has to do with the secret service of several foreign governments now at war. It reveals in detail the workings, plots and counterplots by which the spies of one government learn the most carefully guarded secrets of another kingdom. Miss Kane is supported by Douglas MacLean, Ashton Dearholt and others who have appeared in previous subjects of the Gail Kane series,

JACKIE SAUNDERS IN "BETTY BE GOOD" HAS TOM-BOY ROLE

JACKIE SAUNDERS is the star of the Mutual five reel feature released the week of July 16th. "Betty Be Good" is the title of the attraction. Will M. Ritchey wrote the story. Sherwood MacDonald directed it. William Beckway is responsible for the photography. It affords Miss Saunders another opportunity to play the tom-boy—to romp about in the manner which has endeared her to photoplay patrons the country over.

A Notable Cast.

A notable cast supports Miss Saunders throughout the production. Included in it are such favorites as Arthur Shirley and Captain Leslie T. Peacocke. This is Captain Peacocke's first screen appearance in a long time, though he is known everywhere as a short story writer, poet and playwright of note. He interprets the role of Jackie's millionaire father, who is always cautioning her to "be good!"

Betty in this instance is the daughter of one of the city's wealthiest families—a hoydenish, petted little rich girl possessed with a peculiar mania for getting into trouble no matter what she does. At the time the story opens the food question is playing an important part in the lives of both rich and poor, and bread riots are a not uncommon occurrence. The poor people hold Betty's father responsible for the high cost of living, since he heads one of the largest food products concerns in the city Betty determines to do her part in relieving the sufferings of the poor, but when she raids a corner grocery and distributes its stock among the clamoring populace she is soundly scolded by her father and warned to "be good!" One adventure follows another, till Betty at length capitulates to the little god of love and promises a strapping big husband to not only "love, honor and obey," but to also "be good."

Directed By Sherwood MacDonald.

"Betty Be Good" was directed by Sherwood MacDonald, the same man who produced previous offerings starring Miss Saunders. Bookings on the entire Jackie Saunders Series can now be made at any Mutual Exchange.

Next Minter Subject

"Melissa of the Hills," a story of a mountain feud, will be the next Mary Miles Minter picture released through Mutual Exchanges. It was written by Maibelle Heikes Justice, who is known to film fans everywhere as one of the most successful scenario writers of the day—an author responsible for the stories of many current film successes.

MUTUAL "BIG STARS ONLY" PICTURES



E. D. HORKHEIMER, Presents

JACKIE SAUNDERS

IN

"BETTY BE GOOD"

A five act drama by Wm. M. Ritchey. Directed by Sherwood MacDonald. Photographed by William Beckway. Released the week of July 16th.

"Photography and settings are good throughout. The offering is a wholesome, enjoyable one which will go well in any neighborhood house and will be liked by the whole family" says *Motography* in reviewing "A Bit of Kindling," a recent ***Jackie Saunders-Mutual Picture.***

The breezy, wholesome, tom-boy personality of Jackie Saunders inspires a liking in everyone who witnesses her antics on the screen. The productions in which she appears, exhibitors concede, are the kind that appeal to the most exacting type of audiences. For bigger, better business at YOUR theatre, book the entire series of Saunders pictures. Make application at your nearest Mutual Exchange.

Now Booking:—"Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling" and "Betty Be Good." *Coming:*—"Bab, the Fixer."

Produced by
E. D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

—this much is certain

CUB COMEDIES

FEATURING

GEORGE OVEY

—are pleasing Public Demand

SECURE YOUR BOOKING OF

"JERRY'S STAR BOUT"

RELEASED JULY 19th

—AT ANY EXCHANGE OF

THE MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

LOS ANGELES, CALIF.

MUTUAL



THE KISSING BUTTERFLY

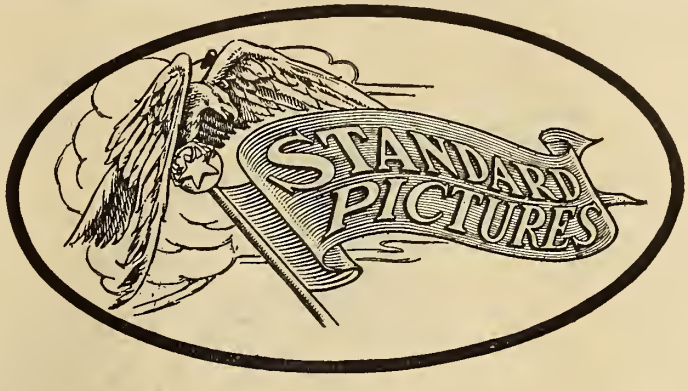
RELEASED JULY SEVENTEENTH

WITH JEAN OTTO AGAIN DELIVERING THE LAUGHTER

DIRECTED BY M. DE LA PARELLE FOR

LA SALLE FILM COMPANY

AT ALL MUTUAL EXCHANGES



7 Wonders in the 20th Century are:—

WIRELESS TELEGRAPHY
THE TELEPHONE
THE AEROPLANE
THE SUBMARINE
RADIUM
THE X-RAY
and
STANDARD PICTURES

Exhibitors make note that **STANDARD PICTURES** have ready for trade shows in every city in the United States and Canada—

26 Special de luxe Pictures from 7 to 10 reels
Unusual advertising punch—first release in September

In the next issue of *Motion Picture News* will be announced with all details—

Stars — Plays — Directors — Distributor — Producer — Rental Policy, etc.





WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

THE FIRST LADY OF CINEMALAND

THE SENSATION OF NEW YORK

GLADYS BROCKWELL

IN

"TO HONOR AND OBEY"?

BY OLGA TRINTZLAU

SCENARIO BY F. McGREW WILLIS
DIRECTED BY OTIS TURNER

A WIFE'S GREAT PROBLEMS

WOMEN WILL REVEL IN THIS PICTURE
MEN WILL STUDY IT CLOSELY

THE POPULARITY OF MISS BROCKWELL ALONE MAKES IT A GREAT BOX OFFICE WINNER

FOX FILM CORPORATION

TRIANGLE

This Much is Certain Concerning Triangle

The future of TRIANGLE was never more assured than at present. A complete reorganization of producing plants has placed the production of pictures on an accurately scientific business basis. All waste will be eliminated—the entire cost of a production going into the picture itself—a plan not hitherto followed. *High quality, however, will not be sacrificed.*

FIRST—TRIANGLE productions will be made by the best directors that can be secured.

SECOND—Every completed picture will be passed upon by expert critics. Any picture not meeting the TRIANGLE standard will not be released on the TRIANGLE PROGRAM. This plan assures exhibitors of consistently high quality.

THIRD—There will be stars in future TRIANGLE productions as in the past. Every exhibitor knows that TRIANGLE has made more stars than any other motion picture company.

FOURTH—TRIANGLE will offer a most efficient service to exhibitors in helping them to advertise and promote TRIANGLE productions. Exhibitors will have three valuable assets in every TRIANGLE production —the star, the production and the service.

FIFTH—The TRIANGLE PROGRAM will be sold at equitable prices—each picture to be a valuable asset to any house.

We submit this proposition to every fair minded exhibitor in the country. Our success lies in the hands of exhibitors and with their cooperation we have no fears.

MR. EXHIBITOR, if our plan of doing business in a real business-like way appeals to you, we want to hear from you.

TRIANGLE



Releases of July 15

BESSIE LOVE

in

"The Sawdust Ring"

by L. V. JEFFERSON

As the little barefoot circus queen who has run away from home to be a bareback rider, Bessie Love will bring smiles, a tear or two and joyful recollections of youth.



ENID BENNETT

in

"The Mother Instinct"

by MAUDE PETTUS

Picturized by LAMBERT HILLYER

A French peasant girl, inspired by maternal instinct, braves public scorn to save the name of another.

"A CLEVER DUMMY"

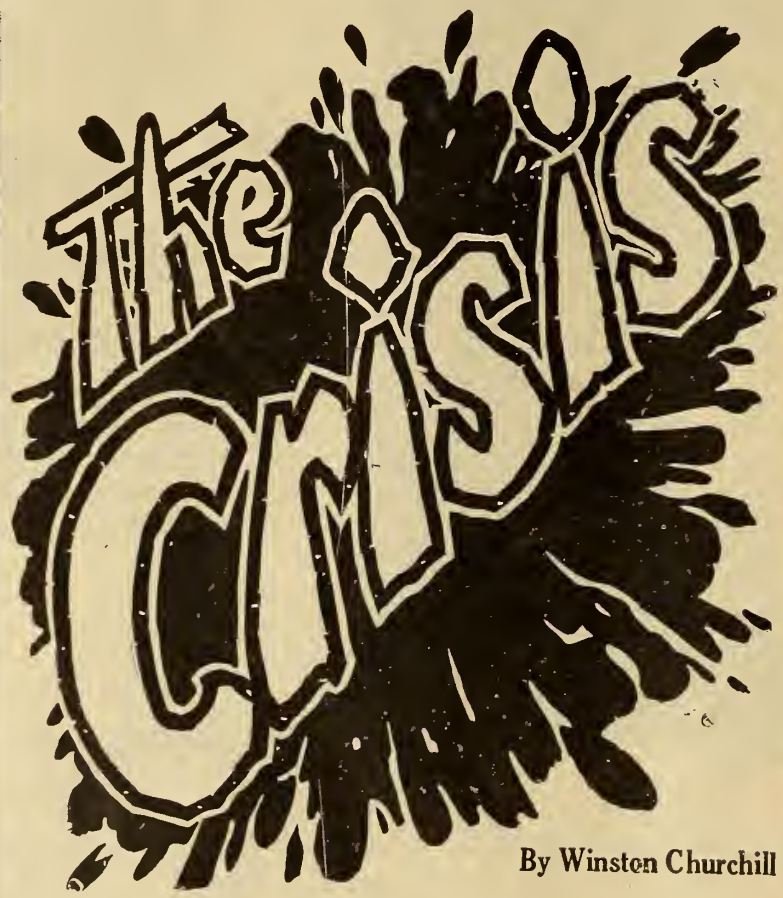
WITH AN ALL-STAR KEYSTONE CAST

Better to read fifty advertisements than to miss the one YOU need.

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The Photoplay with a Human Lincoln!

Lincoln-Douglas Debate	Fall of Fort Sumter	Battle of Vicksburg	Romance of War

Highly successful runs already scored in New York, Chicago, St. Louis, Minneapolis, Detroit, Boston, Pittsburgh, Louisville, Indianapolis and elsewhere.

State Rights Buyers Should Wire Immediately to

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Clara Kimball Young



CHARLES HOYT

Won fame and fortune as the greatest of American playwrights. Every line in his comedies cause giggles—every situation makes for laughter. His name and his works will live forever!

THE SELIG COMPANY

Has selected the very best of the Charles Hoyt Farce Comedies and, under the personal supervision of William N. Selig, these comedies have been produced each in two reels. All the Hoyt flavor, Hoyt witticisms, and Hoyt plots have been carefully retained.

AN ALL-STAR CAST

The Hoyt Comedies are being enacted by an all-star cast of fun-makers headed by *Wm. Fables, James Harris* and dainty *Amy Leah Dennis,* the 16-year-old movie star. *J. A. Richmond* is the director in charge.

HOYT COMEDIES READY

The K. E. S. E. announces the following Hoyt Comedies are ready and willing to cash in for the wise Exhibitor: "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby," "A Runaway Colt," "A Dog in the Mangér."

AND IN CONCLUSION

And in conclusion, it might be again asserted that the biggest need in Movieland today is comedy. Good comedy is scarce! The people wish to laugh! Reviewers have been unanimous in praising Hoyt Comedies, produced by Selig. "They'll make your patrons laugh" is the consensus of opinion.

Ask to See Them!



SELIG POLYSCOPE CO.

Chicago, Illinois

K-E-S-E K-E-S-E K-E-S-E K-E-S-E



THREE WINNERS

SHIRLEY MASON

IN

The Tell-Tale Step

IN

Light In Darkness

MABEL TRUNNELLE

AND

ROBERT CONNESS

IN

The Ghost of Old Morro

PRESENTED BY THE THOMAS A. EDISON STUDIOS

KLEINE-EDISON-SELIG-ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

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CHICAGO CONVENTION

See

PARENTAGE
A MESSAGE

At The

COLONIAL THEATRE

FRANK J. SENG

Times Bldg.

New York

HOFFMAN FOURSQUARE PICTURES

4 SQUARE PICTURES

We Have the World's Rights for

THE SILENT WITNESS

The play on which this Foursquare super-feature is based was pronounced by the New York critics, during its Broadway run, to be the greatest dramatic triumph since "Madame X."

The picture is as great as the play—which put Otto Hauerbach in the front rank of dramatists.

A virile story, teeming with suspense, and having a climax that lifts an audience from its seats. A cast of stars, headed by GERTRUDE McCOY.

A BIG picture for BIG exhibitors—for exacting patrons. Territories now being sold.

OTHER FOURSQUARE FEATURES

Now Selling and Booking

THE BAR SINISTER.....Edgar Lewis's great production
THE SIN WOMAN.....with IRENE FENWICK, REINE DAVIES, CLIFFORD BRUCE
MADAME SHERRY.....with GERTRUDE McCOY
SHOULD SHE OBEY?...A picture of marriage and divorce
HER FIGHTING CHANCE.....with JANE GREY

BRODSKY'S *A Trip Thru China*

An art motion-picture in an Oriental setting. Unique, colorful, stirring. The photoplay that got to the New York public as well as the critics; that won unreservedly. Can be released in its entirety as one big attraction, or as a travel series of one or two reels each week. For wide-awake State-Rights buyers and direct bookings.

M. H. HOFFMAN, Inc., Home Office 729 Seventh Ave., NEW YORK

HOFFMAN FOURSQUARE PICTURES

4 SQUARE PICTURES

I am prepared to purchase the New York State Rights for any worth-while feature approved by the Exhibitors Board of Trade of New York.

Every such feature will be released to *all* exhibitors in New York State at a fair price to all concerned.

The plan first provides for a deduction from the gross receipts of a percentage sufficient to pay the cost of distribution.

Then it provides for reimbursement of the cost of the picture.

ALL the moneys then remaining from the gross receipts will be refunded to the Exhibitors Board of Trade—to be rebated to the members in proportion to the respective amounts paid.



P. S.—I am preparing to introduce this same plan of distribution of worth-while features in every state throughout the country. I will be at the Chicago Convention (New York State exhibitors headquarters) prepared to discuss this proposition in detail.

"Balloonatics"

First of Two-Reel Century Comedies Featuring Alice Howell Is Good—Distributed on State Rights Plan by Julius Stern.

Reviewed by Ben H. Grimm.

IF every Century Comedy offered state rights purchasers is as good as "Balloonatics," the first two-reel number shown for review, independent exchanges soon will be busy handling bookings for them. "Balloonatics" is a rapid-fire comedy containing a full quota of laughs. Alice Howell, who is to be featured in all of the Century Comedies, "pulls" stuff in this one that stamps her one of the leaders in her particular line. She is a hard and serious worker, and it is her seriousness under ludicrous circumstances that scor many of the laughs.

"Balloonatics" follows the established lines of comedies its type. The first reel shows the comedienne as the scu in a kitchen and around the house. Here she gets over stuff. Although loved by the fat cook and the iceman eiopes with the son of the house. Action becomes fas soon furious after the marriage. The cook gets into a whose anchor picks up folks and drops them witho to their dignity or anatomy. Then the hook-an up the house containing the bride and groom and its contents fly all over the countryside to finish.

J. G. Blystone's direction shows thorough comedy capa

The comedies are being sold by Julius Stern, Century Co edies, 1600 Broadway, New York.

"Balloonatics"

(Century Comedies—Two Reels)

REVIEWED BY JOSEPH L. KELLEY

ALICE HOWELL in her initial comedy release under the banner of Century Comedies, direction of J. G. Blystone, titled "Balloonatics," completes two reels of the celluloid, of the "funmaker" variety, with a "bang" and with most acceptable comedy favors for all who wisely select the theatre displaying in its lobby, posters announcing this screen comedienne as the comedy star and "Balloonatics" as the comedy vehicle. Vehicle is used advisedly and literally in referring to the comedy because Miss Howell is carried the entire length of a seemingly endless thoroughfare "somewhere" in California, over house-tops and far above terra firma, part of the way in a "balloon" and the other proportion in an improvised aeroplane. She takes "chances," the mere suggestion of which would elicit a negative response from the screen's most thrilling "thriller."

The comedy thrills start when the balloon and aeroplane come into play. Miss Howell's presence is not always apparent, but she is there all the time and executing some clever bits of comedy-thrill "stunts."

"Balloonatics" is a good comedy thriller. Miss Howell is seen to an unusually good advantage and with unusually good support. J. G. Blystone, displayed sure-fire knowledge of comedy direction and of the wants of comedy lovers.

Directed by

J. G. BLYSTONE

Director General

Here's what the "Moving Picture World" and "Motion Picture News" said about

Alice Howell

in

"BALLOONATICS"



THE statement made by Ben Grimm where he says—"If every Century Comedy offered State Rights purchasers is as good as 'BALLOONATICS' exchanges will be busy handling bookings."

The beauty of Mr. Grimm's statement is that all Century Comedies *are* as good and some better than "Balloonatics," and we ask all State Rights buyers to look at—

"Automaniacs"

"Neptune's Naughty Daughter"

"Alice of the Sawdust"

—and make their own comparisons. Every Century Comedy offered for State Rights sale *MUST* be more than a comedy feature—it must be a real comedy *Production*. For State Rights buyers we have a highly interesting and brand—

NEW STATE RIGHTS PLAN

—that is a money maker. Every State Rights man should have the full details of this plan, sent on request. Write us today.

CENTURY COMEDIES

1600 BROADWAY NEW YORK

ART DRAMAS



David Horsley
PRESENTS

THE WORLD FAMOUS SCREEN STAR

Crane Wilbur

IN

"Eye of Envy"

A DRAMATIC ALLEGORY WHICH VIVIDLY PROVES THAT CONTENTMENT IS THE KEYNOTE OF TRUE HAPPINESS

David Horsley Productions

Art Dramas Program

For bookings communicate with the nearest Art Dramas Exchange

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
NEW ORLEANS—JOSIAH PEARCE & SONS, 610 Canal Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION, 702 Mulberry Street.
MINNEAPOLIS—STANDARD FILM CORPORATION, 406 Film Exchange Building.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 514 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 1 Phillips Square, Montreal.

1400 BROADWAY, NEW YORK

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BY ARRANGEMENT WITH

THE GEORGE MATTHEW ADAMS NEWSPAPER SERVICE

PRESENTS

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TEN MILLION PEOPLE A DAY read Walt Mason's rhymes in nearly 200 newspapers.

ONE IN EVERY TEN people in the United States is already a Walt Mason fan.

IN THE MIDDLE WEST they know him in every home as "Uncle Walt."

THE LEADING PAPERS of the country run his rhymes six days a week and have done so for years.

YOU CAN'T SLIP ANYTHING OVER and keep it up on such newspapers as the:

New York Globe	Chicago News
Phila Bulletin	Detroit News
Boston Post	San Francisco Chronicle
Los Angeles Times	St. Louis Star
Omaha World Herald	Washington Star
Cleveland Leader	Denver Times etc. etc.

THESE PAPERS and scores of others have found Walt Mason a profitable investment for ten years or more and newspaper space comes high.

WALT MASON is intimately known in addition to newspaper readers, to the hundreds of thousands of readers of such publications as; THE LADIES HOME JOURNAL, EVERY WEEK, JUDGE and others.

THESE ARE A FEW REASONS why we are making the WALT MASON, simple, natural, human interest, single reel comedies.

THAT PART OF THE PUBLIC that could get into the RIALTO in one week, put the stamp of approval on our first WALT MASON picture, "THE DIPPER" and Mr. ROTHAPFEL agreed with the public.

WE HAVE FOUR finished pictures ready to show the trade.

OUR POLICY IS one single reel a week, no slapstick, to be released in whatever manner is most simple and profitable.

ALL FOREIGN RIGHTS except Australia, are sold.

OUR PHONE NUMBER is Bryant 2396.

WE ARE THE

FILMCRAFT CORPORATION

R. V. ROTHERMEL, President

220 West 42nd Street

New York, N. Y.

Pathé



MOLLIE KING

It's easy to make money-

if

you play Pathé serials

MYSTERY OF THE DOUBLE CROSS

has proven itself to be a money-maker. Mystery, suspense, thrills, action, all in the proper proportions, plus charm of

Mollie King

have made it so.

If you haven't played it ask the nearest Pathé Exchange to show it to you

Produced by Astra - Directed by Wm. Parke.

Pathé

The tons of letters being received from theatre patrons who are competing for the $2,000.00 in prizes offered in connection with

The Neglected Wife

prove that this serial is drawing out the crowds. Exhibitors report that the great newspaper advertising brought the people out for the first episode and the quality of the pictures has kept them coming back week after week. Pathé serials pay!



The Muse Theatre, Omaha, is one of the many theatres reporting capacity business with the serial.

Produced by Balboa
Written by Mabel Herbert Urner

Pathé



Ruth Roland
star of
The Neglected Wife

Pathé

PEARL WHITE

In the summer of 1914 "packed 'em in" as the star of "The Perils of Pauline."

In the summer of 1915 she paid the rent for hundreds of exhibitors in "The Exploits of Elaine."

In the summer of 1916 she starred in "The Iron Claw"—"a clean up."

Past performances prove that Pearl White in a Pathé serial is the greatest summer attraction the business ever saw.

Book her in

THE FATAL RING

Released July 8

Produced by Astra

Directed by Geo. B. Seitz

Adapted from an original story by Fred Jackson.

Pathé

History will repeat itself in 1917

THE FATAL RING—

will fill the theatres all summer



PEARL WHITE

Pathé


GLADYS HULETTE


PEARL WHITE


FREDERICK WARDE

The stars whose faces and names you see on this page have a proven box office value. They give to

Pathé Gold Rooster Plays

a distinction, a character, and a value that exhibitors and public alike appreciate.

"Pearl White is a favorite with our public."—*T. R. Conlon, m'g'r Hippodrome, Portland, Ore.*

"Pearl White has been on the Schindler screen for nearly 100 weeks. She has proven herself to be the greatest drawing star in my houses."—*Ludwig Schindler, Manager Chicago M. P. Exposition, a well known exhibitor.*

"Considering the many excellent actors and the many excellent pictures it is quite an achievement when a little girl of six or so can be placed on an equal plane with them. Baby Marie Osborne is the little girl under discussion and no amount of praise would be sufficient to describe the excellence of her latest vehicle 'Told at Twilight'."—*Des Moines Capital.*

"Those who witnessed the Baby Marie Osborne picture at the Princess Theatre yesterday were thoroughly delighted and the baby is now endeared in the hearts of many Charlestonians. Very enthusiastic over the attendance and the many complimentary remarks the management announces the determination to book all of such plays."—*Charleston, S. C. American.*

"All Los Angeles is discussing Florence LaBadie's superb characterization of Mary Murdock in 'Her Life and His', now playing at the Superba."—*Los Angeles Examiner.*

Ask the nearest Pathé Exchange to show you any picture with any one of these players as the star. You will see a picture that can make money for you.


FLORENCE LABADIE


BABY MARIE OSBORNE


MOLLIE KING

Gladys Hulette

stars in the five part Gold Rooster Play

THE LAST OF THE CARNABYS

an intense dramatic production that is above par. If you have never played Miss Hulette you owe it to your box office to book her. By force of merit she has come to the front.

"The Gladys Hulette and Baby Osborne features are without exception the best we show as our box office statement shows. If all pictures were as clean as they are censorship would be a thing of the past.—"

J. J. Marshall, m'g'r The Marshall Theatre
Marshall, Kansas

Produced by Astra **Directed by Wm. Parke**

Coming Soon

Pathé



Gladys Hulette

THANHOUSER-GOLD ROOSTER PLAYS

have been steadily improving in quality. Large sums are being spent in their production and they have won their way into the front rank of business getters. Reports from theatres published in the Exhibitors Trade Review:

"Her Beloved Enemy", Thanhouser-Pathé: Globe Theatre, Boston, *S. R. O.*

"Her Beloved Enemy", Thanhouser-Pathé: The Empress, Omaha, *Good.*

"Her Beloved Enemy", Thanhouser-Pathé: The Beacon, Boston, *Excellent.*

COMING

Gladys Leslie

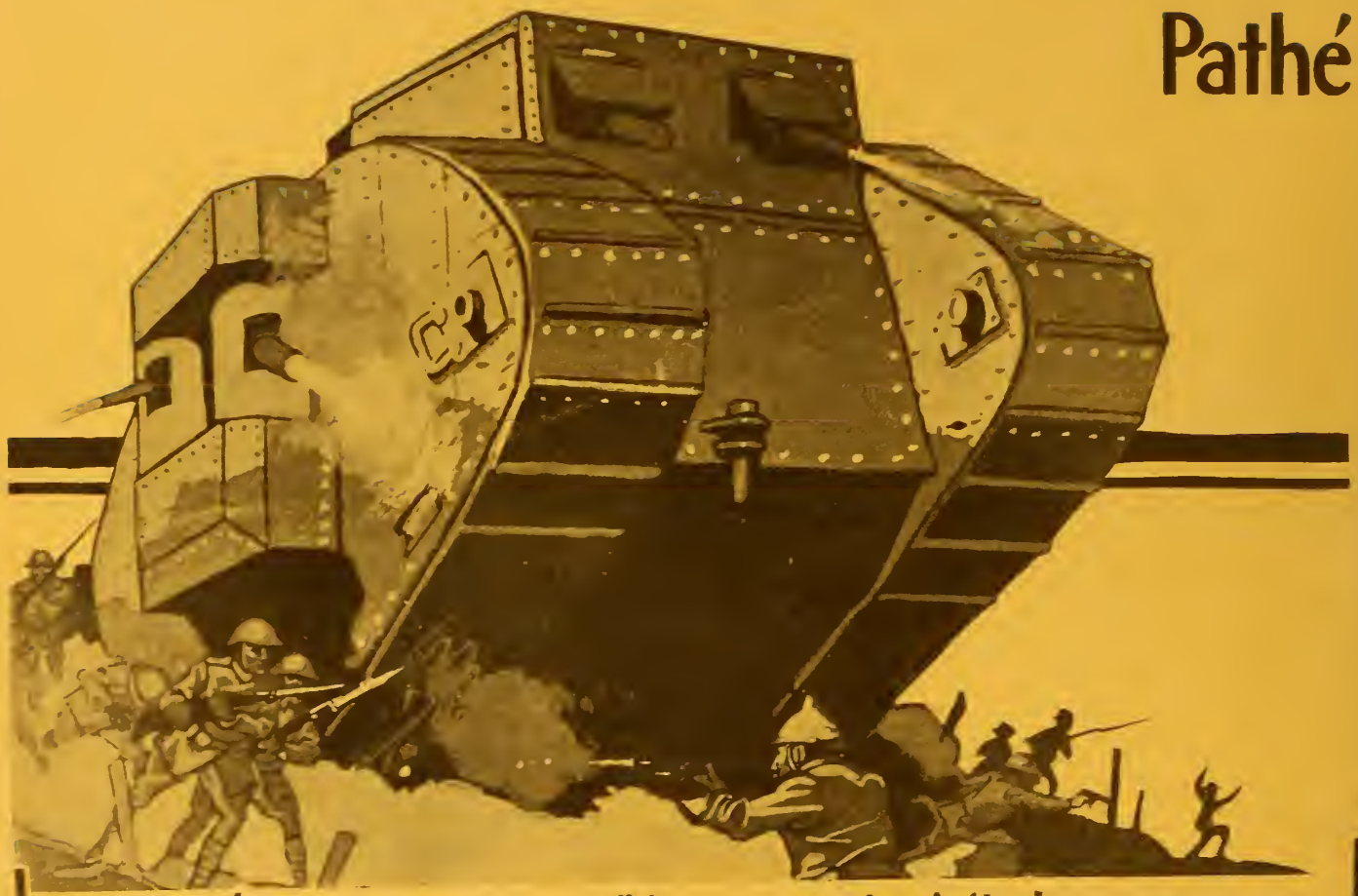
in the five part Gold Rooster Play

It Happened to Adele

And the reviews of Thanhouser Productions—have you noticed them?



Pathé



Just as the "Tanks" have smashed their way through the enemy's lines, so has

The Tanks at the Battle of the Ancre

The greatest five reel feature ever put out, smashed its way through the records of every house where it has been shown!

The Record —

90,000 paid admission for one week at the Strand Theatre, New York, breaking their house record.

$50,000 in paid admissions in one performance at the Carnegie Hall, New York, breaking the world's record for a picture.

This extraordinary and unique feature is now, at the request of Official Government Pictures, Inc., to be sold

On States Rights!

Quick action is necessary.

Address
Official Government Pictures, Dept. Pathé Exchange, Inc.,
25 W. 45th St., New York.



MOTOY COMEDIES

have an irresistible appeal to delighted audiences ~~

You're looking for novelties all the time—Right now, in the midst of the hot season you need lively, laughable, light entertainment more than ever.

Your theatre is five, ten or fifteen degrees cooler than the street, the ideal place for the public to go providing you can show them the right pictures.

If you aren't already booking Motoy Comedies it's because you haven't seen them. The best houses in the biggest towns wherever Motoys are distributed are booking them.

Go see them or ask your nearest distributor to tell you about them—you'll book them.

WHERE TO BOOK MOTOYS

Educational Films Corporation of America.
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Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
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Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.

Lea Bel. Co., 64 W. Randolph Street, Chicago.
Illinois, Indiana and Southern Wisconsin.

M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.

Standard Film Service Co., Exchange Bldg., Escanaba, Mich.
Upper Peninsula.

National Film Booking Service, Inc., 804 Penn Ave., Pittsburgh, Pa.
Western Pennsylvania and West Virginia.

Metropolitan Film Co., 53 Church Street, Boston.
New England.

Metro Film Service Co., Inc., 9th and D Streets, Washington, D. C.
Virginia, Maryland, D. C., N. C., and Delaware.

Mayer & Rosenthal, 107 Golden Gate Ave., San Francisco, Cal., 730 So. Olive St., Los Angeles, Cal.
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Wyoming, Utah, Colorado, New Mexico.



SHEPARD E VAN LOAN

Act now to secure remaining territory. Released by

The Peter Pan Film Corporation

729 Seventh Avenue NEW YORK

BILLY WEST



FUNNIEST MAN ON THE CONTINENT

KING-BEE COMEDIES

BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S RIVAL
THE VILLAIN
THE MILLIONAIRE
THE GENIUS

DIRECTION
ARVID E. GILLSTROM

EXHIBITORS

FILL UP THE FORM BELOW; CUT IT OUT; MAIL IT TO US; AND WE WILL TELL YOU WHERE YOU MAY BOOK KING-BEE BILLY WEST COMEDIES – *THE FUNNIEST PICTURES MADE.*

CUT THIS OUT

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PLEASE TELL ME WHERE I MAY BOOK KING-BEE BILLY WEST COMEDIES

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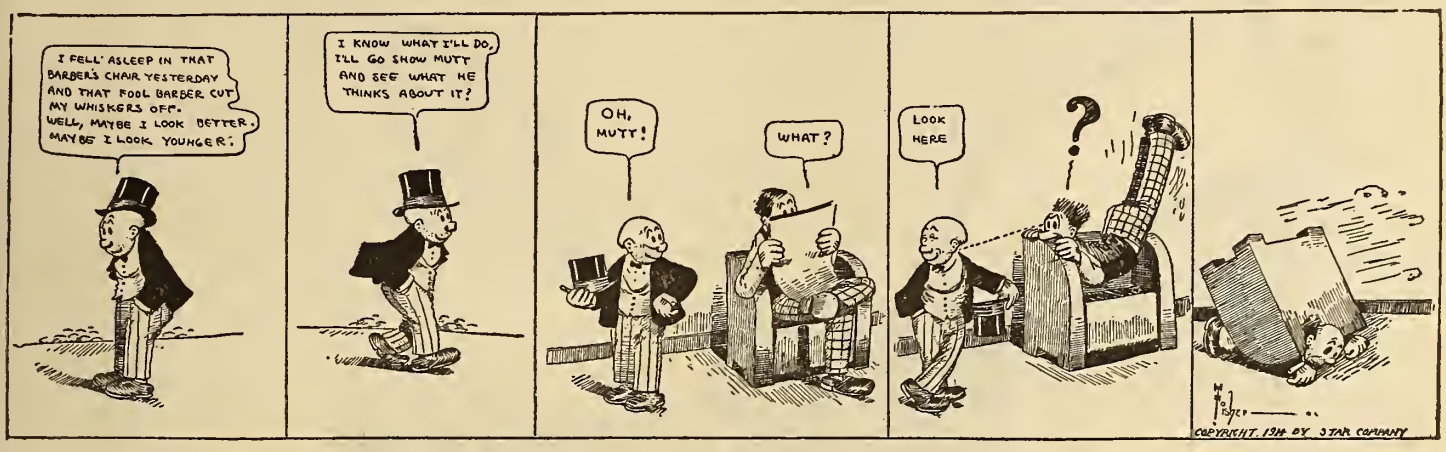
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Mutt and Jeff



Here We Are Again!

Out Yesterday, July 9th

The First of Our New Releases of

Mutt and Jeff

EXHIBITORS: Ask Your Exchange for this Sure Fire Business Getter

Bud Fisher Films Corporation

729 7th Avenue **New York City**

Better to read fifty advertisements than to miss the one YOU need.

5 evidence

FIVE CHRISTIE COMEDIES

EXHIBITED FOR THE ENTIRE WEEK OF MAY 21ST. IN DOWNTOWN LOS ANGELES THEATRES

AT THE SAME TIME

SHOWING WHAT LOS ANGELES, *THE MOST CRITICAL MOVING PICTURE TOWN IN THE COUNTRY, THINKS OF*

CHRISTIE COMEDIES!

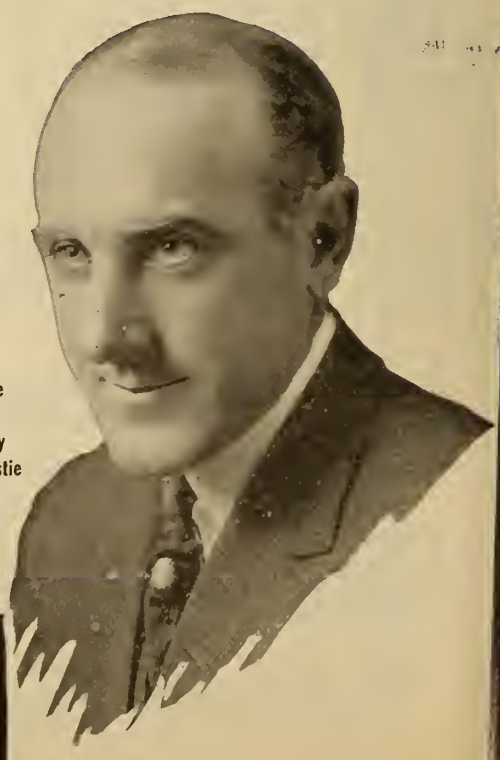
If Los Angeles Exhibitors profit on CHRISTIE COMEDIES, *YOU* can too! Book these new releases now.

"THE FOURTEENTH MAN"—Released July 9th
Featuring MARGARET GIBSON and NEAL BURNS

"DOWN BY THE SEA"—Released July 16th
Featuring BETTY TOMPSON and HARRY HAM

"SKIRTS"—Released July 23rd
Featuring MARGARET GIBSON and HARRY HAM

"WON IN A CABARET"—Released July 30th
Featuring BETTY TOMPSON and NEAL BURNS



All Christie Comedies Directed by Al E. Christie Himself

CHRISTIE FILM CO.
SUNSET & GOWER LOS ANGELES CAL.

To State Right Buyers
and
Exhibitors



Broke all Records at the
BROAD ST. THEATRE, NEWARK, N. J.
at 25c., 50c., 75c. and $1.00

DAVID BERNSTEIN
PUTNAM BUILDING, 1493 BROADWAY
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Mr. Manufacturer

THIS IS WHAT WE HAVE DONE FOR THE WORLD FILM CORPORATION

The Entire Product of That Concern Disposed of for the Forthcoming Year in These Countries

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LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

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MAYFAIR FILM CORPORATION

M. A. SCHLESINGER, PRESIDENT



"Persuasive Peggy"

M. A. Schlesinger begs to announce to *Exhibitors* and *State Rights Buyers* that reservations are now being made by the Mayfair Film Corporation for the trade showing of its first production

"PERSUASIVE PEGGY"

featuring charming PEGGY HYLAND.

You are cordially requested to send us by mail or wire the name and address of your representative who will attend. Invitations will be issued accordingly.

MAYFAIR FILM CORPORATION

Executive Office
10 Wall St., New York

Studio
515-517 West 54th St., New York



All critics agree that

THIS MASTERPIECE of the SILENT DRAMA is the most

VITAL FORCEFUL APPEALING

ever filmed. It is **WORLD-WIDE** in its appeal and one of the greatest box office attractions ever known.

Produced by George Loane Tucker

SHERMAN IS RIGHT

Distribution rights for U.S.A. and Canada

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Sherman Pictures Building
218 West 42nd St New York

Shepard and Van Loan



ANNOUNCEMENT

There has been completed
an economic Booking Arrangement
between Paralta Plays Inc. and
Triangle Distributing Corporation

whereby no less than eight

PARALTA BARRISCALE PLAYS

starring **Bessie Barriscale**

and no less than eight

PARALTA KERRIGAN PLAYS

starring **J. Warren Kerrigan**

will be Sold under

THE PARALTA PLAN

by **Triangle Distributing Corporation**

Under this Booking Arrangement, Triangle — the Distributor — and
Paralta — the Producer — remain Two Separate Organizations,
Independent of each other, yet working together toward
a Single Purpose; Doing Away with Waste.
Thereby will they attain Successful Results for the **EXHIBITOR**

F.9

PARALTA PLAYERS

The Highest Attainment in the Production of Romantie Photo-Drama

J. Warren Kerrigan

As John Stnart Webster, the Mining Engineer, who Fights a Great Fight and Wins a Great Vietory, in

"A Man's Man"

Peter B. Kyne's Famous Story

Produced under the Direetion of Oscar Apfel

Robert Brunton, Art Director
L. Guy Wilky, Photographer
Adapted to the Screen by Thomas Geraghty

"The Much Loved Star—Dramatic Artiste Supreme—The Delight of Ten Million Hearts"

Bessie Barriscale

As "Jinnie" Singleton in Grace Miller White's Wonderful Emotional Love Story

"Rose O' Paradise"

Greater than her former Big Sereen Success "TESS OF THE STORM COUNTRY"

Produced under the Direetion of James Young

Robert Brunton, Art Director
Clyde De Vinna, Photographer
Adapted to the Screen by James Young

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -



FALL ANNOUNCEMENT

METRO's

LIVE AND LET LIVE POLICY

COMING NEXT WEEK

Metro appreciates

The $35,000 Cash offer of the New Apollo feature Company for the New York State rights to
The Slacker

The $25,000 Cash offer of Joseph M. Gaites for Pennsylvania, New Jersey, Dist. of Columbia, Maryland, Delaware, Virginia, West Virginia and North Carolina rights to
The Slacker

The $16,000 Cash offer of Marion H. Kohn of the Consolidated Film Corporation of California for the California, Arizona and Nevada rights to
The Slacker

The $14,000 Cash offer of Morris Epstein for the Oregon, Washington, Idaho and Montana rights to
The Slacker

The $12,000 Cash offer of A. Dresner for District of Columbia, Maryland, Delaware and Virginia rights to **The Slacker**

but

METRO declines these offers for Wm Christy Cabanne's master production in which

Emily Stevens

surpasses her greatest successes on screen and stage

METRO will release

The Slacker

through METRO EXCHANGES

and the Exhibitors will get the benefits. The amount of their profits is limited only by the manner in which they exploit this special production.

JACK GORMAN

CORRUPTION

Conceived and Directed This Smashing Sensational Story in 6 Parts That Will Hold Audiences Spell-bound

A Cast Perfect In Every Sense and Detail

For State Rights

Popular Picture Corporation
218 W. 42nd St., New York City

Produced by Super-Art Film Corp.

KLEINE EDISON SELIG ESSANAY

Thrilling New Western Dramas

presenting

JACK GARDNER

in

"The Range Boss"

and

"Land of Long Shadows"

Screen time 65 minutes





"THE RANGE BOSS," taken from the famous novel by Charles Alden Seltzer, is a thrilling story of the great West; in which a cow-puncher foils a plot to rob an Eastern girl of her holdings. He wins her admiration by his pluck and daring, and then her love.

"LAND *of* LONG SHADOWS," written and directed by W. S. Van Dyke, depicts the rugged life of the Canadian Northwest. A trapper, wrongly accused of crime, refuses to surrender to the mounted police. Barricaded in his cabin he holds them at bay until after "the great event" happens to his wife.

K-E-S-E

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

JUL 11 1917

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 3 JULY 21, 1917 80

The War and the Motion Picture

AN opportunity—a new and great one—faces the industry.

It is highly necessary that we appreciate just what it means—to this country and to this industry.

The motion picture is about to be called into service—into the service of the country and of humanity—to fill new functions and prove its great and untried powers.

The President, in a letter to William A. Brady, at once recognizes fully and fundamentally the influence of the picture and earnestly asks for its aid.

Mr. Brady has responded through the industry's organization, namely, the National Association of the Motion Picture Industry. A War Cooperation Committee of about one hundred prominent representatives of the industry has been created. Affiliated with the committee and formed to extend its work into the field is a National State Committee with one representative from each state in the Union.

To centralize the work of the War Cooperation Committee an Executive Committee has been appointed, consisting of three members from each of the five branches of the National Association.

* * * *

THIS Executive Committee will go to Washington on Wednesday, at the invitation of George Creel, Chairman of the Committee on Public Information, to confer with the Council of National Defense, which includes as members the Officers of the Cabinet, and also with the American Red Cross, the Food Conservation Board, the Shipping Board, headed respectively by H. P. Davidson, Herbert C. Hoover and Colonel Goethals.

A plan will be drawn up and immediately put into action. The plan may involve the appointment from the industry of one or more men whose services will be constantly at the call of the above departments of the Government, the Red Cross and of other departmental activities which may be called into being by the war.

This is a huge task. None of the above committee appointments are nominal ones. They mean work—for every man. For some men they mean all or a large share of their time—the same sacrifices that many others in other fields are cheerfully making today for their country and their principles.

For the whole industry the situation calls for effort, patriotism and a due measure of self-sacrifice.

* * * *

THE automobile industry has hurriedly placed its plants at the disposal of the Government. Great quantities of aeroplanes are to be rushed to completion; and it is positively known today that the success of this great effort will shorten the war and save thousands, perhaps millions, of lives.

The motion picture has also a huge and fundamental task to face; and instant action is also demanded.

The war has been prolonged through misinformation. It will be greatly shortened through the dissemination of correct information spread through neutral countries, to present the true facts about America's participation and the

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

What of the Grievance Committee?

AN exhibitor calls our attention to the fact that a Grievance Committee was formed at its Chicago Convention last year. Prominent exhibitors and experienced League members were elected as members. Its function was to be the adjustment of just such wrangling within the League as has come acutely to the surface in New York, Chicago and elsewhere.

This Committee *died* on the day the convention closed, just as practically all of its activities died.

It will be just as well if no committees are appointed at all this year *unless a permanent organization is effected* so that they be maintained.

A permanent organization demands: a just president who shall be a leader in fact as well as in name and above all a man who has no motive whatsoever to subsidize the League to any trade enterprise with which he is connected; secondly, an executive committee of power and responsibility; and thirdly, hired executives able to make and maintain an organization and to advance and protect its interests.

Better call this year's convention a social gathering and let it go at that—unless a *permanent* and *independent* and *business* organization is effected.

Our Country versus *Funkhouser*

RIGHT in the face of President Wilson's definite call upon the motion picture and just as the picture industry is hastening to unify and lend its complete machinery to the Government to stimulate the fires of patriotism, to inform the World of America's great effort for liberty—Funkhouser of Chicago says no!

Straight in the path of a great propaganda movement, utilizing what the President styles the one "universal language" to spread the truth and shorten the war for humanity's sake and for liberty's sake Funkhouser, a local magnate, obtrudes the stupid foot and imbecile mind of censorship.

One of the first combined efforts of the Government and the industry will be to make dramatic pictures to rouse the nation's resources in men, money and materials.

"The Little American" with Mary Pickford is just such a picture. It was made for patriotism, to stimulate recruiting for the American Army and Navy. It is probably as successful a type of picture in this respect as could be made; picture enterprises foresaw the need of such a picture and it is even now released while the demand for it is at its height. The Chicago Examiner characterizes the production as "one of those instances where the stage joins pictorially in the chorus of virile Americanism with millions of other patriots in vocal or written speech, in music or the drama."

But Funkhouser, Chicago Censor, bars "The Little American" from Chicago theatres on the grounds—*that there are parts of the play that might be construed as offensive to our German-American citizens.*

There are many bitter things that anyone might say about Funkhouser. This is an occasion where words fail.

We have not the slightest doubt but that "The Little American" will be shown in Chicago to as many citizens of a free country as want to see it.

But what of censorship?

How much longer will the intelligent public tolerate this agent of intolerance and imbecility?

The Picture Theatre a Public Forum

THE history of the four-minute men is, briefly, this: A number of politicians saw an opportunity, through the war, to organize a splendid junketing trip from Coast to Coast. It was necessary, they said, for trained orators like themselves, to rouse the people. The junket would cost about $2,000,000.

The President disagreed. Perhaps he thought the people already knew more about the war than the politicians; and undoubtedly there were other needs for the large appropriation asked for. The counter-plan was evolved at Washington of having Community Speakers address the public through motion picture theatres.

These Community Speakers are already at work. Very shortly they will be talking simultaneously to several million people a day. They are giving a new dignity and usefulness to the picture theatre—namely, that of a public forum wherein the largest number of the population may be reached at once upon questions of the hour and day.

The War and the Motion Picture

(Continued from preceding page)

strength and preparation of the allied forces, and to offset the poisonous effect of the enemy propaganda now widespread throughout these countries—correct information sent broadcast throughout our own country telling what the Government is doing, why it is being done, and the help that must be had from every individual and every enterprise.

The motion picture is the most powerful medium today—in many most important ways—the *only* medium for the dissemination of these vital messages.

And the President knows this.

BENEATH his letter there are many concrete facts that don't appear in its lines—the pressing need today for informative films in Russia to talk to millions of its populations beyond the reach of our commissions and indeed all our avenues of constructive communication—the need of propaganda films in misinformed Scandinavia and Holland—the need of films to tell our millions how to conserve their food, what the army needs, what the navy needs, why ships must be built—the needs of the American Red Cross, with its army of ten million workers and its vital mission on the battle fields.

These are weighty problems. The motion picture can solve them, and in so doing not only fulfill its plain patriotic duty, but stamp itself forever as the one great universal language, powerful in war and in peace, necessary to the advance of civilization and altogether too great a world's factor to be hampered by outrageous censorship and ignorant legislation.

Motion pictures can solve these problems provided every man concerned with their making and their circulation does his evident duty.

Manufacturers and exchanges may be called upon, as with other industries, to lend their machinery to the critical demands of the situation.

We feel that every exhibitor will also cheerfully do his bit in seeing that the country's pressing propaganda reaches its people.

C. S. Hoover

Creel Confers With N. A. M. P. I. for Giant Film Drive

Committee Appointed to Work with Every Branch of Government—Propaganda Will Stifle Efforts of Germany to Poison Minds of Neutrals—To Arouse America's Patriotism—All Government's Resources at Disposal of Picture Men

AT last the government and the motion picture theatres of the United States are to be linked together in what will probably be the greatest propaganda in history. It will be greater even than the poisonous campaign of the German government; in fact, one of its chief purposes will be to defeat the ends of the German propaganda. Equally great, it is hoped, will be its influence upon the minds of the American people, for it is intended to arouse in them real nationalism and patriotism—an actual feeling to be based upon the knowledge of the aims of their government.

The first step in this movement was the letter from President Wilson to William A. Brady, president of the National Association of the Motion Picture Industry, asking his help in mobilizing the picture forces of the country. The second step was the complete organization into working committees of the association, which occurred last week.

Close on the heels of this move was a visit by George Creel, chairman of the Public Committee on Information, to the association's rooms, which took place last Friday.

The meeting occupied a large portion of Friday morning. Ways and means to secure fullest co-operation between various branches of the government and the film business were discussed at length.

It was decided that the executive committee of the national association's war co-operation committee would go to Washington Wednesday, July 11, and discuss with Cabinet officers, the Red Cross, represented by H. P. Davidson; the Food Conservation Board, of which Herbert Hoover is chairman; and the Shipping Board, of which Col. George Goethals is chairman, the most feasible and logical plans for putting the resources of the nation at the disposal of the picture men.

Two important points yet to be thrashed out are the exact nature and the distribution of the pictures. For patriotic purposes it is essential that the films be propaganda; yet, in order that the Red Cross may benefit, it is essential that the pictures be valuable enough to the exhibitor that he will willingly pay a fair price for them.

This matter is further complicated by the fact that the Red Cross, which is one of the most thoroughly organized bodies in the country, already has a motion picture department.

The executive committee which goes to Washington Wednesday for the conference with the nation's heads comprises the following men:

Representing Producers' Branch Committee—Adolph Zukor, William L. Sherrill, Arthur S. Friend.

Representing Distributors' Branch Committee—Richard A. Rowland, W. W. Irwin, P. A. Powers.

Representing Exhibitors' Branch Committee—Lee A. Ochs, Louis F. Blumenthal, L. L. Levine.

Representing Supply and Equipment Branch Committee—J. E. Brulatour, Walter J. Moore, J. H. Hallberg.

Representing General Division—William A. Johnston, Motion Picture News; John Wylies of the M. P. World; Arthur James, Associated M. P. Advertisers.

From this committee will be appointed men each of whose duty will be to co-operate with whatever governmental branch he is assigned to. Together they will represent the committee of the whole.

In addition to the war co-operation committee, which comprises one hundred motion picture executives, a national committee has been appointed, comprising one man in each state, who will work in co-operation with the executive committee.

The list of names comprising this committee is given in the accompanying chart.

Mr. Creel agreed that the plan may involve the appointment of cameramen in each governmental branch. It is likely that this will be done soon.

The army has already commissioned a number of cameramen as lieutenants in the Signal Corps Division, with a yearly salary of $1,800. The arrangements made by the navy are different. There permits have been given to make pictures.

In order that the news of the government, at home and in the field, could be conducted at highest speed and efficiency to the public, Mr. Creel appointed the following men as a News Reel Committee, who will take charge of this important work:

J. A. Berst, Hearst-Pathe Weekly; P. A. Powers, Universal Animated Weekly, and John K. Freuler, Mutual Weekly.

The National Association will direct the work of the "Four Minute Men," who are being selected in various communities to speak from the stage.

One of the most important tasks of the War Co-operation Committee is that of establishing the American viewpoint in neutral countries which have been and are now being poisoned by German propagandists. A supreme effort will be made to correct the anti-American sentiment prevailing in those countries.

A working basis is to be effected with the Red Cross motion picture bureau, which at present is in Chicago under the supervision of Evan Evans. Mr. Evans will have complete co-operation of the committee.

Much was said at the Friday meeting of the splendid work that the Red Cross workers are doing. As an indication of

(*Continued on page 374*)

NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY, INC.

National Committee, Which Will Work with the War Co-operation Committee

STATE	CITY	NAME	ADDRESS
Alabama	Birmingham	A. W. B. Johnson	1064 32nd St., South Chestnut Hill
Arizona	Phoenix	E. M. Rae	Hipp Theatre
Arkansas	Little Rock	S. S. Harris	Royal Theatre
California	Hollywood	Frank A. Garbutt	6284 Selma Ave.
Colorado	Denver	Harry Nolan	Rocky Mountain Screen Club
Connecticut	New Haven	L. Z. Poli	Poli Amusement Co.
Delaware	Wilmington	Theodore Jelenk	Victoria Theatre
Dist. of Col.	Washington	Harry Crandall	9th and E Sts., N. W.
Florida	Tampa	C. D. Cooley	Strand Theatre
Georgia	Atlanta	William Oldnow	Rhodes Bldg.
Idaho	Boise	Herman J. Brown	Majestic Theatre
Illinois	Chicago	George K. Spoor	Essanay Film Mfg. Co., 1333 Argyle St.
Indiana	Shelbyville	Frank J. Rembusch	
Iowa	Des Moines	A. H. Blank	Garden Theatre
Kansas	Wellington	C. E. Glamman	Pres. Kansas Exh. League
Kentucky	Louisville	Lee Goldberg	Mary Anderson Theatre
Louisiana	Gretna	A. J. Gugell	Pres. Exhib. League, La.
Maine	Rockland	Alfred S. Black	United Theatres Corp.
Maryland	Baltimore	F. A. Hornig	2541 Edmondson Ave.
Massachusetts	Boston	L. B. Mayer	60 Church St.
Michigan	Detroit	John H. Kunsky	2206 Dime Bank Bldg.
Minnesota	Duluth	Thomas Furniss	Brunswick Amusement Co.
Mississippi	Natchez	Eugene M. Clark	Jefferson Theatre
Missouri	Kansas City	A. D. Flintom	922 Oak St.
Montana	Butte	Philip Levy	Ansonia Theatre, 62 West Park St.
Nebraska	Omaha	H. M. Thomas	Strand Theatre
Nevada			
New Hampshire	Franklin	C. H. Bean	Pastime Theatre
New Jersey	Jersey City	Dr. H. C. Hespe	39 Central Ave.
New York	New York	Louis J. Selznick	729 Seventh Ave.
New Mexico	Albuquerque	H. E. Sherman	"B" Theatre
North Carolina	Lexington	H. B. Varner	
North Dakota	Mandan	H. L. Hartman	Pres. N. D. Exh. League
Ohio	Cleveland	Benj. J. Sawyer	511 Williamson Bldg.
Oklahoma	Shawnee	A. D. Moman	Pres. Okla. Exh. League
Oregon	Portland	C. W. Meighan	Peoples' Theatre, W. Park & Adler Sts.
Pennsylvania	Pittsburgh	James B. Clark	Rowland & Clark, 300 Westinghouse Bldg.
Rhode Island	Providence	Chas. Williams	Strand Theatre
South Carolina	Columbia	George C. Warner	Ideal Theatre, 1327 Main
South Dakota	Deadwood	H. R. Hurst	
Tennessee	Chattanooga	Newell Graham	Lyric Theatre
Utah	Salt Lake City	Wm. H. Swanson	
Texas	Galveston	E. R. Hulsey	Hulsey Theatre
Vermont	Burlington	E. R. Hutchinson	Pres. Vt. Exh. League
Virginia	Norfolk	Jake Wells	Wells Theatre, 510 Dickson Bldg.
Washington	Seattle	Edward J. Fisher	Central Bldg.
West Virginia	Wheeling	Chas. A. Feinler	Colonial Theatre
Wisconsin	Milwaukee	Samuel M. Fields	
Wyoming	Cheyenne	M. H. Todd	Atlas Theatre

THESE MEN HAVE BEEN CALLED TO ARMS

War co-operation which will work in conjunction with George Creel and other heads of Government's departments to arouse America's patriotism through films, and whose second duty is to stifle the poisonous German propaganda in neutral countries.

N. A. M. P. I. War Co-operation Committee

Officers

William A. Brady.....President Ex-officio
D. W. Griffith.....Chairman
William L. Sherrill.....Vice-Chairman
Arthur James.....Secretary

Excutive Committee

Representing Producers' Branch Committee—Adolph Zukor, William L. Sherrill and Arthur S. Friend; representing Distributors' Branch Committee—Richard A. Rowland, W. W. Irwin and P. A. Powers; representing Exhibitors' Branch Committee—Lee A. Ochs, L. F. Blumenthal and L. L. Levine; representing Supply and Equipment Branch Committee—J. E. Brulatour, Walter J. Moore and J. H. Hallberg; representing General Division—William A. Johnston, Motion Picture News, John Wylies of the M. P. World and Arthur Jones, Associated M. P. Advertisers.

Committee of the Whole

Abrams, Hiram,	Paramount Pictures Corp.,	485 Fifth Ave., N. Y.
Aitken, Harry E.,	Triangle Film Corp.,	1457 Broadway, N. Y.
Brady, William A.,	World Film Corp.,	130 W. 46th St., N. Y.
Bell, Donald J.,	Bell & Howell Co.,	1801 Larchmont, Chicago.
Berst, J. A.,	Pathe Exchange, Inc.	25 W. 45th St., N. Y.
Brandt, William,	Albany Theatre,	St. Johns Pl., Brooklyn.
Blumenthal, Louis F.,	National Theatre,	Jersey City, N. J.
Bauman, Harry,		
Blackton, J. Stuart,	Vitagraph Co. of America,	Brooklyn, N. Y.
Brulatour, J. E.,	Eastman Films,	5 W. 32nd St., N. Y.
Banzhoff, Albert H. T.,	Legal and Legislative Committee,	2 Rector St., N. Y.
Beecroft, James,	Exhibitors Herald,	1476 Broadway, N. Y.
Chadwick, I. E.,	Ivan Film Productions,	130 W. 46th St., N. Y.
Cromelin, Paul,	Cosmofotofilm Co.,	220 W. 42nd St., N. Y.
Clune, W. H.,	Clunes Amusements,	548 So. B'way, Los Angeles.
Coufal, Jos. F.,	Novelty Slide Co.,	115 E. 23rd St., N. Y.
Crawford, Merritt,	Exhibitors Trade Review,	1587 Broadway, N. Y.
Denig, Lynde,	Dramatic Mirror,	1493 Broadway, N. Y.
Donaldson, W. D.,	Billboard Publishing Co.,	Cincinnati, Ohio.
Engel, Joseph W.,	Metro Pictures Corp.,	1476 Broadway, N. Y.
Friend, Arthur S.,	Famous Players-Lasky Corp.,	485 Fifth Ave., N. Y.
Fields, Samuel M.,	Mutual Film Corp.,	220 So. State St., Chicago.
Freuler, John R.,	Mutual Film Corp.,	220 So. State St., Chicago.
Fox, William,	Fox Film Corp.,	130 W. 46th St., N. Y.
Gradwell, Ricord,	World Film Corp.,	130 W. 46th St., N. Y.
Greene, Walter E.,	Artcraft Pictures Corp.,	485 Fifth Ave., N. Y.
Goldfish, Samuel,	Goldwyn Pictures Corp.,	16 E. 42nd St., N. Y.
Griffith, D. W.,	D. W. Griffith Enterprises,	807 Longacre Bldg., N. Y.
Horkheimer, H. M.,	Balboa Amusement P. Co.,	1600 Broadway, N. Y.
Hallberg, J. H.,	United Theatre Equipment Co.,	1604 Broadway, N. Y.
Hartman, Siegfried F.,	Legal and Legislative Committee,	1600 Broadway, N. Y.
Hess, Gabriel,	Goldwyn Pictures Corp.,	16 E. 42nd St., N. Y.
Ince, Thomas H.,		Los Angeles, Calif.
Irwin, Walter W.,	Vitagraph V-L-S-E	1600 Broadway, N. Y.
James, Arthur,	Associated M. P. Advertisers,	1476 Broadway, N. Y.
Jones, Aaron,	Jones, Linick & Schaefer, Chicago,	Mad. and State Sts., Chicago.
Jenkins, C. Francis, Pres.	Society M. P. Engineers,	712 Eleventh St., Washington, D. C.
Johnston, William A.,	Motion Picture News,	729 Seventh Ave., N. Y.
Kessel, A. H.,	N. Y. Motion Picture Corp.,	1480 Broadway, N. Y.
Kleine, George,	K-E-S-E,	Chicago, Ill.
Konta, Geoffrey,	L. J. Selznicks Enterprises,	120 Broadway, N. Y.
Lasky, Jesse L.,	Jesse L. Lasky Feature Play Co.,	485 Fifth Ave., N. Y.
Laemmle, Carl,	Universal Film Mfg. Co.,	1600 Broadway, N. Y.
Loew, Marcus,	Lowe's Enterprises,	1493 Broadway, N. Y.
Levine, Louis L.,	Regent Theatre,	Brooklyn, N. Y.
Lynch, S. A.,	Triangle Distributing Co.,	1457 Broadway, N. Y.
Lewis, Tracy,	Morning Telegraph,	822 Eighth Ave., N. Y.
Ludvigh, E. J.,	Legal and Legislative Committee,	485 Fifth Ave., N. Y.
Marks, Mitchel H.,	Strand Theatre,	B'way and 47th St., N. Y.
Mastbaum, Stanley,	The Stanley Co.,	Philadelphia, Pa.
Moore, Walter J.,	H. C. Miner Litho. Co.,	518 W. 26th St., N. Y.
Mayer, Louis B.,	American F. F. Co.,	60 Church St., Boston, Mass.
Meyers, James Cowden,	Legal and Legislative Committee,	51 W. 42nd St., N. Y.
Mitchell, Theodore,	D. W. Griffith Enterprises,	807 Longacre Bldg., N. Y.
Ochs, Lee A., Pres.	M. P. Exhibitors League of America,	1587 Broadway, N. Y.
Powers, P. A.,	Universal Film Mfg. Co.,	1600 Broadway, N. Y.
Pollock, Henry,	Legal and Legislative Committee,	233 Broadway, N. Y.
Rowland, Richard A.,	Metro Pictures Corp.,	1476 Broadway, N. Y.
Rothapfel, Sam. L.,	Rialto Theatre,	Times Square, N. Y.
Rogers, Gustavus A.,	Legal and Legislative Committee,	160 Broadway, N. Y.
Rubin, J. Robert,	Atty-Exhibitors League,	165 Broadway, N. Y.
Rothacker, W. R.,	Rothacker Film Mfg. Co.,	1331 Diversey Park, Chicago.
Schenck, Joseph M.,	Norma Talmadge Film Corp.,	1493 Broadway, N. Y.
Selznick, Louis J.,	Louis J. Selznick Enterprises,	729 Seventh Ave., N. Y.
Sievers, William,	Grand Central Theatre,	St. Louis, Mo.
Sherrill, William L.,	Frohman Amusement Corp.,	310 Times Bldg., N. Y.
Spoor, George K.,	Essanay Film Mfg. Co.,	1333 Argyle St., Chicago.
Selig, William N.,	Selig-Polyscope Co.,	58 E. Washington St., Chicago.
Smith, Albert E.,	Vitagraph Co. of America,	Brooklyn, N. Y.
Seligsburg, Walter N.,	Triangle Film Corp.,	1457 Broadway, N. Y.
Talley, L. F.,	833 South Broadway,	Los Angeles, Cal.
Trigger, Samuel H., Pres.,	N. Y. Exhibitors League,	218 W. 42nd St., N. Y.
Thanhouser, Edwin,	Thanhouser Film Corp.,	New Rochelle, N. Y.
Tugwell, A. E.,	1811 W. 25th St.,	Los Angeles, Calif.
Vidaver, Nathan	Wharton, Inc.,	Ithaca, N. Y.
Wharton, L. D.,	Kalem Company,	235 W. 23rd St., N. Y.
Wright, William,	Motography,	Monadnock Bldg., Chicago.
Woodruff, Paul H.,	Moving Picture World,	17 Madison Ave., N. Y.
Wylie, John,	Chairman, Legal and Legislative Committee,	116 Nassau St., N. Y.
Zukor, Adolph	Famous Players-Lasky Corp.,	485 Fifth Ave., N. Y.

Rosy Prospects for Record-Breaking Convention

With the Last Haul of the Nets Space-Rentals Boom—Famous Stars of Picture to Make the Red Cross Booth Attractive—First Showing of the Goldwyn Films

EVERYBODY is toeing the mark in Chicago to get off for a good start on the seventh national convention and exposition of the Motion Picture Exhibitors' League of America due to open up at the Coliseum the coming Saturday and continue for one week, until July 21. Manager Shindler is making his last haul of the nets for space rentals at the exposition and judging from what is already in, in the way of contracts, things look rosy for the exposition. Stacks of letters from exhibitor organizations all over the country that have come into the convention headquarters in the Masonic Building are also the assurance that the convention will be attended by a record-breaking number of delegates and should be an epochal one in the history of the league.

The list of space holders on the exposition floor given out last week shows the following assured representation: New York: Frohman Amusement Company; Precision Machine Company; Nicholas Power Company; World Film Corporation; Selznick Pictures Corporation; Typhoon Fan Company; Pathe Fan Company; Universal Film Company; Goldwyn Pictures Corporation; Fox Film Company; Paramount Pictures Company; Metro Pictures Service; Motion Picture News; Moving Picture World; Morning Telegraph; Exhibitor's Trade Review. Chicago shows the following: J. P. Seeburg; Arcus Ticket Company; Mid-West Theatre Supply Company; Van Dyke Amusement Company; United Theatre Equipment Company; Mutual Film Company; National Automatic Door Check Company; Cahill-Igoe Company; Enterprise Optical Company; Bartola Orchestra Company; Marquette Piano Company; K. E. S. E. Film Company; Hump Hairpin Company; Sunshine Film Company; Hamburg Company; A. L. Randall & Company; Tom Phillips; Motography; Chicago Herald; Chicago Daily News; Illinois Publishing Company; Reel Fellows Club; American Theatrical Hospital Association; American Red Cross and Chicago Journal. The National Carbon Company of Cleveland and the Westinghouse Electric Company of East Pittsburgh are among the outside towns to sign up.

The Red Cross booth will be a central and attractive spot next week. The male and female stars of the motion picture world are being appealed to to send little articles or trinkets to be auctioned off to the "fans" for the benefit of the Cross. Many have responded and quite a few are to be heard from yet. Some of the pillars of Chicago society will be in charge of the Red Cross booth. They are: Mrs. Joseph M. Cudahy, Mrs. Edwin Ryerson, Mrs. Charles G. King, Mrs. William P. Nelson, Mrs. Fletcher Dobyns, Mrs. William P. Martin, Mrs. Orville Babcock and Mrs. George McLaughlin. Mrs. George A. McKinlock will be chairman.

In the plans being made to cater to the tastes of the thousands of the public that will visit the exposition, the presence of their favorite film stars in the flesh, Manager Shindler is rapidly getting assurances from the different companies that their particular screen luminaries will be on hand. He is arranging special days for greeting and meeting the various stars.

The opening day will be Goldwyn Day, with Mae Marsh heading the list of stars from this company. Sunday, July 15, will be Pathe Day, with Pearl White, Florence Reed and probably Mrs. Vernon Castle. Monday will be Selznick Day, with Lillian Walker, Anita King and the Talmadge Sisters promised. Tuesday will be Butterfly Day, with Violet Mersereau and other Universal stars expected. Wednesday will be World-Brady Day, with Alice Brady, June Elvidge and Ethel Clayton promised. Thursday is K.E.S.E. Day, with Bryant Washburn, Mary McAlister, Hazel Daly, Taylor Holmes, Marguerite Clayton, Shirley Mason, Ernest Maupain and Ellen Paule assured. Friday is to be Art Dramas Day, with Alma Hanlon and Jean Sothern. Mutual Day, it is hoped, will bring Charley Chaplin, Mary Miles Minter and Helen Holmes. Metro Day on Sunday, the last day, gives promises of Francis X. Bushman, Beverly Bayne, Edith Storey and others.

Rose Tapley, of Vitagraph, has been selected as hostess for these different star days.

NOW—OR LATER?

¶ The information contained in the Motion Picture News Trade Annual, which is published next week as a part of Motion Picture News, is of such vital interest and value to the business, to exhibitors and producers, that it will probably be reprinted very shortly in book form, to be sold for 75 cents or $1.

¶ You can't afford to miss it, and it will save you the bother and cost of writing letters later on when you desire information on the most important subjects which affect the exhibitor.

Frank R. Abram Not in Cameragraph, Says Notice

Announcement from the Cameragraph Film Manufacturing Company, Inc., of 1431 Broadway, New York, states that Frank R. Abrams has severed all connection with the company.

The statement is made that Mr. Abrams is replaced both as president and as general manager by J. P. Fitzsimmons, many years in the photographic field.

Stanley V. Mastbaum Takes Vacation

Stanley V. Mastbaum, of Philadelphia, has left for the Canadian wilds for a hunting and fishing trip. He expects to remain for the month of July. It is the first vacation Mr. Mastbaum has had since the summer of 1913.

Mr. Mastbaum is now booking 106 theatres and besides this has manifold interests in the amusement industry.

Slogan "Keep Business Going" During War

Cincinnati Exchange Man Urges "Stiff Upper Lip" Attitude—Criticizes Chicago Theatre Men Who Threaten Closing Doors During Summer

IN a letter to Charles E. Moyer, head of the Paramount publicity department, J. Maurice Ridge, publicity manager of the Famous Players Film Service, Inc., distributors of Paramount pictures in Cincinnati, and vicinity, in commenting on a news report recently published in MOTION PICTURE NEWS, urged that "Keep Business Going" be adopted as a watchword in these war times.

In part Mr. Ridge wrote:

"In the June 2 issue of MOTION PICTURE NEWS there appears a story stating that the Chicago theatres are contemplating closing their doors for two months during the summer months. We feel like saying to Mr. Joseph Hopp, president of the Chicago Motion Picture Exhibitors League:

"'In your land and my land, your flag and my flag "floats over the land of the free and the homes of the brave" because your fathers "Did Their Bit."

"'To-day, whether the message has reached your heart and my heart, the fact remains that your land and my land may forfeit these cherished institutions, unless you and I as individuals "Do Our Bit."

"'Keep Business Going" is a patriotic slogan. Keep money in circulation. Keep employment for everybody. Keep wages good. Keep on making money that we may have money to spend for war sacrifices. Keep your theatres going, that people may keep their minds sweet, so as to better withstand the sacrifices war makes on all of us.

"'Your duty and my duty may not be on the firing line; it may not be on the battleships, but certainly it is to help keep this nation financially prosperous. We cannot do this by keeping our doors closed; by following the lines of least resistance and letting our employees become "driftwood," during the laggard summer days.

"'Our duty lies clearly before us. The worst thing that could happen to the world these days would be a business depression in this country.'"

Serious Charges Against Chicago Operators

Local 110 of I. A. T. S. E. and Local 157 of Operators' Union Accused of Acts of Intimidation—Injunction Granted to Bar Picketing of Film Offices

CHARGES were made last Wednesday in Chicago against all of the motion picture operators of that city who are affiliated with Local No. 110 of the I. A. T. S. E. and Local No. 157 of the Motion Picture Operator's Union that they have instituted a reign of terror and started incendiary fires in their efforts to coerce film exchange employes and managers to recognize their union and attempts to unionize. The charges were made by Lewis F. Jacobson, an attorney for six exchange offices of the city, whose managers are members of the Associated Film Producers, Manufacturers and Distributors of Chicago. The petition was filed in the Superior Court and injunction was asked to enjoin union members from picketing the film companies' offices. Judge Jesse Baldwin granted the injunction.

The film companies signing the injunction application were: World Film, K. E. S. E., Fox Film Company, General Film Company, Bluebird Company, Famous Players Film Service, Metro Pictures Service, Mutual Film Corporation, Laemmle Film Service, Triangle Film Company, Celebrated Film Players Company, Central Film Company, V. L. S. E. Company, Universal Company, Lewis J. Selznick Productions, Artcraft Corporation and Van Dyke (Art Dramas) Service.

The locals and officers enjoined were:

Local No. 110, International Employes and Moving Picture Machine Operators of the United States and Canada; Joseph P. Armstrong, president; F. Clifford, vice-president; Hall Johnstone, secretary and treasurer; Herman Mintz, recording secretary; T. E. Maloy, business manager, and Fred Hamill, Ben Hennaberg, Arthur Lyons and Herbert Langenbacher, members of the executive board.

Peter Cunniff, business agent of a voluntary organization known as Local Union Inspectors of Chicago; Lillian Roller, president; Elsie Lester, recording secretary. This body is affiliated with Local No. 110.

Local No. 134 of International Brotherhood of Electrical Workers; Henry Gusenberger, Frank Gusenberger, Walter Galvin, Patrick King (alias Patty King), James Hood, assistant business agents of Local No. 157; William Finsted, Effie Tyler, Julia Franks, Elsie Stockhausen, Frank E. Miller, William Rooney and Edwin Woodward, known members of local.

All members of Local No. 157 of the International Brotherhood of Electrical Workers.

Affidavits are presented accusing Hall Johnstone of saying that "a stick of dynamite would be a good thing for the Metro offices."

The petition asserts the petitioners' annual business is more than $10,000,000; that their local investment is $5,000,000; some films are worth as much as $500,000; and that films distributed daily are valued at $200,000.

The film companies allege all their property is jeopardized because they refuse to establish a closed shop for inspectors.

This it is asserted would place their employes under the union control so that films could be ruined at will by unscrupulous operators.

The following theatres are mentioned as having been the objects of alleged dynamiting attempts on the part of the unions during 1915 and 1916:

Pine Grove, Boulevard, Rosewood, Coronado, Vitagraph, Biograph, Strand, Vision, Argyle, Palace, Royal.

Mack Sennett Jumps Into Harness for Paramount

Mack Sennett, under contract to produce two-reel comedies, one every two weeks, for release by Paramount, left for California July 6 to begin work at once at Edendale. His new comedies will be called Paramount-Mack Sennett productions.

As he took the train Mr. Sennett said:

"I have just been talking over plans for our future productions with Mr. Zukor, president of Famous Players-Lasky, and Mr. Abrams, president of Paramount, and they sound good to me. With an organization like that behind me, I am going to be able to put over the best stuff that I have ever done in my life. The field of comedy has only been scratched so far, and there are a whole lot of new things up my sleeve that are going to prove startling innovations when we start work at Edendale.

"My organization out there is intact, and I know that the boys will jump into the work of producing these new comedies with unlimited enthusiasm. When one becomes part of so vast an organization as the Famous Players-Lasky concern is at the present time and finds himself associated with the biggest men in the business, it is inevitable that he should tackle his work with new enthusiasm and with a determination to surpass every previous effort. That is the spirit in which I am going back to California, and I can faithfully promise that these new comedies will be the best that I have ever done."

Branch for Variety in Syracuse

The Variety Films Corporation, New York City, will open an office in Syracuse, N. Y., for the handling of subjects in the independent field. I. J. Schmertz recently went upstate to complete arrangements for the new branch of the company.

The purpose of opening the office is to enable independent manufacturers who have one or two features and are unable to stand the overhead expenses of an office to turn their productions over to a company for booking in the upper part of New York state.

Wallace Reid to be "Opposite" Farrar for Artcraft

Wallace Reid, the Lasky film star, as was thought likely, has been selected to again appear opposite Geraldine Farrar in her forthcoming Artcraft Picture on which work will be commenced shortly.

Mr. Reid played the lead to Miss Farrar in "Joan the Woman," and is at present enjoying a short vacation before commencing activities on the new production.

Creel Confers With N. A. M. P. I. for Great Film Drive

(*Continued from page 371*)

what the patriotic and alert exhibitor can do to help the cause was the plan of Marcus Loew of the Loew Circuit, New York. Mr. Loew expects to give away five million tags on "Tag Day" for Red Cross funds. Mr. Loew will admit any one to his theatres free whose lapel is adorned by a tag.

Exhibitors can rest assured that whatever is done by them to help will gain the full co-operation of the ten million Red Cross workers. This means that giving them your help in raising funds will have a boomerang effect in placing your theatre to the forefront as a progressive, patriotic house.

Central Railroad of N. J. Teaches Safety by Motion Pictures

The Central Railroad of New Jersey is going into film propaganda in no uncertain way. The railroad has a working company on a picture entitled "The Rule of Reason," directed by Charles Davenport, well known as a feature producer. Marcus A. Dow, the general safety agent of the road, is author of the scenario.

The picture is a part of the road's campaign to teach employees to refrain from careless parties and increase the safety of the system. The Central now has two lecture cars which hold the show and the audience and travel over the lines.

Mr. Dow brings into play every department of railroad work. He carries special instructors for the benefit of the actors. C. D. Schaff, a well-known railroad expert, showed the performers how to open and close brakes and couplings, insuring realism in their work. Felix Guyette, the road's photographic expert, was assigned to Irving Rubinstein, who used his Bell and Howell outfit.

"The Rule of Reason" has a dramatic plot of noteworthy merit, quite fit for theatre release. The Central believes as much in the entertainment value of the films as in their technical usefulness.

Army Thanks for Allen Theatre in Calgary

H. J. Allen and his staff of the Allen theatre at Calgary, Alta., have received a letter of thanks from the Military Hospitals Commission Command for their generosity in behalf of wounded veterans and prisoners of war.

The theatre, musicians and entire staff were donated for a series of Sunday concerts at which collections were taken up for the Prisoners of War Fund, and to buy a phonograph and records.

Capital Office of Vita Moved

Vitagraph has moved its Washington branch from the E street offices, and is located in more commodious quarters at 712 Eleventh street. This change made possible the enlarging of the sales department, with better equipment and efficiency for service. The booking department is also more conveniently arranged, with closer communication with the sales and office departments.

Paralta to Release Through Triangle Distributing Corp.

New Concern Decides to Distribute All Pictures Through Established Channel—Barriscale and Kerrigan Pictures Are First to Go—Paralta Plan Will Be Adhered to

PARALTA, the picture corporation whose organization was announced through these columns a number of months ago, will release all of its pictures through the Triangle Distributing Corporation. The deal was brought about after several days' conferences between S. A. Lynch, president of the Triangle Distributing Corporation and Carl Anderson, president of the Paralta Plays, Inc.

The arrangement between Paralta and Triangle is purely and simply a working arrangement. Officials of both companies desire to have it made clear that the deal is in no sense an amalgamation or an absorption.

Under the contracts Paralta Plays, Inc., and the J. Warren Kerrigan and the Bessie Barriscale Feature Corporations in no way lose their identity and they are in no way amalgamated, absorbed or taken over by the Triangle Distributing Corporation.

The Triangle Distributing Company's relations with the Paralta Corporations are simply and solely that of distributors of their productions on a special defined policy of distribution, which will prove very advantageous to every exhibitor showing Paralta Plays.

No changes will be made in Paralta's production plans. Eight big photodramas a year will be produced by both Mr. Kerrigan and Miss Barriscale, making sixteen a year to be sold under the Paralta Plan, which gives an exhibitor full control of the exhibition of Paralta pictures in his exclusive exhibiting district for one year.

Paralta now has in the hands of its scenario writers, eight stories written by well-known authors. A selection from these will be put in production the moment Mr. Kerrigan's "A Man's Man," and Miss Barriscale's "Rose o' Paradise" are assembled, cut and titled.

The editing of Paralta films is done by a board and not by an individual. Paralta stories are not told in fixed lengths. A story is given only such length of film as its interest and actual dramatic action justifies. In editing all that is vital to the telling of the story may be retained. Whatever is inconsequential may be cut out as there is no requirement of specific length to make retention necessary.

Speaking of the affiliation of the Triangle distributing interests with Paralta, a prominent Triangle official said, "We are much pleased over the establishment of our relations with Paralta. This organization is made up of business men who take picture production seriously. Their work is based on an idea which might be called reformative of some conditions prevailing in distribution and exhibition.

"We believe, in a few months, our booking interests will bring about a situation which will greatly improve conditions in the field of picture exhibition, but such things cannot be hurried. Reformative, or Booking Corporation, $125,000, Lynn S. revolutionary methods in business can be more effectively put into force by the slow process of absorption and adjustment. I regard our arrangement with Paralta as one of the most important we have made since the reorganization of the Triangle Distributing Corporation. We shall not only supply exhibitors with the regular Triangle program releases, but we shall also be able to provide them with sixteen great star Paralta productions each year, under the remarkably attractive conditions of the Paralta Plan."

Carl Anderson, president of the Paralta interests, said that the high standard in productions and the high efficiency in distribution which Triangle had always displayed, had been the big factor in his decision to identify Paralta with the Triangle distributing organization, together with Mr. Lynch's sympathy, with any national business plan which will give the exhibitor in future more for his dollar than he has received in the past.

Mr. Anderson further said that the aim of Triangle and Paralta would be to give the exhibitor the greatest attractions, show him how to develop their exhibiting possibilities to the utmost, and aid him in every way to cut down costs and get his profits up to a basis which will make him feel like a real factor in the fifth largest industry in the United States.

IF YOU SHOULD——

If one man who possessed keen business ability, thorough legal knowledge, intimate contact with every phase of the film business, a "nose for news," an "editorial forehead," and the willingness to visit every state in the Union and a pocketbook fat enough to enable him to get away with it, he could, in probably eight months, compile the data and information which makes the Motion Picture News Trade Annual a record valuable enough for your files.

The Motion Picture News Trade Annual is published next week as a part of the convention issue.

It is up to the minute, bristling with boiled facts, easy to read and understand.

Next Week!

Sol Lesser in Cleveland Organizing Buyers' Association

On his way East from the coast, the middle of this month, Sol Lesser is expected to stop off in Cleveland to complete final arrangements for the organization of the National State Buyers' Association, of which he is the head.

While in town, he will make his headquarters in the offices of the Masterpiece Film Company, 404 Sincere building.

G. P. Jacobs, who opened Masterpiece offices in Philadelphia and Pittsburgh, is now located in Cleveland in the capacity of local manager for the firm. Masterpiece Film Company is handling "The Garden of Allah" for Ohio and Pennsylvania. It had a big run here several weeks ago, at the Hippodrome, and is now playing a week's engagement at B. F. Keith's Hippodrome in Youngstown, Ohio.

Sunshine Film Capitalized at Million and a Half

Other Corporations of the Week Are Foursquare, at $500 and Windmill at $100,000—Frank Hall in New Booking Corporation

AMONG the new corporations reported to MOTION PICTURE NEWS by the Corporation Trust Company of New Jersey is the Sunshine Film Corporation of Augusta, Maine, which has been incorporated at $1,500,000. All of the incorporators are Augusta, Maine, people. They are: M. B. Yeaton, Ernest L. McLean, Frank M. Southard, G. A. Clark, L. J. Coleman, C. L. Andrews, N. W. Parris and M. F. Hearin.

In New York state, next in point of capitalization is the Windmill Motion Picture Corporation, with a stock issue of $100,000, all of which is said to have been subscribed for. The incorporators are Reginald Warde, 729 Seventh avenue, New York; Rose Schulkind, 203 West Eighty-first street, and H. G. Kosch, 1600 Broadway. The papers were taken out in Nyack, N. Y.

Another corporation announced last week was Foursquare Pictures, Inc., with a capitalization of $500. The incorporators are M. Henri Hoffman, H. A. Gainsborg and Pierre V. Key.

Other corporations reported were the Post Film Company, $20,000, C. E. Elliot, M. E. Elliot and A. Giden, all of New York; Fairimont Film Company, Inc., $20,000, W. A. Mooney, J. B. Connolly, Philadelphia, and W. R. Stahl, New York; William Vogel Productions, Inc., $25,000, Wm. M. Vogel, E. A. Moore and H. W. Moore, all of New York; Jean Wick, Inc., $1,000, Jean Wick, Achmed Abdullah and James B. Hawley, all of New York; L. S. Card Card, Frank G. Hall and George A. Enright, all of New Jersey.

C. Gardner Sullivan to Top Stars in Salary

Report Has It H. O. Davis Has Made Offer in Figures Only Paid to Half a Dozen Leading Players—High Honor for Writers

THE author of photoplays is to be the most important factor in the advertising of the Triangle Film Corporation, if rumors concerning the plans of General Manager H. O. Davis are true. From a reliable source, it is learned it is Mr. Davis' intention, if he is successful in retaining C. Gardner Sullivan as head of the scenario department, to place the name of Mr. Sullivan paramount to all others, including the title of the photoplay, on subjects written by Sullivan.

The salary said to have been offered the present head of the Triangle scenario department, who has written more than forty-five produced five-reel subjects since the organization of the Triangle, besides a number of other photoplays, is reported to be greater than the amount paid to many of the stars of the screen, and exceeded only by the amounts paid to less than a half dozen players.

It has been predicted many times by photoplay writers that eventually the author would be considered the most important one relative to a photoplay, and writers have prophesied now that the actor and director had come in for their big salaries, the next in line would be the writer.

The various rumors heard have brought of course much comment. It is claimed advertising of the author is the ultimate innovation for the industry. In this connection it is pointed out there are no new stars to be introduced, and all other parties affiliated with production have been given more or less attention.

In this connection it is reported Mr. Sullivan will be affiliated with Thomas H. Ince at his producing plant, where Artcraft and Paramount subjects will be made. At the Triangle studio it is stated Mr. Sullivan is to remain there, and by E. H. Allen, business manager for Mr. Ince, it is said he would not be surprised if Mr. Sullivan would be head of the Ince-Artcraft-Paramount scenario department.

Peggy Hyland Bubbling with Praise of "Persuasive Peggy"

Peggy Hyland, Mayfair star, in an interview yesterday, spoke with enthusiasm of the near release of her first production, "Persuasive Peggy."

She explained the story had first appealed to her in book form. The cast had been chosen, she said, because of fitness to the roles created. Every detail was given the greatest attention and her every request and suggestion was put into immediate execution.

Miss Hyland feels that the correspondence she has enjoyed with her fans has given her great insight into the likes and dislikes of her public. Every scene in this picture, whether she appeared in it or not received her attention, and everyone concerned, from those in the cast to the scene shifters, worked in complete harmony.

It is her earnest hope that the friends who have been so generous in their praise of her former efforts will be pleased by this production—the realization of her her hopes and ambitions. She says it is a refreshing story, teeming with love and romance, and set against backgrounds breathing the spirit of the great out-of-doors.

The fact that it pleases Miss Hyland speaks for itself. She is described as the most severe critic imaginable—particularly when viewing her own work.

Toto at Work in Rolin Studio on Pacific Coast

Word from the Pacific Coast is that Toto, a clown recently engaged to appear in Pathe comedies, produced by Rolin, is at work at the Rolin studio, under the direction of Hal Roach, the man who made Lonesome Luke famous.

It is said that the Toto comedies will be something new in the annals of the screen, and that in the near future they will be seen on Broadway.

General Film's Sales Manager on Countrywide Tour

For the purpose of inspection and extension of the activities of branches, General Film's sales manager, Sidney R. Kent, has started on a tour of southern and western offices. His trip will require a month to complete, and during it a number of important matters are to be taken up with exhibitors as well as with exchange managers.

The tour is necessary because of the increase in the bulk of General Film's product and the increase in the proportion of sales. The application of General Film's new merchandising policies is to be completed during this visit, one of which includes improving the contact of branch officers with the exhibitor.

Mr. Kent will make these cities before he returns to New York, in the order named: Pittsburgh, Cleveland, Chicago, Omaha, Kansas City, St. Louis, Dallas, New Orleans, Atlanta, Washington, Philadelphia.

"Touch of Nature," Baseball Photoplay, on K-E-S-E Program

George Kleine announces that Kleine-Edison-Selig-Essanay Service will release July 30 a feature, "A Touch of Nature," by Edison, instead of "The Barker," by Selig.

"A Touch of Nature" was written by Peter Kyne for Collier's Weekly, and made a great hit. It has to do with big league baseball matters, and Manager John McGraw and other baseball celebrities are featured in the story.

Jerome Abrams Organizing Eastern Foursquare Exchanges

Jerome Abrams, whose experience is in the distribution end of the motion picture industry, has joined the Foursquare forces as personal representative of M. H. Hoffman.

Balshofer Advocates "Fewer Pictures—Longer Runs"

Fewer pictures and longer runs, a platform that MOTION PICTURE NEWS has long advocated, has a strong champion in Fred J. Balshofer, president and general manager of the Yorke-Metro.

"An old rule of successful advertising is that constant pounding on a subject is better than a single assault," said Mr. Balshofer last week in discussing the topic. "This might be applied to the motion pictures in the advertising and showing of a certain picture over a long period of time, as compared with a single showing, or a run of but a few days.

"The motion picture producers are doing, or should be doing, their utmost to produce pictures which are worthy of long runs, and if sufficient pictures of this class are made, it is up to the exhibitor to profit by the opportunity of continued advertising, and cash in on the value of repeated advertising every day throughout the week.

"We have heard talk for a long time about fewer and better pictures, and the result has been that there are now plenty of good pictures available to every exhibitor, which are worthy of showing more than a few days.

"Viewing the matter from the production angle, my feelings are these: after we have spent a month or more in preparing the story, and six or eight weeks more in staging the production, if the result is not worthy of a full run in every house in which it is shown, I should prefer to turn to ditch digging and let Harold Lockwood join the army."

Hoover Thanks Motion Picture Industry's Heads

William A. Brady presented a letter from Herbert Hoover, Food Administrator, at a special meeting of the executive committee of the National Association of the Motion Picture Industry.

Mr. Hoover designated the National Association and the Associated Motion Picture Advertisers, Inc., as official motion picture avenues of publicity for patriotic propaganda in behalf of the food administration during the war. The letter says:

"The offer of motion picture co-operation is accepted with thanks. The promptness with which the National Association has responded to aid its country's needs makes its action doubly valuable. No medium is better able than the screen to undertake the work of informing the public of the country's needs, and I assure you of my very great appreciation of your loyal service."

Arthur S. Friend, J. Robert Rubin and Frederick H. Elliott were named to confer with Lieutenant-Governor Edward Schoeneck, State Senator J. Henry Walters, Colonel Wright and Chaplain Chouinard in Syracuse. This is to arrange for moving pictures for the 8,000 regular army soldiers stationed at the State Fair grounds, Syracuse.

Present at the meeting with Mr. Brady were Walter W. Irwin, Arthur S. Friend, P. A. Powers, William L. Sherrill, J. E. Brulatour, Arthur James, Louis L. Levine, Louis F. Blumenthal and Frederick H. Elliott.

Present League President Is Incompetent, Says Trigger

"Choose a Man Who Can Get His Heels in the Ground and March Forward to a Solid Position," Says Trigger—Approves Electing a Man from South or West—"Must Have a Man Who Will not Meddle with Petty Politics"

IN a stirring letter addressed to the exhibitors of America, particularly those who will attend the Chicago Convention, Samuel H. Trigger, president of Manhattan Local No. 1, of the Motion Picture Exhibitors' League of America, emphasizes the imperative need of a broad-minded, long-visioned man for national president.

Mr. Trigger points out the need of a man who will lead the league through the chaos which at present surrounds it. He hopes that the delegates will vote thoughtfully and carefully, with the especial aim of selecting a man who can be relied upon and trusted implicitly.

The most emphatic point brought out in Mr. Trigger's letter is the utter incompetency of the present incumbent.

Mr. Trigger's letter follows in full:

Editor, MOTION PICTURE NEWS:

DEAR SIR.—I have received numerous letters inquiring as to my position on the presidential election at the coming convention of the Motion Picture Exhibitors' League of America.

Can only reiterate my statement made in the trade journals two months ago, "for president of this organization we must have a clean-cut man who is not involved in any petty league politics."

He must remember that the organization is permanent, and that it does not exist solely for the good of the individual.

He must have qualities for leadership; that requires strength, stability, and he must be a man of vision, one that can lead by the confidence of rightness.

This is a time when great things are to be done and we want a MAN to do them. There are several such exhibitors who will be at the convention in Chicago. I would advise for the betterment of the league to consider the candidates carefully and, when voting, cast the vote for the man with the above qualifications.

At the present time we are suffering from too much regulation. Those that are in the field for presidency are Fred. Herrington, Pittsburgh; H. B. Varner, North Carolina; Lee A. Ochs, New York; Rogers, Minnesota; Frank J. Rembusch, Indiana, and one or two others.

Fellow exhibitors, kindly choose the man that is upright, generous in instincts, one that can get his heels in the ground and march forward to a solid position at the head of a bigger and better organization; and I ask the young exhibitors to help and by self-sacrifice to take up the management of the local, state and national league, for under no other condition will our organization survive.

My personal opinion is that if we can secure a man from the West or South to fill the responsible office of president, it would be most advisable to do so, AS THE PRESENT INCUMBENT HAS PROVEN HIMSELF TO BE ANYTHING BUT THE MAN REQUIRED TO MAKE THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA THE POWER FOR USEFULNESS TO THE EXHIBITORS OF THE COUNTRY THAT IT SHOULD BE.

Yours very truly,
SAM. H. TRIGGER.

Art Dramas Claim Priority in Abolishing Advance Deposit

From the Art Dramas office has come the positive assertion that despite all of the credit that is being given to others, Charles Streimer was the first to discard the advance deposit system.

Mr. Streimer, who is manager of Modern Feature Photoplays, Inc., New York distributors for Art Dramas subjects, claims to have abolished the deposit system as far back as February. A notice of this event, he declares, was published in one of the film trade journals on February 24, the headline being "Streimer Sets Example in Abolishing Deposits."

Almost immediately after this announcement appeared, says Mr. Streimer, K-E-S-E., Triangle and others followed with similar announcements.

"It is something," said Mr. Streimer, "to have sponsored a movement which has so clearly and so completely worked for the good of both producer and exhibitor, and I admit that I am pleased with the results it has brought about."

John R. Freuler Is Again Mutual's President

John R. Freuler was re-elected president of the Mutual Film Corporation at the annual meeting of the board of directors held at the concern's offices at 220 South State street in Chicago, Tuesday, June 26. This is Mr. Freuler's third term as president of the Mutual, which now ranks as perhaps the largest of the motion picture concerns, having a total releasing output of approximately a million feet of films a week.

"The Mutual will be devoted to a policy which includes the release of two important feature productions a week, beginning in the early autumn," was Mr. Freuler's announcement.

"The Mutual is also committed absolutely to its policy of 'big stars only.' The star is a permanent institution in the motion picture industry and will continue to be a dominant factor in production."

Other officers elected are: Dr. George W. Hall, Chicago, first vice-president; Crawford Livingston, New York, second vice-president; Samuel S. Hutchinson, Chicago, treasurer; and Samuel M. Field, Wilmette, secretary.

Report that the Mutual Film Corporation is to remove its home offices from Chicago, returning to New York, was officially denied.

His General Film Sales Win Him Promotion

Theodore F. Holland has just been announced by General Film as branch manager at Indianapolis. Mr. Holland has been for some time a salesman at the Indianapolis branch. He is comparatively a new man in the film business, having formerly been a salesman for a large flour concern.

His success as a salesman of film was noted by General Film headquarters and when the opportunity came promotion was made.

M. A. Lebensburger in Detroit

M. A. Lebensburger was in Detroit last week, taking charge of the Detroit office of the Standard Film Service Company of Cleveland, during the temporary absence of Manager J. C. Fishman.

Ochs Announces Candidacy for Re-election

Leo Ochs in a long letter to Dr. H. Charles Hespe, president of the Motion Picture Exhibitors' League of New Jersey, announces that he will endeavor to capture the office of president of the National League again.

Mr. Ochs in this letter points to the "big growth of the organization during his incumbency." He asserts that he has not "enriched himself one cent," and sets down a number of interesting facts regarding his critics.

Tyson's Keep Several Irons in the War Fire

To just what extent an exhibitor can indulge in the war activities which are buzzing about all our ears is plainly shown in a letter from R. W. Tyson, manager of the Strand theatre, Valdosa, Ga. The letter follows:

MOTION PICTURE NEWS,
New York City.
Gentlemen:

We note that you are giving publicity to the part the moving picture industry is playing in the war.

We take pleasure in informing you that the junior member, W. S. Tyson, of Tyson Brothers, is a volunteer member of the Field Artillery of the United States Army, having enlisted last month.

We are doing our share in subscribing to Liberty bonds and Red Cross funds and placing our screen and house at the disposal of patriotic organizations and the army and navy recruiting stations.

We will open our Valway theatre some time in September and, pardon us, it will be a classy little house.

With best wishes, we are
Yours very truly,
THE STRAND THEATRE,
R. W. TYSON.

Mutual Changes at Butte

W. A. Coughlin, manager of the Mutual Film Corporation's sub-branch, at Butte, Mont., has resigned owing to ill health, and Wilbur G. Seib, booker at the Salt Lake City branch, has been appointed manager at Butte, effective July 9.

Pennsylvania Censors Again Wield the Cudgel

Assert Themselves When Titles They Deleted Are Read from Stage—Philadelphia Exhibitors Are Helpless and Indignant

THE Pennsylvania live-wire board of censorship is at it again. They refuse to allow any one to "put anything over" on them.

A few weeks ago they deleted several titles from "On Trial." The exhibitor who booked the picture, not to be outdone, had an actor to read the deleted titles from the stage.

This act highly offended the censorial gentlemen.

The affair is enlightened in a letter MOTION PICTURE NEWS has received from the Philadelphia Famous Players Exchange officer.

The letter, which needs no comment, is as follows:

MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City, N. Y.

Gentlemen:

We are in receipt of the following letter from the Pennsylvania State Board of Censors which we think speaks for itself:

"This is to notify you that on and after the above date the following rule will be enforced in addition to the Rules and Standards already printed:

"Rule No. 27. When an approval seal is issued following the agreement of the applicant, to make eliminations suggested by the board, it shall be issued subject to the condition that no exhibitor of the film shall, in exhibiting the same, produce any eliminated portion thereof by act, publication, utterance, or other means of communication."

This letter is the result of a picture which was shown at the leading Philadelphia theatre during the showing of which the titles which had been eliminated from the firm itself, were read off stage by a professional actor.

The censors saw in this move that they were beaten at their own game, and that it is the privilege and right of every exhibitor to say and write whatever he sees fit concerning a picture, provided, of course, everything he says or writes comes within the bounds of law and order.

We know that the attempt of the censors to enforce Rule No. 27 will fail because it is not American-like to censor free speech or free press.

We feel that this matter should be brought to the attention of the people of this state because it concerns a vital problem of direct concern to them—that of the most popular amusement in vogue to-day.

The motion picture theatre is the theatre of the masses as well as of the classes, and any attempt to censor pictures concerns the amusement of every person in this state.

The evils of consorship in this state are well known to every one, and this last attempt of the censors, which we believe to be against the principles of the American government, is one that should be given the strongest light of publicity.

We are writing you not only as persons connected with the motion picture industry, but as citizens of the state of Pennsylvania.

Very truly yours,
FAMOUS PLAYERS EXCHANGE,
LOUIS H. BELL,
Publicity Manager.

Fairbanks Goes to Yosemite to Get Two Scenes

Douglas Fairbanks has departed for the Yosemite Valley, where he will direct himself in two scenes of his next Artcraft play, the title of which has just been changed to "Down to Earth."

While he is securing these scenes, Director John Emerson will supervise the erection of some of the interior settings. These will be ready for Fairbanks upon his return to the Westcoast Artcraft Studio, and production will then be started on an episode that deals with society life.

Fairbanks was accompanied to the Yosemite Valley by his business manager, John Fairbanks, Victor Fleming, Glen McWilliams, Joseph Henaberry and James Hogan.

The Fairbanks party motored about three hundred miles to the foot of the mountain, that lead to Yosemite Valley. Packing the camera outfit, costumes and make-up boxes on six burros, they climbed to the top of a steep mountain rise and down the other side, until they arrived in the valley.

West Paramount Head Here

Arthur S Kane, Western manager of Paramount, arrived in New York last week for a short visit to the home offices.

Kane reported exceptional business on Paramounts in his territory.

Mutual Transfers Managers—Branches Move

T. W. Chatburn, formerly branch manager of the Tampa sub-branch of the Mutual Film Corporation has been transferred to Houston, Tex., to succeed F. A. Tomes, who has been granted a leave of absence to join the colors. The Tampa branch will be closed after June 2, it is announced.

E. J. Madsen has been appointed Florida representative in place of Mr. Chatburn.

W. H. Rippard, who has held the position of chief clerk at the Philadelphia branch of the Mutual Film Corporation, has been appointed manager of the Pittsburgh office.

H. T. Knapp has been appointed manager of the Dallas, Tex., office of the Mutual Film Corporation. Mr. Knapp, who has been connected with the home office, started on his new duties May 25.

The San Francisco branch of the Mutual Film Corporation has been moved from 162 Turk street to 181 Goldengate avenue.

The Memphis, Tenn., branch of Mutual has also changed its address from 500 S. Main street to 230 Union avenue.

The valuation of films exported from the port of New York during the month of April, 1917, as reported to MOTION PICTURE NEWS by the National City Bank, was $464,361.

Screen Club to Hold "First Reel" at Casino, July 29

Screen Club members are making extensive preparations for the "First Reel," which is the name given to the first annual Screen Club entertainment to be held at the Casino theatre, New York, on Sunday night, July 29.

Edward C. White, theatrical manager, is in full charge of the arrangements, working in conjunction with the Board of Governors and the Entertainment Committee.

An elaborate program includes the personal appearance of the most celebrated stars in the screen world. The Screen Club is fully alive to the wonderful possibilities the motion picture art offers for an entertainment of unusual qualities and is preparing to make their annual "Reel" an affair that will attract wide attention each season.

The Casino theatre was selected for the "First Reel" of the Screen Club, because of the large number of well arranged boxes it contains and its large seating capacity. The prices of the boxes are $50. All reserved seats will sell at $2.50.

Special committees in charge of talent, music, programs, etc., have been appointed and are at work. An elaborate program edited and managed by Harold Z. Levine will contain a complete history of motion pictures from their inception to the present day and promise to set a new pace for souvenir programs. The entertainment will be followed by a reception cabaret and dance tendered by the Screen Club to the large number of artists, patrons and patronesses at the club house.

Billy Quirk, president of the Screen Club, will soon make a definite announcement of the program.

Emmy Wehlen and Company at Thousand Islands

William Christy Cabanne, co-author with June Mathis, and director of the forthcoming Metro wonderplay, "Miss Robinson Crusoe," in which Emmy Wehlen is starred, left with entire company for the Thusand Islands, where the exteriors of the forthcoming Metro wonderplay will be photographed.

The difficulties that beset J. R. Huntington, business manager for Mr. Cabanne when he went to the islands to make arrangements to house the entire company at a well-known summer resort were many. It is a large company that is making this Metro wonderplay and they went away just at the holiday season.

"Miss Robinson Crusoe" is one of the most enterprising Metro wonderplays in which Emmy Wehlen has appeared. It is a modern society story. Her leading man in this production is Walter Miller, whose work in "The Slacker" established him as a Metro favorite. Others in support of Miss Wehlen are Daniel Jarrett, Augustus Phillips, Sue Balfour, Gertrude Seddon, Ethel Hallor and many others equally well known.

E. A. Thurston is once more assisting Director William Christy Cabanne, while the camera is in the capable hands of William Fildew. The company now in the Thousand Islands will be gone for about two weeks.

The Whole World "Seeing America" on the Screen

Department of Commerce Compiles Remarkable Set of Figures, Showing That American Films Penetrate Every Quarter of the World—Majority of Films Now Exhibited Everywhere Are of American Origin

THE vogue of the motion picture in its spread to the far quarters of the globe has been more than a simple means of amusement. It has brought into closer contact the races of differing languages, those of climes which have no elements in common, and the peoples of widely divergent social customs. By means of the films those countries which have been active in their production are already familiar places and the steady gains that have been made by the United States during the past five years toward the leadership in this industry have literally made it possible for the whole world to "see America" on a large scale while sitting in their own home towns.

In the early days of the movies—and that was less than a generation ago—American audiences grew enthusiastic over the French products that were sent across the Atlantic to reveal the wonders of this new art of the camera. Reports received from abroad furnish the information that Europe, Asia and Africa are now showing equal enthusiasm over the perfected American films. In a single month in Paris out of 13,800 meters of film shown 11,000 were American. A recent report from a Continental country which was received by the Bureau of Foreign and Domestic Commerce stated that even among the pictures that were of European origin many were reproductions of American subjects. From far-off Australia the Bureau hears that "films from well-known American companies are in general use." A Consular report from South Africa states that "interest in American family and political life has been marked."

According to the official statistical volume called "Commerce and Navigation," published by the Bureau, the exports of exposed films from manufacturers in the United States increased from 32,192,018 feet in the fiscal year 1913, to 158,751,786 feet in the fiscal year 1916, and that their value increased from $2,276,460 in the year ended June 30, 1913, to $6,757,658 in the year ended June 30, 1916. Exports to Europe were 17,762,429 feet, valued at $1,317,531, in 1913, and 126,749,563 feet, valued at $4,851,866 in 1916; to North America countries 10,846,822 feet, valued at $759,544 in 1913, and 17,603,193 feet, valued at $1,070,823 in 1916; to South America 811,259 feet, valued at $39,629 in 1913, and 2,638,328 feet, valued at $126,007 in 1916; to Asia 770,418 feet, valued at $33,065 in 1913, and 3,336,997 feet, valued at $119,189 in 1916; to Oceania 1,992,000 feet, valued at $126,040 in 1913, and 8,380,999 feet, valued at $583,054 in 1916; and to Africa 9,090 feet, valued at $651 in 1913, and 42,706 feet, valued at $6,719 in 1916.

In the last few months about 100 reports have been received from American Consular officers in all parts of the world on motion picture markets. These, with their stories of the amusement realms of all the other nations, are not lacking in tribute to the excellence of the products of the studios of the United States. Credit has been given for the quality attained to the natural conditions that have favored the sites of various American studios. American humor is winning marked appreciation. Most important of all, the world has learned something about America, and wants to learn more.

Official figures reveal the fact that the producers of this country have been gradually turning the import trade in films from the "manufactured class" to the "raw material." Notwithstanding the immense growth in the scope of such entertainments in the United States, imports of the finished product have been dwindling for several years, but, on the other hand, our imports of sensitized but not exposed films have shown substantial increase in quantities. Imports of such raw material amounted to 44,717,323 feet, valued at $889,560 in 1914; and to 58,490,768 feet, valued at $750,023, in 1916. The reduction in total value gives this class of goods a unique distinction in an era of high prices.

Imports of motion picture "positives" reached the lowest mark of recent years in 1916, when the amount was 6,742,988 feet, valued at $256,332, compared with 14,274,788 feet, valued at $825,983 in 1912, and 20,057,144 feet, valued at $1,009,469 in 1914. Negatives have largely decreased in value with an annual loss since the fiscal year 1913. American art is being spread broadcast throughout the world, while other countries assist in supplying the foundation upon which that art is expressed. Through this medium, the scenery, daily life, work and play, even the character of the American people are made manifest with much greater vividness than the printed page has even been able to reveal them.

"Four-Minute Men" to Speak in Movies for Food Conservation

Speakers Will Have Four Minutes to Tell Audiences of Nation's Perils—Will Tell Briefly How Food Must be Conserved

THE "Four-Minute Men" are volunteers who co-operate with the motion picture theatres to widely disseminate Government information of importance in wartime.

Each "Four-Minute Man" has a talk to take four minutes—no more, no less. Without previous announcement he walks into a theatre and presents to the manager a slide to be flashed on the screen by way of introduction. Then the speech begins, and at the end there is patriotic music and a screen picture of the waving flag.

The method was first used in a few cities in marketing the Liberty bonds. It was so successful the plan is to spread the "Four Minute Men" movement over the whole United States to preach the necessity of food conservation.

Herbert Hoover, food administrator, has prepared outlines of argument, suggested methods of approach and furnished all available information, but it is expected that each of the volunteer speakers will use his own method of presentation.

In Milwaukee the Wisconsin Defense League has co-operated with the Committee on Public Information, headed by George Creel, at Washington. Speakers have been selected and the charge of the "Four Minute Men" will begin this week. It is said because the speeches are so short both the audience and the theatre managements welcome the plan.

Unconfirmed Rumor that Blackton Leaves Vita. for Paramount

An apparently well-founded rumor spread about picture circles late Monday to the effect that Commodore J. Stuart Blackton, one of Vitagraph's founders, had left the company and will henceforth be associated with Paramount.

At the Paramount offices it was stated there was nothing definite to be given out. At Commodore Blackton's office at the Vitagraph Brooklyn studio, a statment was promised later in the week.

No further verification of the story could be had, although players in Vitagraph admitted they had heard some such move on Commodore Blackton's part was forthcoming.

Weekly Magazine Is New Art Dramas Idea

Art Dramas, Inc., according to an announcement by Harry Raver, will issue a weekly eight-page advertising magazine, "Timely Topics." It will contain publicity material, clip sheets, advertising suggestions, comments on films and the like.

It will be the studied aim of the editors, Harry Ennie and Patrick Kearney, to give the paper a news flavor if possible. Vol. 1, No. 1, will date next week.

Helping the Red Cross

Seattle motion picture exhibitors helped wonderfully during "Red Cross Week." Speakers were allowed in all of the big picture houses during each performance, and enthusiasm was created by slides and patriotic decorations.

At each theatre just beside the box offices Red Cross girls were stationed with barrels called, "mercy barrels," and each patron was asked to deposit his change before entering the theatre. A large sum was raised in this manner.

All the theatres made big contributions to the fund.

St. John, N. B., Convention Set for September 8-9

The motion picture convention, to be held in St. John, N. B., has been fixed for September 8 and 9. It is planned to make this a meeting that will attract many members to the league.

The presence of W. Stephen Bush, Rose Tapley and perhaps Viola Dana will prove a drawing card.

Entertainment will be arranged by the St. John Exhibitors. Exchange men will be included in the plans.

In "Skinner's Baby" They Find, After All, It's a Girl

Following reported successes of "Skinner's Dress Suit" and "Skinner's Bubble," Essanay is shortly to release a third picture of this series, the title of which will be "Skinner's Baby."

"Skinner's Baby," as the title indicates, introduces a new member of the famous family. The story takes up Skinner and Honey as they were left in the Bubble picture, in their little suburban bungalow. They announce the new baby as William Manning Skinner, Jr., and then find—the old joke—that it's a girl.

Filming of "Skinner's Baby" will be completed within a few days and trade showings will be run at all branch offices of the Kleine-Edison-Selig-Essanay immediately afterward. The picture will be released August 6.

"Telling It to the Marines" Helps Manager Gates

Campaigns for enlistment in the marines have been used by Manager Charles Gates of the Symphony theatre, the home of Metro subjects in Los Angeles, to secure considerable publicity for the house. When he first learned the plans for the campaign he induced the managers to use the theatre as headquarters, and ran in connection with his program motion picture announcements calling attention to this and giving an argument for immediate enlistment. Later the officers of the campaign sought the aid of all motion picture stars here, and Saturday, when more than 100 were engaged in the work of inducing young men to enlist as marines, they all met at the Symphony and received their assignments from there. This gathering, as might be expected, brought many to the theatre to see their favorites.

Military Effects for Photoplay

Manager Aschmann of Pathe's Milwaukee office and Manager Meister of the Whitehouse theatre, by use of military effects, made "Our Fighting Forces" stand out over other pictures of its kind.

They arranged to march the Spanish War veterans in uniform, headed by their own fife and drum corps, through the entire house just at the beginning of the picture. Mr. Aschmann writes:

"Any thought of Milwaukee being unpatriotic was dispelled. The audience grew more and more enthusiastic as scene after scene showed them the methods of preparedness executed by our Government."

A two-thousand pound torpedo, several gatling guns and the service of naval and marine guards contributed to the lobby display.

Speeding Up in Exchanges at Omaha

Activity is manifest in the Nebraska Exchanges. Pathe has moved its shipping department nearest the door at Omaha, rearranged its pictures according to size, and increased the number of its employes from ten to twenty-three in four months.

Vitagraph has as its new manager, L. A. Getzler, formerly manager of the Mutual Exchange. H. J. Bayley has taken charge in Minneapolis.

Taylor Holmes Loaned to David Belasco as a Favor

Taylor Holmes, leading man with Essanay, has been loaned to David Belasco to take the leading part with the "Seven Chances" Company in Chicago.

Frank Craven, the Belasco leading man, is leaving the company July 15. David Belasco was in a quandary as to how to fill his place, and made a request of George K. Spoor for the "loan."

Mr. Holmes had just completed his first photoplay, "Efficiency Edgar's Courtship."

The star's appearance on the stage will be finished early in August, when he will return to Essanay to continue his photoplay work.

Kunsky's Begun a "Sure-Enough" Film Publication

The Weekly Film News, published by John H. Kunsky, Inc., in connection with that enterprise's string of nine Detroit houses is one program and house organ that is neither. For the Weekly Film News is all that its name implies—a real fan publication. It has a distinct appeal for which a real demand has been created—and when you get your patrons looking anxiously for your house organ you have surely reached the height of a theatre owner's ambition.

To Harry R. Guest is given the credit for the success which has brought to the Weekly Film News a bona-fide "name and address" circulation of 35,000 copies. Printed on a good quality magazine stock, 7½ by 9 inches, the News has its feature article of the week on page one, its departments, news, notes and editorial page. The feature is usually an interview with one of the more prominent stars or directors whose productions are favorites of the Kunsky patrons. "Film Footage" and "Close-Ups" are the headings used for two departments of brief gossipy notes regarding the players, while "The Question Box," as may be guessed from the title, is easily the most popular feature of the magazine. "The Film Tramp," a character created by Mr. Guest, discusses intimately and occasionally with brazen frankness the various pictures shown and other points about the Kunsky houses.

"News" is the paramount object of the paper. When John H. Kunsky changes programs or makes any other radical move his reasons for so doing are explained in an interview for the Weekly Film News. During the building of the magnificent new Madison theatre, a news story each week told of the progress being made.

And last, but not least, the Weekly Film News carries a share of high class advertising—more could probably be had if it were wanted.

Novel Stunt for "The Whip"

A Southington, Conn., schoolboy, who owned his own horse, had vacation fun and advertised "The Whip" for B. G. Salvini's Coleman theatre, recently, when he dressed in jockey costume and rode about the factory town. Mr. Salvini says the result was the biggest day's business he has yet had, and in the evening his 800 seats were filled.

Uncle Sam Works for Carpenter

The Paramount-Empress theatre in Salt Lake, Utah, has hit upon a novel plan to advertise the theatre among the boys in uniform at Fort Douglas, near there. Manager George Carpenter conferred with Captain Elliott, in charge of the quartermaster department at the fort and found that the Government used envelopes in which to inclose the pay of the soldiers. Then Mr. Carpenter had envelopes of the proper size printed with an advertisement urging Uncle Sam's boys to visit the Paramount-Empress when they go downtown. The pay was inclosed in the envelopes and Mr. Carpenter figured the stunt to be a regular ten strike, as the uniformed attendance immediately following showed a substantial increase.

McCormick's Latest

With the permission and approval of Brigadier General Edwin F. Glenn, commanding the big army post, Fort Benjamin Harrison, at Indianapolis, Ind., S. Barret McCormick, managing director of the Circle Theatre, staged a big free motion picture show in the open on the camp grounds, Sunday night, June 17, for the 5,000 officer students of the reserve officers' corps, who are in training at the fort, and the 8,000 enlisted men who are stationed at the post.

As the Circle will give these performances at frequent times throughout the summer, a crew of the Circle's stage employes spent several days in carrying out the extensive arrangements, building a huge permanent frame for the screen, projection platform and bandstand.

A special orchestra provided by the theatre, was augmented by the Tenth Infantry Band, both of which gave concerts preceding the showing of the pictures. The picture program consisted of a reel of scenes taken at the fort and training grounds, the boys in drill, athletic events and other scenes of interest to the men at the post. The assemblage cheered the pictures of General Glenn and his staff as they were flashed on the screen, as well as the popular instructors and officers. Comedies selected for their laugh qualities together with news pictures and an advance reel selected from the five reel British war picture, "The Tanks in Action at the Battle of Ancre," were shown.

Exchange Men Join Ad. Club

Several representatives of the film industry have recently joined the Kansas (Mo.) City Advertising Club, and will for the first time provide in that club, a source of direct information on the business. The acute situation that has arisen in Kansas City with reference to the advertising of motion picture shows, has been called emphatically to the attention of the Ad Club, and it has been asked to take a hand.

The club, however, has been unable to do much, because it has lacked expert advice. Now that it has members from the profession, the subject of motion pictures will probably be discussed more freely.

Among the film men who have joined the Ad Club are Richard Robertson, World; C. S. Edwards, Jr., Pathe, and O. R. Gookin, Vitagraph, representing the exchanges, and W. B. Tuteur, exhibitor.

Rembusch Adds Name to Candidates for League Presidency

President of Indiana League Decides to Run for National Head at Meeting of Exhibitors in Indianapolis—Delegates Will Go Uninstructed—Campaign Fund is Raised—Pettijohn Will Direct Campaign

F. J. REMBUSCH of Shelbyville, Ind., president of the Motion Picture Exhibitors' League of Indiana, is an avowed candidate for president of the Motion Picture Exhibitors' League of America. His candidacy was brought about at a state meeting of the Indiana exhibitors at Indianapolis, who, besides putting Mr. Rembusch forward as a candidate, gave him the power of appointing Indiana delegates to the Chicago convention who are his known supporters.

But the live Indiana exhibitors do not act by piecemeal. Not only did they put Mr. Rembusch into the field of candidates, but they raised a campaign fund to bring about his election. At the meeting which named Mr. Rembusch as a candidate the exhibitors raised $350 of a $500 fund that is to be expended in helping Rembusch's cause. Charles Pettijohn of Indianapolis, whose effective work as attorney for the exhibitors both in the state Capitol as also at Washington is recognized, will direct Mr. Rembusch's campaign.

The sentiment of the Indiana exhibitors is best seen by the resolution they adopted in naming Mr. Rembusch as a candidate. It follows:

Whereas, F. J. Rembusch, our state president, has always been one of the most able and best workers in our league, besides being one of the originators and organizers of the Motion Picture Exhibitors' League of America and one of the fathers and foremost organizers of the motion picture industry, and

Whereas, F. J. Rembusch has always stood for the best interests of the exhibitor against censorship, against advance deposit system, for clean pictures and for a high ideal in the motion picture trade,

And whereas all of the other organizers of the league have been honored by office in the national organization except F. J. Rembusch, and knowing his fitness and ability through many years of experience as an exhibitor;

Be it resolved that the Indiana delegates to the national convention at Chicago be instructed to present his name and work for the election of F. J. Rembusch as president of the national league and use their best effort to bring about his election.

Twelve state delegates and five delegates at large will form Indiana's representation at the convention. These men will be named soon by Mr. Rembusch.

The meeting that decided on Mr. Rembusch's candidacy also considered other important questions of the motion picture industry. The advance deposit system in particular was again the subject of the Indiana exhibitors' wrath. The exhibitors urged that all of them in the United States fight the system stronger than ever in the past. A resolution, which also was unanimously adopted, expresses the sense of the Indiana exhibitors on this subject. It follows:

Be it resolved by the Motion Picture Exhibitors' League of Indiana that we protest against the advance deposit system which is demanded by many exchanges, that we do everything in our power to fight against this system and for the elimination thereof.

We believe that the advance deposit system, more than anything else, has been the cause of the very unprofitable conditions in the exhibiting business for the last three or four years.

We believe that any system that allows one factor in the business to finance itself with the money of another factor is wrong. We believe that producers should stand on their merits and not force an exhibitor to take service by arbitrary methods.

We also believe in strictly daily or weekly cash method of trade between the exchange and the exhibitor. We believe that it is for the best interests of both the exhibitor and producer that no film be allowed to leave an exchange without it has already been paid for by the exhibitor, no matter how great may be his financial standing.

We desire to extend our thanks and best wishes to those producers who have decided to eliminate the advance deposit system, especially the K-E-S-E., which, through George Kleine, has announced last week the entire elimination of the advance deposit system.

We believe that if exhibitors will place their business with those producers who do not ask the advance deposit, in a very short time all producers will return the moneys they are now holding of the exhibitor, and we advocate that now stronger than ever that every exhibitor in the United States fight the advance deposit system.

Be it further resolved that a copy of this resolution be sent to every film manufacturer and exchange.

YOU WILL SAVE IT!

¶ Facts and figures vital to every man in the motion picture business.

¶ Records which every exhibitor will need for his files.

¶ Charts and information that will save *you* money.

¶ Data that has taken months of research and study in all sections of the country to prepare.

These are only a few of the reasons why the Motion Picture News Trade Annual, published as a part of Motion Picture News next week, will earn its place in your files.

Hector Turnbull, F. P.-Lasky Writer, Off to French Front

Hector Turnbull, former head of the Famous Players-Lasky scenario department, who recently resigned to take up freelance work, has enlisted as a private in Battery F, First Field Artillery, New York National Guard.

Mr. Turnbull, who saw service in the regular army prior to his becoming the dramatic critic of the New York Tribune, chose the First Field Artillery because of the assurance that that organization would be among the first of the National Guard units to see service abroad.

C. H. Tribe to Be Press Man for Horsley at Los Angeles

C. H. Tribe is a new member of the David Horsley staff at the Los Angeles studio, and will be in charge of publicity and advertising departments.

Mr. Tribe is a former newspaper man with considerable experience.

Rembusch Thanks Kleine for Abolishing Deposit

President of Indiana League, and Latest Candidate for Office of National President, Congratulates Producer for Wise Move

FRANK J. REMBUSCH, president of the Exhibitors' Protective Association, Indiana, is in receipt of the following letter from George Kleine. It is to be noted, from Mr. Kleine's letter, that Mr. Rembusch was actively instrumental in persuading Mr. Kleine to abolish the deposit system.

June 26, 1917.

MY DEAR MR. REMBUSCH:

I have held before me our correspondence of February 6, 21 and 23 last in connection with advance deposits.

Our advertisements in this week's trade papers is my final answer. I have abolished the system and will refund all deposits in our hands, trusting to the method outlined in the second paragraph of your letter of February 6, namely, that all film rentals be paid before the film leaves the exchange.

If my action will be of any use to exhibitors in forcing other distributors to follow suit in the interest of the exhibitor I shall be pleased.

(Signed) GEO. KLEINE.

Mr. Rembusch in his reply heartily thanked Mr. Kleine, discussed the wrongs of the advance deposit at length and proceeded to discuss his next plan, which is the shorter program. He said: "I believe that ninety per cent. of the people would rather see an hour's program than an hour and a half or two hours."

Clara K. Young Going Right Ahead with Plans

Nothing Definite Regarding Rumors of Legal Settlements; Star Back From South and Enthusiastic as to Future; More Announcements Soon

RETURNING to New York last week after an extended trip through the South and West, Clara Kimball Young reiterated the fact that she intended making her own pictures, and proposed also to personally interest herself in the business side of her venture. I am confident that I know just where I stand, and there are many proofs available for my kind friends in the industry that I am confident of ultimate success.

Quite naturally any opposition which may be raised will have to be fought and conquered. If this opposition takes legal form, to combat it will cost money. Provision has been made for this contingency, and a very considerable sum of money has been spent in this direction already. I wouldn't spend this money if I were not sure of the result.

Another proof of confidence is the preparations which have already been made for the production of my first picture. A studio has been engaged, a director chosen and employed, an expensive story and scenario is at hand and, in short, we are ready to begin turning the crank. The first picture will cost many thousands of dollars.

And you know, my right to make pictures is not disputed—it is only my right to distribute them. Needless to say, I have no fondness for either negative or positive prints sealed up tightly in cans when they represent thousands of dollars of my own investment. We are making this first picture for the same wide distribution which we hope all my subsequent pictures will enjoy—and if the chances of failure in this enterprise appeared to me to be even worth considering we would scarcely risk the investment we are making until all controversies had been absolutely adjusted.

Announcement will shortly be made as to the story on which Miss Young will begin work, where the filming will be done and her associates in the new company.

Battle in the Alps in "The Warrior," at the Criterion

The successor to D'Annunzio's "Cabiria," in its third year of success, is "The Warrior," a new and timely battle story of the Alps, in which the famous "Cabiria" star, Maciste, makes his reappearance. The picture is at the Criterion theatre Monday, July 16, for an engagement of four weeks.

The story of "The Warrior" is built around actual conditions on the Italian front in the Alps. Two years were spent in its making, and hazards of border warfare in the mountains are shown for the first time.

The popularity of Maciste, already established throughout the world by his appearance in "Cabiria," is greatly enhanced by the fact that, in "The Warrior" he is more than an actor. He is serving at the front, and was performing military duty when the production was being made.

"The Warrior" is shown in seven episodes and six hundred and ten scenes. A symphony orchestra will be used for its presentation. Harry Raver, who introduced "Cabiria" to America, will sponsor the new production.

Rothacker Studios a Center of Activity

The following were visitors at the Rothacker Studios, Chicago, recently. Harry A. Sherman, of Sherman-Elliott; Isadore Bernstein, of the Bernstein Productions, Los Angeles; J. Will Parry, in charge of the motion picture department at the Iowa State College; William Dudley, chief of the Bureau of Visual Instruction, University of Wisconsin; Francis Holley, of Washington, D. C.; W. A. Harris, president of the Advertising Film Producers' Association, Lieutenant Niebuhr, handling war pictures; Otis Thayer, of La Salle; Rex Weber, director of Titan Pictures Corporation; Frank Seng, owner of "Parentage"; Dr. J. H. Squires, of the Du Pont Powder Company, Wilmington, Del; William H. Post, Postum Cereal Company, Battle Creek, Mich.

H. M. Thomas, Omaha, Opposes Projection Room Reviews

"I am glad to see the MOTION PICTURE NEWS advocate the review showing of new releases before crowds, where the reviewer can get the atmosphere of the real theatre," said H. M. Thomas, manager of the Strand theatre, Omaha, Neb., and president of the Nebraska Motion Picture Exhibitors' League.

"Dispensing with the private projection room showings for trade paper reviewers will help the exhibitor a whole lot," he said. "While I do not question the reviewer's sincerity in reviewing the pictures to his best and honest ability his work would be decidedly more valuable to us if he were sitting in a crowd and could catch that crowd's opinion.

"I don't blame the reviewer for wanting to get out. In fairness to himself, to the trade paper and to the exhibitor it should be done.

"I hope that soon every one of the companies will be arranging pre-release theatre showings and arranging them early enough that the first-run exhibitors may see them in time to get the benefit of the reviewer's opinion."

Big Deal Closed on "Mutt and Jeff" Comedies

The Bud Fisher Films Corporation announce that they have sold the exclusive rights to the famous characters Mutt and Jeff in Animated Cartoon form for the States of North and South Carolina, Georgia, Tennessee, Alabama and Florida, Mississippi, Louisiana, Arkansas, Indian Territory, Oklahoma, Texas, Southern New Mexico and Eastern Arizona to Mr. William Oldknow, general manager of the Consolidated Film & Supply Company, whose head office is in Atlanta, with branches in Memphis, New Orleans, Dallas and El Paso.

Exhibitors in any portion of this territory should get in touch with the Consolidated Film & Supply Company to book these subjects.

British Cut in Two Tax on Entertainment Tickets

The Chancellor of the Exchequer, in London, Eng., has announced concessions in the tax on entertainment tickets. It is understood the allowance is of a similar nature to that granted in the matter of the increased tax on tobacco. The tobacco tax was cut squarely in two.

The proposed increased tax on entertainment tickets had caused heart burnings throughout the English theatre and concert world. Strong trade representations were made in protest.

Bonar Law personally made the concessions in both taxes.

James Montgomery Flagg Busy Making Comedy Series

The first two releases of a comedy series to be known as "Girls You Know," by James Montgomery Flagg, produced by Town and Country Films, Inc., are completed.

Pretty girls, humorous situations and titles in satire, make these comedies something very different.

The first is the story of "The Screen Fan," the typical small town girl who is camera struck. Her experiences as an extra and her dream as a film star make a story of honest fun.

The second, the story of "The Vacation Girl" is a humorous character study of the business girl who eats, sleeps and talks vacation from April 1 until her week is over.

The next in line will be "The Romantic Girl," "The Blase Miss" and "The Patriotic Girl."

Each production is a humorous story of a type of American girl. A different pretty girl is starred in each picture, a type for each story.

Mr. Flagg's reputation as an illustrator and humorous writer prompted him to write this series of comedies. He is personally writing the scenarios, titles, and making an attractive water-color poster of the girl in each story, to be used for the exhibitor's advertising and one sheets.

James Montgomery Flagg, as writer and artist, has had his work in many magazines. Recently he entered whole-heartedly into the recruiting campaign, making posters for the Government as a donation to the cause. These posters are now on billboards all over the country. In recognition of his patriotism and his ability as an artist, Governor Whitman recently appointed him Military Artist of the State of New York.

Vitagraph's Omaha Exchange Struggles with Contract Rush

L. A. Getzler, manager of the Vitagraph exchange, Omaha, Neb., sat at his desk one day last week scribbling out a letter in longhand.

"I have to do it," he explained. "Every stenographer in the office is busy getting out contracts and doing other work. Contracts have been coming in by 'phone, letter, telegraph, salesmen and personal trips of the exhibitors to the exchange. Last week was a record week—forty-one contracts, and the great majority of them our new annual contract.

"'Womanhood,' said Mr. Getzler, "is proving a summer success.

Hot Fight on Censor Who Bars Mary Pickford's Play

To Enjoin Major Funkhouser in Chicago from Stopping Showing in That City of "The Little American"—He Defies George Creel, His Board Members and Press

MAJOR FUNKHOUSER, head of the Censorship Board in Chicago, stands by his refusal to pass Mary Pickford's new patriotic picture, "The Little American." He holds its showing would be offensive to German-Americans. Injunction proceedings will be begun.

The Major's obstinacy would be amusing and ridiculous merely if in a less important matter. The other members of his board have not been able to move him, and the action of censors in all other cities make no impression upon him. He even makes faces at George Creel, head of the Department of Information at Washington, who has all but instructed him to approve the films and let them be shown.

Altogether, it promises to be one of the most startling censorship fights ever staged in Chicago. It is charged that the Major has repudiated his agreement to let the picture be shown if satisfactory to Mr. Creel.

The latest developments in the situation indicate that the picture will be shown in Chicago despite Funkhouser's decision. Plans are now being prepared to show it at the Auditorium free of charge.

Max Goldstine, representing Artcraft in Chicago, is the one who will begin injunction proceedings against the city of Chicago immediately to restrain it from interfering with the exhibition of the film.

When "The Little American" was first shown to Mr. Funkhouser and his associates early last week the former refused to pass it on the ground that it would offend German-Americans in this country. On being approached by Carl Pierce, representing Artcraft, and in the presence of four witnesses, Mr. Funkhouser said: "If you will get George Creel and the Department of Public Information in Washington to endorse this picture, I will pass it."

Mr. Pierce thereupon promptly communicated with the Artcraft representatives in Washington and the film was shown to Mr. Creel, who immediately endorsed it as a splendid patriotic subject and sent the following wire to Funkhouser:

"Have just reviewed picture 'The Little American.' Can see nothing to warrant withdrawal. Strongly favor its being shown." (*Signed*) GEORGE CREEL.

When Funkhouser was again approached on the matter in view of Mr. Creel's hearty endorsement, the Major went back on his agreement to pass it, remarking caustically: "Who the h—— is Creel? His wings are already clipped."

Funkhouser's repudiation was made in the presence of the witnesses who heard his original agreement to pass the film if Mr. Creel found it satisfactory. When these witnesses reiterated his remarks, Funkhouser called them all liars.

The Chicago dailies have expressed their indignation at Funkhouser's stand in editorial and front page space. In a quarter page editorial the Chicago Examiner heads a ringing article with: "If Chicago Needs a Censor It should Get One Who Is Not Both Stupid and Ridiculous." Mae Tinee, one of Chicago's most prominent film writers, in one of her many stories on the affair, said: "Let us hope that the major will rub the sleepy seeds from his eyes in the near, near future, discover that the United States is at war with Germany and that the picture in question is not only anti-German, but it is pro-American, and as an anti-German, pro-American picture, it is something that the country is entitled to." Every newspaper in the Windy City has taken up the fight against Funkhouuser to an extent never before evidenced in the history of local filmland.

At Evanston, the Chicago suburb, the film was not only passed promptly by the censors, but highly endorsed as well. Both Mrs. W. N. Rose and Mrs. Grace Brooks, the Evanston "movie autocrats," gave Miss Pickford's production much praise, as did several prominent business men of that city who were invited by Manager Bodkin to view the picture at the Strand theatre there.

In response to Paramount inquiries, replies were received from various cities showing that the Pickford picture was not only unobjectionable but that it was highly approved.

Strong Staff Selected for Photoplay Magazine

Alfred A. Cohn, of Los Angeles has been appointed western managing editor, of Photoplay Magazine, Frederick James Smith, of New York, has been appointed eastern managing editor, and James R. Quirk, publisher, will assume the duties of editor.

Mr. Cohn has been connected with the magazine for over a year in the capacity of associate editor, and six months ago was sent to Los Angeles to represent the magazine's interest in that district. Mr. Cohn was previous to his connection with Photoplay Magazine, city editor of the Los Angeles Examiner, and won the attention of the publishers of Photoplay by his splendid articles on moving picture topics.

Mr. Smith was formerly editor of the Motion Picture Mail of New York, and made remarkable editorial success with that publication. The new appointment followed the resignation of Julian Johnson, who has joined the Selznick organization in the capacity of editor-in-chief of productions.

Paramount and Stanley Company, Philadelphia, Divorced

F. G. Nixon-Nirdlinger Contract for Artcraft and Paramount for $300,000 for First-Run Pictures—Break of Stanley and Paramount Follows Move of Exhibitors to Desert Stanley

ACCORDING to an announcement from Philadelphia, Paramount and Artcraft have broken with the Stanley Company.

It has been publicly announced that F. G. Nixon-Nirdlinger have signed a contract with the local Paramount Exchange for over $300,000—covering first run Paramount and Artcraft pictures.

The negotiations between the Famous Players' Exchange, representing Paramount-Artcraft, were handled by Edgar Moss, who is a salesman in the Philadelphia territory, and by Columbus Stamper, general manager for the Nixon-Nirdlinger interests.

This means that the Stanley Theatre, which has long been the first-run Paramount house in Philadelphia, will no longer show these productions. Announcement has not as yet been made as to which house will take the first run.

In an authorized interview with John D. Clark, branch manager, he stated that the attitude of the Stanley Booking Company had become so overbearing that the Paramount Exchange was forced to search for another outlet. He said that the Stanley interests had gone so far as to try to break contracts already made between the Exchange and the exhibitors, and that as they could not allow anybody to dictate policy, it was necessary to make arrangements for some other outlet.

It is said that, until this break came, the Stanley Company had Philadelphia "sewed up so tight" that the exhibitor could not move, but with the announcement of the break a number of the exhibitors who were members of the Stanley Exhibitors' League—an organization formed of exhibitors booking through the Stanley Company—forsook this allegiance, and came in to book Paramount pictures direct from the Exchange.

It will undoubtedly mean an era of prosperity, not only for the Exchange, but also for all exhibitors in Philadelphia and Eastern Pennsylvania territory.

Mr. Stamper left the Stanley booking concern several months ago, and with the four houses then under his control was able to maintain his theatres and to continue to cater to satisfied patrons.

It is probable that this move was the begining of his present position with the Nixon-Nirdlinger interests.

C. F. Yearsley Back from the Antipodes

C. F. Yearsley, after five years in Australia, has resigned as advertising manager of Union Theaters and Australasian Films, Ltd., and is returning to Los Angeles.

He it was who in behalf of Mary Pickford's Australian admirers presented her with a silver cup and autograph album two years ago.

Chaplin Formally Signs Contract With Circuit

Comedian Reads Contract Carefully, Signs and Returns It to New York—Resents Being Called "Slacker" for Not Appearing in Trenches

NO definite steps will be taken by Charles Chaplin in the matter of leasing a studio until the arrival of his brother, Sid Chaplin, who is now en route to the coast from New York. The contract with the First National Exhibitors' Association as prepared in New York, reached Los Angeles Wednesday of this week, and after being gone over carefully by the comedian and his attorneys, was signed and returned to the executives of the Association.

It is definitely given out that John Jasper, who at present is serving as business manager of the Lone Star studio, will be manager of the plant where the eight subjects are made by Chaplin. This plant may be the one at present occupied, or a new studio may be built. Whether the present organization of players will be kept intact or not, cannot be learned from Mr. Chaplin at this time.

Mr. Chaplin expressed himself as highly pleased with the contract. "It will give me opportunity for a wider range of pictures," the highest priced actor said. "Story matter and situations for all of the eight comedies will be prepared as I may see fit. The members of the Association are certain I will give them my best, for my compensation is on a profit-sharing basis with them. There will be a great incentive for all of us to do our best. The production will depend upon my efforts, and we will work together to make the comedies bigger drawing cards than ever before."

At the offices of the National Association, after having discussed Mr. Chaplin's contract, one of the officials said:

"We desire to clear up a point in regard to Mr. Chaplin. Numerous unpleasant rumors have been circulated and have been given prominence in certain publications, criticising Mr. Chaplin for not going to war—for not actually shouldering a gun and facing German bullets.

"If the gentlemen who are publishing these scurrilous reports were aware of the extent to which Mr. Chaplin is giving his aid there would be less comments.

"Mr. Chaplin has been called by the Queen of England, 'F. M. O. E.' When she was pressed to explain what that meant, she replied, "The Funniest Man of Earth.' Mr. Chaplin's pictures are giving the soldiers in the trenches the greatest relaxation they could find. In addition to that he is buying war stocks heavily.

"Mr. Chaplin has a perfect right to resent being termed, in any sense, a 'slacker.' He is doing a thousand times more good for the world by doing what he is than if he were in the trenches. People fail to realize that at this depressing time the man who can make them smile and forget the terrible, world-wide gloom is doing a real good for humanity."

The First National Exhibitors' Circuit has issued the following confirmation of the various rumors which have been circulated regarding the signing up by them of the world-famed and highest salaried person in the universe—Charlie Chaplin!

"Chaplin has contracted to make eight pictures for the First National Circuit, the release date of the first being in October next.

"The First National Circuit comprised of twenty-five of the leading exhibitors of United States and Canada controlling some thing like four hundred of the best houses of the country will ensure a new era for Chaplin Pictures, and will be the means of raising the standard of Chaplin to a much higher plane than his hitherto been known. Chaplin realized what the First National Exhibitors' Circuit could do for him in presenting his pictures, and he has promised to make the very finest comedies it is possible to produce.

"The First National contract with Charlie Chaplin will do more to produce quality in pictures than any other contract ever entered into in this business. Chaplin will receive the same sum for a film of 1,600 feet as he would for one of 2,300, and there will, therefore, be no excuse in the World for any padding. He has the privilege of making his pictures 3,000 feet long should he consider a scenario admits of this length, but only a fraction more will be paid by the Exhibitors' Circuit for such length than for a 2,000-foot picture. The whole idea of the contract is to do away with quantity and substitute quality. Chaplin has pledged himself to establish a reputation for perfect pictures, and fully realizes that the production of unsatisfactory comedies at this time would cost him anywhere from $250,000 to $500,000 on his next contract, any picture that is found therefore to be below the high-water mark will be just destroyed and work on it commenced all over again. With this aim and determination in view the First National Chaplin pictures should excell any thing Chaplin has previously produced.

"The twenty-five First National Exhibitors have exclusive territorial franchises covering all pictures purchased by the Circuit, and they will each exhibit, release and distribute through their various offices the Charlie Chaplin pictures. They are all elated with the prospect of the amount of money they know after investigation it is possible to make with these pictures. It is true that the First National Circuit are paying the famous comedian twice as much as he ever before received on any contract, but the pictures will cost the members of the organization a very reasonable sum, and proves what an organization of this kind dealing direct from producer to exhibitor can accomplish, illustrating clearly that the amount of money lost in the distribution of pictures must have been a huge sum when such a terrific price can be paid to Chaplin for the production of his comedies and yet be delivered to the members of the organization at no greater cost than hitherto.

"It is the intention of the First National Exhibitors' Circuit to adopt the same methods regarding production with any other stars with whom they may contract to produce pictures, ensuring quality by paying the same for four-reel features as would be paid for eight reels, every star being thus put strictly on their merits.

"It is interesting to note that J. D. Williams set out from Los Angeles only on February 1 last determined to make concrete this idea long dormant in his brain of forming a Circuit of Exhibitors. By May 1 he had accomplished a tour of the country, and signed up all the present stockholders of the First National Exhibitors' Circuit, and by July 1 the concern was a proved success, and had signed up the cream of movie actors, Charlie Chaplin."

V.L.S.E. to Spend $100,000 for Billing "The Fighting Trail"

V. L. S. E., for Greater Vitagraph, is mapping a billboard campaign in connection with the marketing of "The Fighting Trail," a new serial which the Vitagraph company has been making at its plant in Hollywood.

It is planned to divide the paper display into three sections—advance, release and continuing.

At least $100,000 will be spent for billposting, in addition to the cost of the paper, and the campaign, consisting of 24-sheets, 6-sheets, and 3-sheets, will cover the entire period of the picture's run. The billboarding will be national in extent and will embrace every city and town in the country.

The serial is said to set an absolutely new standard in that 95 per cent of the scenes are exteriors, the interior situations being few and far between.

The appeal of the great outdoors runs all through the picture, which is to be in fifteen episodes, and there is a thrill to every 100 feet of film.

The star of "The Fighting Trail" is William Duncan, who also directed the picture, and Carol Halloway appears in the leading feminine role. Both Duncan and Miss Halloway perform some remarkable feats of riding and mountain climbing.

New and Pretentious Kunsky Offices in Detroit

John H. Kunsky has moved his various offices from the Dime Bank building to the fifth floor of the Madison theatre building, Broadway and Grand Circus Park, Detroit.

The removal includes the offices of John H. Kunsky, George W. Trendle, the Madison, Washington, Garden, Alhambra, Strand, Empress, Royale, Columbia, Liberty and New Adams theatres; the Madison Film Exchange; the Casino Feature Film Co., the First National Exhibitors League of Michigan, and later the Metro Pictures Corporation of Michigan.

The entire fourth and fifth floors are to be occupied by the Kunsky enterprises. The Madison theatre building, valued, with the property, at several million dollars, is owned by John H. Kunsky.

Consolidated Has New Projection Room in Los Angeles

For the convenience of exchanges on Film Row, Los Angeles, the Consolidated Film Corporation has opened a commercial projection room where subjects may be shown exhibitors privately. It is fitted with new projecting device, comfortable chairs, and has a competent operator at all times.

Bluebird Stars Do "Their Bit" for Red Cross Booth

Tuesday of convention week will be "Bluebird Day" at the Chicago Coliseum. Violet Mersereau, the only Bluebird star in the East, will be in personal attendance to greet her legion of admirers and distribute unique souvenirs she has herself devised.

The other Bluebird stars will send contributions to the Red Cross Booth which is expected to be one of the most interesting features of the show.

Dorothy Phillips has found opportunity while working under two directors, to dress a doll; Brownie Vernon will send some of her own handiwork, and there will be a novelty designed by Ruth Clifford to swell the contributed articles.

Gretchen Lederer, Claire Du Brey, Elsie Jane Wilson, Evelyn Selbie and Ruby La Fayette, Bluebird's seventy-two year old screen novice, will all send attractive mementos.

Ella Hall has had the convention in mind since it was first announced, and long ago completed a piece of embroidery that was originally intended to adorn the Bluebird booth. Now she will send it to the Red Cross.

Paul Kimberley, London, Finds Work for Disabled Soldiers

Paul Kimberley, of London, has had the rank of captain conferred on him for his hard work in various war organizations. At the dinner of the Cinematograph Exhibitors' Association in Birmingham recently, Captain Kimberley was called on. The Lord Mayor of Birmingham presided.

Captain Kimberley told the banqueters of the training center established in London where thirty men, twenty of whom had lost a leg, had been trained to be cinema operators. Some of them, he said, are working in picture palaces getting two pounds or two pounds ten a week.

Another speaker, Mr. Goodwin, told of Captain Kimberley's worthy work in establishing the training station and in aiding disabled soldiers and sailors. Captain Kimberley's brother, R. G. Kimberley, has received the service medal and a French war cross for bravery in action.

F. G. Sliter Takes Charge of Mutual's Albany Office

F. G. Sliter, one of the traveling representatives from Mutual Film Corporation's Albany office, has been appointed as manager there. He has been connected with the branch for two years, beginning in the administration of J. M. Mullin.

Mutual announces his promotoion was due to hard and faithful service—this being their policy in appointing managers.

Cincinnati Wins Art Dramas Trademark Prize

Art Dramas, Inc., has selected a new trade mark, suggested by J. L. McCurdy of Cincinnati, one of 14,000 submitted for a prize during one month.

The design is a diamond with the word "Art-Dramas" inside surrounded by four links each containing a word. The four words are "mystery," "adventure," "romance" and "sentiment."

William A. Brady Says That Program Gains

Director General of World Pictures Holds Market for Specials Will Soon Be Glutted by Those Who "Wildcat for Quick Profits"

WILLIAM A. BRADY, director general of World-Pictures, reiterated his confidence in the program system the other day. He said:

"I derive considerable amusement from reading a statement that finds its way into print at rather regular intervals to the effect that the program system is slowly but surely dying off and that there is no hope for the future excepting through the specials. But for these, we are assured every month or so the whole motion picture industry would be cast up on the rocks and dashed to splinters in no time at all.

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute.

"This is important not only in the personal sense (for it is but natural that we should be very much gratified at the existence of such a condition for our own sakes) but as justifying our stand for the program in the face of constantly arising opportunities to wildcat for large immediate profits.

"Meanwhile, a careful survey of the conditions surrounding the specials will indicate that the time is rapidly approaching when the market must inevitably be glutted.

"I should like to be as certain of everything in life as I am of the steadily and permanently increasing volume of demand for World-Pictures Brady-Made, which are as true to the program principles as the magnetic needle is to the North Pole."

Fox Film Men Hold Rousing Four-Day Meeting

They Listen to Speech of William R. Fox Declaring Coming Season Will Be Greatest in Whole History of the Company

THE third annual convention of the Fox Film Corporation was held at the Hotel Biltmore last week, with nearly one hundred men, representing the executive and branch offices of the company, in attendance.

The conference resulted in the adoption of a change of policy soon to be announced.

The convention convened on Monday morning, July 2, being called to order by Mr. W. R. Sheehan, the general manager of the corporation.

William Fox was presented, and after a brief speech of welcome the delegates plunged into the business at hand. Mr. Fox explained to the convention that, whereas at two previous conferences the branch managers had gathered to be instructed as to their course of action during the coming seasons, this time they had been called to report on the suggestions of the exhibitors in their districts as to a new policy of releasing Fox films.

After Monday's all-day session, the delegates were taken to Wurlitzer Hall and given a private showing of the first of William Farnum's new productions, "When a Man Sees Red."

As an additional surprise, the Fox managers were shown the first of the new series of Fox comedies, produced by Henry Lehrman, "A Milk-Fed Vamp" and "His Smashing Career."

On Tuesday, a full day's session was held, and in the evening the delegates witnessed the screenings of the first of the widely-heralded Fox Kiddie Features—"Jack and the Beanstalk"—and another of the comedies, entitled "Damaged—No Goods."

On Wednesday morning, the delegates were shown two more of the new pictures, and R. A. Walsh production, entitled "The Innocent Sinner," and a Dustin Farnum picture, "Durand of the Bad Lands."

The conference was then called at the Biltmore, and after a general expression of opinion on the character and quality of the new pictures a unanimous vote declared that the delegates had seen the greatest pictures that had ever come to their view.

At the close of this session, the delegates boarded three big sight-seeing 'buses, and were taken to the ball game at the Polo Grounds. In the evening, the delegates were entertained at the Cohan and Harris theatre with a performance of Raymond Hitchcock, in "Hitchy Koo."

Instead of a formal banquet, the delegates were feasted after the performance at one of the midnight cabarets, and the following morning they again assembled at Wurlitzer Hall to witness the showing of William Farnum in "The Conqueror," and "Babes in the Woods," the second Kiddie Feature.

On Thursday afternoon, the final conference was held at the Biltmore, and in the evening the delegates attended the Ziegfeld Follies and the Midnight Frolic on the roof.

Two more features were shown them on Friday morning, after which the delegates received individual instructions from Mr. Sheehan, and the convention terminated with a visit to the Fox Studios and Laboratory at Fort Lee, N. J.

During the closing session of the convention, a final speech was made by Mr. Fox himself. His address was eloquent and aroused his hearers to the highest pitch of enthusiasm, and the delegates departed for their various headquarters.

Right Address for Scenarios Meant for Triangle

D. C. Harris, treasurer of Triangle Film Corporation, announces that hereafter all scenarios should be sent to the scenario department at Culver City, Cal.

The proper address is "Triangle Film Corporation, Scenario Department, Culver City, Cal."—not the New York office.

WITH THE EXHIBITOR

Big Results to Follow New Orleans Convention

Exhibitors Awaken Seriously to Need of Organization and Endless Chain Plan Looked to Press Formation; Big Enthusiasm at Meeting

THE first state convention of the Louisiana Motion Picture Exhibitors League was held in New Orleans on July 4. The attendance was exceptionally large considering that the convention was held on one of the busiest days of the year for the average exhibitor. About 300 guests were seated at the tables at the luncheon. A large number of persons who had signified their intention of being present when their invitations were received, found that their theatres demanded their attention in connection with the Fourth of July crowds. Nevertheless, the convention was a most enthusiastic one and it at last appears that the exhibitors have come to consider the matter of forming a strong and a permanent state organization as a serious one.

It is an open secret that adverse legislation is being formulated for the next meeting of the legislature and there is nothing the Southern lawmaker likes so well as to get into the limelight through the medium of some drastic measure leveled at something that cannot hurt him at the polls. The exhibitors have had one or two very expensive lessons relative to the futility of endeavoring to "go it alone" and they have about concluded that organization is their only safeguard. Therefore, the business meeting on July 4 was a remarkably harmonious and enthusiastic affair. Every visitor to the city who had not yet signed the rolls became an active member of the organization and each one of the new members promised to secure another recruit. Much dependence is being placed in this endless chain method of augmenting the strength of the organization.

After the business meeting the members and their guests repaired to the Green Room of the Grunewald Hotel, where luncheon was served. A distinguished company sat at the head of the banquet board. President A. G. Gugel, president of the league presided as toastmaster. Mayor Martin W. Behrman made a distinctive address in which he paid a high tribute to the motion picture and to the marked progress that has been made through the efforts of the exhibitors in turning their theatres over to every worthy cause that has sought advancement in this section of the country.

S. L. Rothapfel, of the Rialto theatre, New York, who has been in New Orleans to assist in the opening of the new Strand treatre, gave the convention a shoulder-to-shoulder talk and told the visitors that their own salvation rested in no other hands except their own. He outlined the factors that had contributed to his wonderful success and assured every exhibitor that the achievements of the Rialto could be duplicated by every theatre in Louisiana so far as its possibilities were concerned and he pointed out the lamentable lack of progress on account of the apathy of the men who failed to take advantage of the opportunities within their grasp.

Manager Rothapfel has been the busiest man in the South since his arrival in New Orleans and he has without any doubt put a lot of ginger in the local camp.

E. V. Richards, Jr., managing director of the Saenger Amusement Company, followed Mr. Rothapfel and gave the exhibitors a talk that will be of much inspiration to them if they will heed it. He pointed out the dangers of the apathy that has been the curse of the Southern exhibitors and he placed himself on record, personally and for his company, to aid the exhibitors organization of Louisiana to attain the position in the state to which they are entitled.

N. E. Thatcher, motion picture editor of the Times-Picayune told of the relations of the motion picture theatre and the press and of the interdependence of the one upon the other as the motion pictures attain the higher plane and the position in the commercial world to which they are entitled. He declared that the newspaper and the motion picture were the two greatest forces for the moulding and crystallizing public sentiment.

Nearly a score of new members were added to the membership list at the luncheon and in addition every member present promised to secure another new member.



Jerome Abrams (Hoffman)

ON THE FIRING LINE

Anna Little, Harry Carey and Frank Borzage bring in the money for J. A. Weisbech, of the Liberal theatre, Alden, N. Y. Manager Weisbech's principal kick is against damaged film, punch holes being a particular source of trouble.

H. U. Anderson's Belvedere, Pomona, Cal., reports its recent big hits to be "The Crisis," "Garden of Allah," "Intolerance" and "20,000 Leagues Under the Sea."

King Baggot, J. Warren Kerrigan, Cleo Madison, Mary Fuller and Violet Mersereau get the call as favorites at M. Wiegels theatre bearing his name in Idaho City, Idaho. Idaho City has a population of five hundred, and the theatre is the only one in thirty-six miles. Prices are ten and twenty-five cents.

George McBride's Majestic theatre, Bay City, Mich., runs Triangle, Paramount, Mutual, Metro and Vitagraph. "My Fighting Gentleman," Mutual, is listed as his most recent big hit.

William Hart, Doug Fairbanks, Charles Ray and Anita Stewart cash in for the New Grand, of Crosby, Minn., of which George C. Thorpe is manager. "The Easiest Way" proved a record breaker.

"Business just now is fair," reports C. E. Yelverton, of the Grand, Fremont, N. C., who has been an exhibitor for ten years. Vitagraph and Pathe are supplying his shows, with Anita Stewart, Peggy Hyland, Charles Richman, Marc McDermott and Edith Storey the favorites.

W. C. Clavier, of the Savoy, Fargo, N. D., reports that he is about to rebuild his house, expecting it to be ready in better shape than ever in thirty to sixty days.

Film Men of Omaha Let Their Wives In, Too

Film men of Omaha, with their wives, have organized "The Movie Ramblers," and recently enjoyed their first outing together—an automobile trip to a small town a distance from Omaha. The idea originated with C. W. Thomas, manager of the General Film exchange in Omaha.

"The film men meet at their weekly luncheons at the Movie Inn, the exhibitors hold their regular meetings of the league, and we are all the time having good times together as members of the Reel Fellows Club, but our wives have been left out," he explained. "Now is their opportunity to get in on some of the good times." Other outings, weekly affairs, are being planned.

EXHIBITOR PERSONALS

ARKANSAS.—Little Rock: W. J. Burnett has sold the Cozy theatre and the Band O theatre to C. J. Ashford.

CALIFORNIA.—Los Angeles: D. S. McCarty, formerly manager of Clune's Broadway theatre here, has just returned after an extended visit to his brother in San Francisco.

The Fairyland theatre at Twenty-fourth street and Hoover, Los Angeles, has been purchased by J. G. Wehn, a former exhibitor in the Central West, who recently came to Los Angeles.

Charles Brooks and W. E. Hesson have disposed of Photoplay theatre, Number One at 747 West Washington street. The new owner is R. W. Lamphere. It is stated Mr. Brooks will retire from the exhibiting field, but his former partner intends to remain with the business, having purchased the La Salle theatre at 1886 West Adams street.

Chico: John Doyle has bought the Majestic theatre and the Broadway theatre and air-dome from Anderson and Woods.

ILLINOIS.—Peoria: The process of installing a new ventilating and cooling system at the Capitol theatre is well under way, and this house should be one of the most comfortable in town when this and other improvements are perfected.

Arthur: Willard Fleming has purchased a new projecting machine for the Garden theatre, and a Kimbal Motor with which to run in.

INDIANA.—Van Buren: Tom Eliopolis of Marion, has bought the Star theatre and placed Harry Roberts in as manager.

TENNESSEE. — Chattanooga: The Signal Amusement Company of this city has added another theatre to its string. The new house is in Knoxville and is known as the Strand. It was formerly the Gay. Improvements costing about $18,000 have been made on the film house by the amusement company, and a $15,000 organ—the American Grand—installed. The seating capacity of the theatre is 1,200. W. E. Drumbar, of Chattanooga, is its manager. It is said to be one of the South's finest film houses, and a splendid business is being enjoyed.

UTAH.—Salt Lake: S. B. Eckstein, for the past year assistant manager of the Paramount Empress theatre, has resigned. George Carpenter will handle the entire management himself.

M. M. Stewart is the new manager of the Strand and American theatres here, owned and operated by W. H. Swanson, one of the pioneers in the moving picture industry. Mr. Stewart comes to Salt Lake from the San Francisco Bulletin. He is an old theatrical man, but more recently has been doing newspaper work.

WISCONSIN.—Chippewa Falls: An important business transaction took place in this city Tuesday when C. M. Waterbury, proprietor of the Palace theatre, purchased the Lyric theatre from Caesar and Hale. This gives Mr. Waterbury the control of the moving picture situation in this city with one exception, the New Empire.

Mr. Waterbury assumes control of the Lyric July 1. He also controls the Rex Opera House, which is being remodeled. This theatre will probably not be opened to the public until about the middle of August.

Two Rivers: The Gloe—Naidl's have decided to discontinue one of the theatres and will engage only the Gloe—Naidl theatre in the Empire block. They will not renew the lease of the Opera House. The new arrangement takes effect July 1. Manager Niquette will again conduct movie shows at the Opera House.

Brooklyn: The ownership of the Opera House has again changed hands. In a recent deal, Sofus Olson, of Madison, purchased the building and ice cream parlor adjoining.

Milwaukee: In a room adjoining his operating room, Manager Landau, of the Butterfly theatre, has placed a screen about 4 x 5 ft. The machine has been placed about 10 ft. from the screen. Landau runs off all his films in this room preparatory to showing them in his theatre.

Neenah: Eaton Sizer of this city who has been connected with the Neenah theatre for the last few years, today is a half owner of the show business of that institution, by virtue of a deal made with Miss Clara Neubauer, who has been acting as manager of the playhouse for some time past.

Waukesha: Waukesha's three theatres will be operated by the Waukesha Amusement Company, recently incorporated for $25,000, which has bought the Colonial opera house, the Auditorium and the Unique. The company comprises virtually all the business men of Waukesha.

Two Rivers: Frank Rehraner assumed the management of the Opera House on the 1st inst.

T. & D. Circuit Puts Up $100,000 Building

Leading Pacific Coast Exhibitors Erect New Offices and Arrange to Handle Chaplin Pictures in the Territory

THE Turner & Dahnken Circuit of San Francisco, largest picture theatre circuit in western America, is constructing a Class A office building and exchange on Golden Gate avenue, between Jones and Leavenworth streets, San Francisco. The total investment will represent a sum approximating $100,000. This will be headquarters of the chain.

Their houses include the Tivoli Opera House of San Francisco; the New T & D theatre of Oakland, largest and finest in America; a new house in Stockton with 2,400 seats, which opened the 12th of July; and theatres in Sacramento, San Jose, Berkeley, Richmond, Watsonville, Hanford and Reno, Nevada.

The northern California, Nevada and Hawaiian Island franchise of the First National Exhibitor's Circuit, Inc., will be conducted from this office. This national organization was formed recently by leading exhibitors of the United States. They have a deal with Charlie Chaplin for all of his future pictures for the coming year. The cost of this deal exceeded one million dollars. T & D will handle his pictures in the territory.

The Turner & Dahnken Circuit has secured an enviable line of supplies and accessories necessary in motion picture work.

They report extensive bookings for the first picture of the First National Exhibitors, "On Trial," made by Essanay.

The officers are J. T. Turner, vice-president and general manager, and Fred Dahnken, president. Closely affiliated with them are E. B. Johnson, secretary and legal adviser, and Claude E. Langley, managing director and treasurer.

Winnipeg Children's Matinee Pronounced a Success

The first motion picture program devoted especially to children and run off at an hour best suited to their needs has been held in Winnipeg. So enthused over the success of the affair is Manager W. P. Wilson, of the Lyceum theatre, that he has decided to make these matinees weekly affairs throughout the summer months.

The Lyceum is the biggest motion picture house in the city. On Saturday morning, June 23, at ten o'clock, all children under twelve years were admitted for five cents; the older ones paid a dime. Over a thousand kiddies, their nurses and their parents lined up on Portage avenue, waiting for the box office to open before the hour had arrived.

A Baby Marie Osborne film was the feature attraction on the program, besides a comic reel and also an educational. Juvenile entertainers appeared between showings.

Manager Wilson has been warmly commended by the several mothers' clubs and similar organizations in Winnipeg.

Virginia Convention at Ocean View, August 27-29

The Virginia Exhibitors' convention has been called at Ocean View, a popular seashore resort, August 27-29. Business and pleasure will be combined, the aim being to make the meeting a gala event.

The Motion Picture Exhibitors' League of Virginia will be represented at the Chicago convention by the following delegates:

E. T. Crall, Newport News; Harry Bernstein, Richmond; Otto Well, Norfolk; R. D. Craver, Lynchburg; J. W. Hamilton, Martinsville. Alternates—J. F. Lacy, South Boston; J. Henkel, Winchester; W. F. Crall, Petersburg; R. A. Steele, Alexandria, and C. E. Geoghegan, Chase City.

Officers of the state league are:

Jake Wells, president; Otto Wells, national vice-president; E. D. Hines, vice-president; C. E. Geoghegan, treasurer, and Chesley Toney, secretary.

Theatre in Tiny Town in Dakota Named After Vitagraph

Greater Vitagraph has the distinction of having a theatre in one of the smallest cities of the country, named after its product—the Vitagraph.

The theatre is in the little town of Courtney, N. D., which is credited with a population of 446 in the recent census.

Orion E. Rhodes, the proprietor, has booked Vitagraph features for a year.

Jack Mathews Buys Another Detroit Theatre

William F. Klatt has sold the Vendome theatre, Detroit, Mich., to Jack Mathews, who recently purchased the Gratiot theatre from Mr. Klatt.

Mr. Mathews plans to spend $10,000 in improving both houses. Mr. Klatt continues to operate the Regent and Rosedale theatres.

Charity and Sense

As a means of helping the Red Cross, C. W. Glass, of the Star theatre, Trenton, Tenn., is giving the entire profits of one day in each month, and advertising it heavily. Those who buy tickets that day may pay what they please and many do pay 25 and 50 cents.

Mr. Glass says that the new plan has caused considerable interest among the patrons of his theatre and the public generally.

He adds that he is a regular reader of THE MOTION PICTURE NEWS and "considers it the best motion picture magazine published." He says, "I always read what the live wire exhibitors are doing and often get some valuable ideas from this department."

Kunsky Offices Changed

John H. Kunsky announces the removal of the executive offices of his string of theatres to the fifth floor of the Madison Theatre Building, corner Broadway and Grand Circus Park.

LIVE WIRE EXHIBITORS

Would You Throw It Away?

The Lyric theatre, Minneapolis, Minn., in co-operation with F. A. Wilson, manager of the American Maid Film Company, sent out the following arousing announcement to 25,000 Minneapolitans, by special messengers, when "The Deemster" came to town:

Oh, no; you won't.

Your first impulse was to throw this away.

But you are not going to do it until you have read every word, thank you.

What's all this strange communication about?

Listen!

What're you going to do next week?

None of your business, did you say? Well, now, don't "lip up" until we have sung our little song.

Did you ever hear of a distinguished, beard-garnished gentleman by the name of Hall Caine? You recollect that he wrote "The Deemster," "The Christian," "The Eternal City," "The Manxman," "The Bondsman," "The Woman Thou Gavest Me," and enough others to earn for him the honor of being the world's greatest living author.

Well, Hall Caine is not coming to Minneapolis, but his actor son, Derwent Hall Caine, is going to be seen all of the week of June 3 at the Lyric—the Lyric, we said, beginning June 3—in the star role of his distinguished dad's greatest masterpiece, "The Deemster." It's the biggest thing in the way of a moving picture (don't get excited, you can get in for 15c) shown here this year and just to assure you that this is no three-cylinder announcement permit us to inform you that one night has been set aside for the attendance of Gov. J. A. A. Burnquist and other notables.

Down in little old Noo York the Broadway crowds fell hard—at $1.00 per tumble—for "The Deemster," and some of 'em declare positively that "The Deemster" is the most powerful photodrama ever devised by the camera of man, and the dramatic critic of the New York Herald openly opined, "It renews our faith in motion pictures."

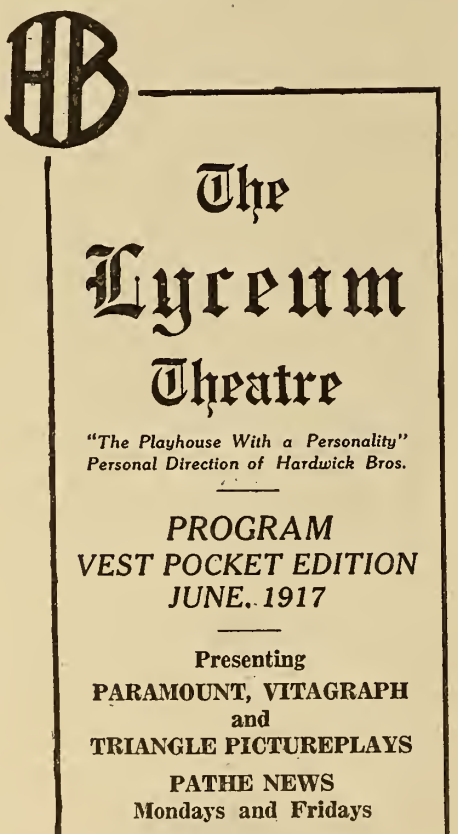
The film follows the book closely, so among other things you'll see the Deemster and the bishop clash, the wild fight on the cliff, the burial at sea, the escape down the ivy-clad castle wall, the prison scene, open court on Tynwald Hill (2,000 persons in this), burning ship at night, return of the fugitive, curing the plague, the sacrifice, the lovers reunited.

New and novel photographic stunts, including the actual reproduction of a storm scene in which a black and angry sky is seared by lighting, mysterious fade-outs, the faithful reproduction of the magnificent settings of the castle-dotted Isle of Man—Oh, well, oh, man! get your crowd together and plan to see this worth-while photodrama—it's going to be talked about.

War Relics

Pathe's "Battle of the Somme" pictures were shown at the Strand in Seattle, the week of July 1. Twenty and fifty cents was charged and capacity business was the result. The pictures were shown under the auspices of the Canadian Club, of Seattle.

Seventy-five relics of the present war, obtained from the Canadian Government from Vancouver, B. C., were used as a lobby display, and attracted much attention as well as resultant business.



An attractive program in which the attempt has been successfully made to standardize the initials of the managers. Each week the arrangement is different.

Brooklyn Theatre Forms Red Cross Department

At the Decatur theatre, 1676 Broadway, Brooklyn, the management has established a Red Cross department which has for its object the organizing of women into a working organization auxiliary of the Brooklyn Chapter of the Red Cross.

As an inducement to join this organization the management of the Decatur theatre will pay the first year's dues to the Red Cross Society of the first twenty-five women that wish to join this auxiliary.

The Decatur and Park theatres admit any man in uniform free of charge.

Be Your Own Printer

Two Nebraska exhibitors, J. E. Spoonover of the Mazda, Aurora, and J. W. Ballenger of the Opera House, York, find it a decidedly convenient plan to have a printing press in connection with their theatres. They get out heralds, hand bills and other advertising matter of a decidedly attractive nature. It is cheap and makes quite a hit with the box-office accounts.

The Busy Military

Through the co-operation between Manager Aschmann of Pathe's Milwaukee office, and the Whitehouse Theatre, the two-reel special subject, "Our Fighting Forces," created a sensation.

The Whitehouse Theatre, with a fifty-foot front, has the biggest open lobby and the greatest number of lights of any theatre in Milwaukee. This afforded a splendid opportunity for display. Manager Aschmann got busy and secured from Naval and Military authorities stationed there a display for this lobby, which included a two thousand pound torpedo, several Gatling guns and the services of naval and marine guards.

In co-operation with Mr. Meister, of the theatre, Aschmann arranged to march the Spanish War Veterans in uniform, headed by their own Drum and Bugle Corps of twenty-four pieces, through the entire house just at the beginning of the picture, and it is impossible to describe the sentiment expressed by an audience which filled the entire seating capacity of two thousand. Street cars and all other traffic were blocked for nearly an hour until special police cleared a passage way.

Orchestra Becomes Brass Band

One of the most novel as well as interesting "stunts" worked during the "Red Cross Week" was "pulled off" by James Q. Clemmer, of the Clemmer theatre, Seattle, Wash.

Clemmer employs a Russian orchestra of eight men, recognized as the finest orchestra in Seattle.

On the last day of the "drive" for funds the entire orchestra played on all of the principal corners of the downtown district, and Clemmer with a nail keg tied about his neck solicited funds.

Even business houses were "raided" by the orchestra, and in one instance Clemmer found a poker game in full operation and annexed the stakes in sight.

The Superior Court was visited, and the judge stopped proceedings while a selection was rendered and everyone made to "cough up," including the defendant on trial and the judge.

The Clemmer theatre gave one day's gross receipts to the fund, nothing was taken out for expenses, and the employees gave the day's pay as well. $995 was raised in this manner.

How Kashin Drives Home the Single Idea



This group of photographs is a liberal education in how to display lobbies with the main purpose of driving only one idea home. Each lobby is built around our good idea. They are intended to show the contrast between good lobby displays and the "hash" type of lobby discussed in these columns last week

READY-MADE AD-TALKS

SERIALS

"The Road Wreckers," Late Chapter of "Railroad Raiders," One Thrill After Another

(Mutual Serial, Two Reels.)

The same dauntless, death-defying spirit governs the actions of Helen Holmes in her latest thrills in "The Road Wreckers," the thirteenth episode of the "Railroad Raiders," as has characterized her previous actions. Desmond, acting suspiciously, is discharged from the K. & W., and in revenge joins the "gang" bent upon the ruination of the company. The wires of the semaphore are cut by Burke, an accomplice, and a wreck of the Overland Express and the Cannonball Freight takes place. The scene showing the wreck contains a thrill that is both realistic and thrilling to the nth power. The manner in which Burke is detected is novel, and one of the best bits of detective work ever accomplished on the screen. After obtaining the clue, Helen starts out to trail the "gang," and she finds them in their den. The episode leaves Helen in danger, but before she arrives at that point she executes some clever detective work, which would put a Sherlock Holmes to shame.

The late chapter of the "Railroad Raiders," titled "The Road Wreckers," will be seen at the ——— theatre on ——— of ——— week.

Ruth Roland in Late Chapter of "Neglected Wife" Is Strangely Surprised

(Pathe Serial, Two Reels.)

"Deepening Degradation" is the title of the Ninth Episode of the "Neglected Wife" series. It will be shown at the ——— on ——— of ——— week. Kennedy's wife finds him in conversation with Margaret. She asks him to promise that he will not speak to Margaret again. Doyle determines to have revenge upon Kennedy, Norwood and Margaret. Margaret receives a note telling her that Kennedy is in danger and she is asked to go to him at once. A cab is waiting. She consents to go and finds waiting for her in the cab the veiled woman. The woman refuses to answer her questions and tells her to wait. This late chapter of the "Neglected Wife" serial, discloses important events in the marital relations of the husband and wife. Ruth Roland is given the opportunity to display some strong acting. The members of the supporting cast are all active in the late chapter and you will all view it with a new interest.

The late chapter of the "Neglected Wife" serial, titled "Deepening Degradation," will be shown at the ——— theatre on ——— of ——— week.

"The Warning," Late Chapter of "Gray Ghost," Presents Miss Dean in Strong Role

(Universal Serial, Two Reels.)

The third chapter of "The Gray Ghost" serial is all that the strong title suggests, "The Warning." Morn Light in her dressing room at the theatre is visited by Hildreth, and an appointment is made for the two to meet after the theatre at a restaurant. "The Gray Ghost" still plans to "get" Hildreth, but through the help of Morn Light the ghost's plans are foiled. The ghost becomes suspicious of Morn Light, thinking that she loves Hildreth. He hears her in conversation over the phone with him and warns her that such methods might prove fatal. Priscilla Dean, in the role of Morn Light, typifies the actress, and Emory Johnson, as Wade Hildreth gives a strong characterization. Harry Carter, Eddie Polo, Gypsy Hart, Wilton Taylor and Francis MacDonald complete a strong cast.

The late chapter of the "Gray Ghost," titled "The Warning" will be seen on the screen of the ——— theatre on ——— of ——— week.

"The Crushing Walls," Second Chapter of "Fatal Ring," as Thrilling as Title Suggests

(Pathe Serial, Two Reels.)

Did you like the first episode of "The Fatal Ring" which was shown at the ——— theatre last week? We have heard from many of our patrons and if their praises can be taken as a criterion, there wasn't a person who visited the ——— theatre last week when the first episode of Pathe's new mystery story was shown, who did not leave proclaiming it one of the best and most exciting introductions to a gripping mystery story ever seen on the screen. The second chapter of "The Fatal Ring," which will be shown at this theatre ——— of ——— week is, without a doubt, the most exciting two reels of pictures ever projected on the screen of the ——— theatre.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 14, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"At First Sight"	Paramount	5 reels
"A Naked Soul"	International-World	5 reels
"Brand of Satan"	World-Peerless	5 reels
"Big Timber"	Paramount	5 reels
"Cigarette Girl"	Pathe	5 reels
"Flame of the Yukon"	Triangle	5 reels
"Light in Darkness"	K.E.S.E. Edison	5 reels
"Lone Wolf, The"	Selznick	5 reels
"Little Boy Scout, The"	Paramount	5 reels
"Little American, The"	Artcraft	5 reels
"Message of a Mouse, The"	Vitagraph	5 reels
"Mary Moreland"	Mutual Powell	5 reels
"Patsy"	Fox	5 reels

SERIALS

"Fatal Ring, The"	1st Epis.	Pathe
"Gray Ghost, The"	2nd Epis.	Universal
"Neglected Wife, The"	8th Epis.	Pathe
"Railroad Raiders"	12th Epis.	Mutual

Pearl White, the star of the serial, as Pearl Standish, has a role, the interpretation of which requires all her versatile talents. There is action in every foot of reelage run. In the first episode, Pearl Standish was given fifteen days to return the "Violet Diamond." She and Knox work together and feeling confident that Carslake has the diamond, they pay him a visit. Seeing a strange man enter, they steal into Carslake's home and conceal themselves behind curtains. The stranger is heard to demand the diamond from Carslake. Carslake is too clever for his visitor and the stranger is quieted for ever. Pearl and Knox are discovered and locked in. The house is set on fire. They are shut in a room, the walls of which start to slowly close around them.

"The Crushing Walls," the second chapter of "The Fatal Ring," featuring Pearl White, will be seen at the ——— theatre on ——— of ——— week.

Features

Why Do Americans Hurry So? See Jack Mulhall in "High Speed"

(Butterfly, Five-Reel Production.)

"High Speed"—that sounds like true Americanism, doesn't it? Americans are known the world over for this one characteristic. Foreigners coming to our shores are struck first by the "hustle and bustle" which is as characteristic of our city life as laziness is of the life of our friends in the tropics. The latest Butterfly offering, featuring Jack Mulhall and Fritzi Ridgeway, typifies the "high speed" element of American life. Father has made millions in commercializing the hog and mother objects strenuously to having the subject mentioned in her presence for she is trying for the top rung of the social ladder and pigs and society "mix" with the alacrity of oil and water. Father is a common-sense sort of a person and is attracted by "Speed" Cannon (Jack Mulhall), an energetic young man who upon meeting daughter, does what some others have done before, falls in love. Daughter is pretty and "Speed" has the right idea, but for some reason or other his "speed" reverses when he attempts to reach the altar with daughter. There is a Count who gives a bit of trouble because he is mother's "ideal." But with help of father and threatened suicide on the part of "Speed," daughter is brought to the point of reason and "Speed" lives up to his reputation.

The latest Butterfly, "High Speed," with Jack Mulhall and Fritzi Ridgeway in the leading roles, will be shown on the screen of the ——— theatre on ——— of ——— week. A comedy drama with lots of both contained.

Jean Sothern Masquerades As Awkward Country Girl in "Miss Deception"

(Art Dramas, Five-Reel Production.)

It is not uncommon for the country girl to cause a sensation upon her first visit to the "Big City," especially if she be the "country Cousin" of social climbers. But it is rarely the case that a pretty, vivacious, clever little girl will come to the same city and pose as an unsophisticated country girl, merely because she wishes to deceive. Jean Sothern will appear on the screen of the ——— theatre ——— week in the latest Art Dramas release from the Van Dyke Studios, "Miss Deception," and the management of the ——— theatre does not hesitate to guarantee his patrons sixty odd minutes of the best entertainment that can possibly emanate from the screen of a motion picture theatre. Jean Sothern's winsome little self on the screen alone would be most acceptable by any audience, for she radiates a certain strain of happiness that is "catching." She has the role of Joyce Morton, who has lived most of her tender years with an uncle in the West. Her father is a wealthy Easterner, and she takes a trip 'cross country to see him for the first time in her memory. For reasons of her own she practices deception and masquerades as an awkward country lass, to the keen disappointment of her father and his socially prominent friends. We will say no more, for a volume of such praise would not substitute for the picture as it will appear on the screen of the ——— theatre ——— of ——— week. Jean Sothern in "Miss Deception."

Gladys Leslie in "It Happened to Adele," Brimful of Romance and Pathos

(Pathe Five Reel Production)

Gladys Leslie, in her latest picture, "It Happened to Adele," produced by Thanhouser and released on the Pathe program, is everything that a romance-loving people could wish. And inasmuch as it is pretty generally conceded that we are all more or less susceptible to the romantic, we all are sure to derive a full quota of enjoyment from an hour or more spent at the ——— theatre, when Gladys Leslie appears on the screen in "It Happened to Adele." Adele, though reared in the slums, has a sense of refinement and a desire to get away from the tenement life. She is of a romantic nature and turns to the stage. While practising dance steps in her dingy room she accidentally looses a slipper, which, in its hurried flight from her flying feet, crashes through a window and falls on the dignified brow of a dignified broker, who takes an interest in the owner of the slipper and later makes it possible for Adele to realize her dreams of success on the stage. Miss Leslie finds in the picturized drama every opportunity to place her talents to the best effect. In support of Miss Leslie are Carey Hastings, Peggy Burke, Charlie Emerson, Clarine Seymour and Wayne Arey. "It Happened to Adele" has all the elements which go to make an ideal romance of the screen.

Gladys Leslie in "It Happened to Adele" at the ——— theatre on ——— of ——— week.

Sessue Hayakawa and Vivian Martin in "Forbidden Paths"—Racial Problem Taken Up

(Paramount, Five-Reel Production.)

Two of the best known stars of the screen world will be seen co-starred in a Paramount release, titled "Forbidden Paths." Sessue Hayakawa, who came into the lime light of the screen with a bound a couple of years ago, when he appeared with Fannie Ward in "The Cheat," by Hector Turnbull, said by some to be one of the best screen dramas, is seen with Vivian Martin in "Forbidden Paths," to be seen at the ——— theatre ——— week. The play accentuates the problem which stands with the stubborness of the mountain between races of opposite characteristics and color. The Japanese screen star presents the role of Sato. Sato is the guardian of Mildred Thorton (Vivian Martin), a beautiful American girl. Realizing that he can never have her for a wife, Sato exerts all his efforts toward making her life one of happiness, at the same time overcoming a mad desire to claim her as his own. The manner in which he succeeds in bringing about the "happy ending," and the events which transpire culminate in a most pleasing and unexpected climax and give the Japanese actor an opportunity to give one of the best characterizations of his career before the camera. Miss Martin is known to the millions, and it seems needless to say that she is as engaging and good to look upon in this, her latest picture, as she has been in the past. Tom Forman, Carmen Phillips and James O'Neill, all known to you, are the principals in support.

Sessue Hayakawa and Vivian Martin in "Forbidden Paths," a Paramount production, will be seen on the screen of the ——— theatre on ——— of ——— week.

"Caste," Robertson's Story of Class Distinction, Enacted by Peggy Hyland

(Vitagraph Five Reel Production)

Class distinction and snobbery, the two most malicious enemies of democracy, have always held an important place in the social life of London. The barrier which springs up as the result of false pride has brought much of the unhappiness visited on the people of all classes. T. W. Robertson's famous story, "Caste," has been adapted to the screen and produced by Vitagraph. Peggy Hyland presents the part of Ester, whose father, Eccles, is presented by Sir John Hare, a noted English actor.

Class distinction has always offered a problem of immenese magnitude. The rich and the poor are constantly at odds and the situation becomes acute when a man or woman attempts to break down the barrier which separates him or her from the one he or she loves. The story of "Caste" is told every day, but we are not conscious of its deep meaning because it is not presented to us in a way that convinces. Vitagraph's production of "Caste" is one of the most intensely interesting dramas this company has ever produced. It is told in a human way, with human incidents accentuating its every scene. The spirit of democracy prevails and filial love wins over the creed of fools, snobbery and class distinction.

Peggy Hyland and Sir John Hare in T. W. Robertson's famous drama, "Caste," will be seen at the ——— theatre on ——— of ——— week.

William Desmond as International Crook in "Time Lock and Diamonds"

(Triangle Five-Reel Production)

With a plot swinging from the "Gay White Way" to the cloisters of "The Eternal City," and with an "international crook" plying his trade with all the cunningness of a Sherlock Holmes, "Time Locks and Diamonds," a Triangle late release, featuring William Desmond, bristles with most stirring excitement and clever dramatic moments. "Time Locks and Diamonds" was written by John Lynch and J. G. Hawks, two well-known writers for the screen. Mr. Lynch has written several screen successes, as has Mr. Hawks. Their late picture screen is like a masterpiece from the pen of A. Conan Doyle. There is cleverness in every foot of its reelage, and William Desmond in the role of "Silver Jim" Farrel, an international crook, gives one of the best impersonations of his career before the camera. "Silver Jim" is considered the cleverest of crooks, but when his sister, who has been to a convent, leaves to face the world her brother resolves to leave the old life behind and start anew for the happiness of his sister, whom he loves better than life itself. Before giving up the old life "Silver Jim" determines to "swing" one more deal. A series of adventures of this master crook follows which when related on the screen affords entertainment of the most exciting nature and gives us an insight into the workings of the clever crook. He saves the happiness of his sister and manages to keep from the clutches of the law. Gloria Hope, Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise and Milton Ross are in support of Mr. Desmond.

"Time Locks and Diamonds," with William Desmond in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

West Meets East with a "Bang" when Jack Gardner Enacts "Range Boss"

(K-E-S-E Five Reel Production)

When East meets West, or vice versa, according to the angle from which the situation is viewed, there is bound to be staged excitement. The excitement may range from the thrilling love scene or an encounter with the Red Men to the "stunts" practised at a "round-up." It makes no difference—the excitement is there and a-plenty. Essanay has produced a screen drama of the West, written and directed by W. S. Van Dyke, rleased on the K-E-S-E program, which has the love element and the Western atmosphere in about equal quantitiees, and the West meets the East with a "bang." "The Range Boss" is the title of the picture, and from the initial foot of reelage to the "fade-out" there are love and adventure, adventure and love—both treated with the foresight of an artist in the creating of ideal characters and direction. Jack Gardner is given the part of Rex Randerson, a happy-go-lucky ranger, whose life has been spent on the open plains. To his country come a band of Easterners, versed in only the life as it is lived along the "Gay White Way." Ruth Harkness (Ruth King) has inherited the Flying W ranch and has come with her conventional aunt, her sedate uncle and Willard Masten (Carl Stockdale), her fiance, all dressed according to the best tastes of Broadway, to take possession. Rex cannot resist the pretty charms of the pretier Easterner and proves it by fighting for her to the last ditch.

"The Range Boss," with Jack Gardner and Ruth King in the leading roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

Jackie Saunders, the Little Trouble-Maker of "Betty, Be Good," Par Excellence

(Mutual Five Reel Production)

An impulsive and mischievous girl, eespecially when she is pretty, will unconsciously make trouble for those in whose care she is left. If one of these "tomboyish" characters is followed in their daily life she will afford excitement which, if chronicled, will make good reading and, if picturized, will make good pictures. A Mutual release titled "Betty Be Good" tells the story of one of these vivacious little girls. Jackie Saunders presents the part of Betty Brownlee, whose mischievous ways get her into all sorts of trobule and keeps her father "guessing" as to what she is "up to" next. Jonathan Brownlee is a retired capitalist, who has taken to politics and entered the "ring." The mayor of the city is not of the same political creed as Brownlee. The mayor's son, Jimmie Madison, is given the role of sleuth to detect, if possible, corruption in the police force. Jimmy meets Betty; her father secures evidence which he thinks exposes graft on the part of Jimmy's father; Betty, on one of her escapades, unknowingly carries off these papers in her father's automobile and there is trouble "in the air." But the management of the ——— theatre chooses to let Jackie Saunders tell the story, for she is adept at such things and her version will afford more entertainment.

See Jackie at the ——— on ——— of ———week in "Betty Be Good."

THE STAGE SHOULD WAKE UP!

"I bought your wonderful new Directory the other day. What a pity, the legitimate stage has nothing like it!"

Kenneth MacGowan.

Louise Glaum, the Triangle Peacock Siren, in "The Strange Transgressor"

(Triangle Five Reel Production)

The element of mother love and the manner in which the sins of a transgressor are visited on his son, whom he thought above the woman of whom he has tired and casted aside, is illustrated on the screen by Louis Glaum in "The Strange Transgressor," a picturized drama with an intense interest running through its every foot of multiple reelage. The story was written by John Lynch, who has given to the screen material from which has been constructed one of the most interesting of screen dramas. Miss Glaum, in presenting the role of Lola Montrose, outwardly a woman of questionable character, but having deep down in her soul a good woman's nobility. She scorns the criticism of the world that she may win the man she loves, but when he tires of her and casts her aside her revengeful nature rebels against the injustice and she strikes him through his son. There is food for thought in this Triangle offering, for it accentuates to a telling degree the end which awaits the transgressor. There is not a dull moment experienced in following the events which lead to a strong climax well conceived. There is the touch of the human contained that renders "The Strange Transgressor" a work of dramatic art, reflected on the screen with an all-powerful lesson for the transgressor.

Louis Glaum, in the triumph of her career on the screen, "The Strange Transgressor," will be seen on the screen of the ——— theatre on ——— of ——— week.

The Jitney Bus and Its Possibilities—"The Car of Chance," with Franklyn Farnum

(Bluebird Five Reel Production)

The "jitney bus" has been open to ridicule for so long that it seems impossible to take either the "bus" or a story in connection with it seriously. Bluebird photoplays has produced a picture titled "The Car of Chance," which has as its central figure the "jitney" and how it solved a strike situation. Franklyn Farnum and Brownie Vernon, who have been seen in the best of Bluebird's comedy dramas, are co-starred in this production. "In "The Car of Chance" comedy and drama are united in such nice proportions that you are at once pleasantly attracted by the fun-making episodes and the love romance which runs rippling through this offering with the satisfying rhythm of water babbling through a brook. Franklyn Farnum has the role of Arnold Baird, who is suddenly awakened to the fact that he is alone in the world with an automobile and $100 as his only assets. He has been accustomed to the luxuries which only wealth can give. He is informed by the father of the girl he loves that a "pauper" is not wanted for a son-in-law. His prospective father-in-law is the general manager of the Consolidated Traction Company, the employees of which company "strike." Baird, with his "jitney" and $100, has started a "jitney line, and when the street cars are tied up by the "strike" he reaps a small fortune and incidentally gets the job of assistant general manager of the Traction Company and wins the manager's daughter.

Franklyn Farnum and Brownie Vernon in "The Car of Chance," a comedy drama, at the ——— theatre ——— of ——— week.

Susan Grandaise, "The Sweetest Girl in Paris," in "When True Love Dawns"

(World International Five Reel Production)

True love seldom dawns with the first meeting. We hear, read in books and see enacted on the stage and screen the story of "love at first sight," but it is seldom that it is experienced in real life. If it is, invariably the participants come to an unhappy end. The love that lasts, true love, often travels a rugged road, but in the end it conquers and there is happiness ever afterwards. The Brady-International Service World-Pictures, under the direction of Louis Marchville, the noted French director of screen productions, has given to the screen "When True Love Dawns," featuring Susan Grandaise, known as the sweetest girl in Paris. Supporting her are Brenton Marchville, Albert Signer, Paul Guide and Marie Jalabert. Mlle. Grandaise presents the part of Susan Breville, granddaughter of the Duchess of Breville. Susan's brother leads the gay life in Paris. He loses his own and Susan's money on the races and they are obliged to live with their grandmother after selling their home to satisfy creditors. Paul, an artist, is in love with Susan. He is poor and refrains from asking Susan to become his wife. George Destray, a millionaire, is in love with Susan. It is he who has bought Susan's home. He offers the deed to Robert, telling him of his love for Susan. Susan realizing that she should marry Destray to preserve the home, does so and writes Paul, whom she loves, to that effect. One event leads to another, and Destray, her husband, whom she thinks neglectful brings about an incident which places him in the true light, and for the first time "true love" dawns in the lives of she and her husband.

Susan Grandaise, "the sweetest girl in Paris," will be seen on the screen of the ——— Theatre on ——— of ——— week in "When True Love Dawns."

Kitty Gordon, Star of Spoken Drama, Will Interpret the Silent Drama

(Peerless-Brady Five Reel Production)

Throbbing with human interest, "The Beloved Adventuress, with Kitty Gordon in the leading role, presents a picture which all will enjoy and none forget. It is one of the few pictures which you can see repeated without its quality to please and entertain losing its attractiveness. Perhaps it is because Kitty Gordon is presenting the leading feminine role; perhaps the picture itself, in presenting a human, touching story of a woman's sacrifices for a younger sister, reaches the soul. Whatever the quality may be, it is there and reflects on the screen with all the tense interest that could emanate from a screen presentation of a human interest story. Miss Gordon has the role of Juliette La Monde, a musical comedy star. She has a younger sister, Francine, who is kept in ignorance of her indiscretions. The younger sister is sent to a convent and Juliette goes to America with the man she loves but cannot marry. Her father and mother die and Francine is left alone in the world. She goes to America to live with her sister Juliette. Juliette, with her younger sister's welfare in hand, sacrifices everything that her sister may not know of her past. The events which lead up to the younger girl's salvation and the older sister's reward for her many sacrifices and the opportunity afforded her to make amends for the unhappiness she visited upon a loving wife of the man she loved, are depicted with the vividness of the reality.

Kitty Gordon will be seen on the screen of the ——— Theatre on ——— of ——— week in "The Beloved Adventuress," a picturized drama with a heart interest for all.

ADVANCE OFFERINGS OF THE PROGRAMS

Fairbanks and Cohan in August Artcrafts

Walter E. Greene Announces "Seven Keys to Baldpate" and "The Optimist" as Special Releases for Hot Midsummer

WALTER E. GREENE, president of Artcraft Pictures Corporation, announces that Douglas Fairbanks and George M. Cohan in special productions will be in the company's offerings for August. Mr. Greene said:

"For early August release, we will present George M. Cohan in a screen adaptation of his sensational stage hit, 'Seven Keys to Baldpate.' This photoplay was finished last week and offers to the screen something absolutely novel in the way of a 'mystery farce,' as Mr. Cohan terms this extraordinary play which attracted such wide attention on the stage.

"We confidently feel that this production will prove one of the most notable releases of the year not only because of the fact that it shows the inimitable George M. Cohan in a characterization that is new to both the screen and stage patrons, but also because of the most unusual story presented by this photoplay, the like of which has never been seen in motion pictures.

"Those who are familiar with Earl Derr Biggs' story on which Mr. Cohan's play was founded, will readily appreciate what an ideal film subject it is. Staged under the direction of Hugh Ford, producer of many Famous Players successes and disclosing an exceptional supporting cast headed by popular Anna Q. Nilsson, this picture of mystery, thrills and surprises, we feel, will present a revelation in film plays.

"Douglas Fairbanks will also give another big box-office attraction to the screen world in August, in 'The Optimist,' an extremely funny subject presented in his own particular style. The success of 'In Again, Out Again' and 'Wild and Woolly' has resulted in a heavy demand for Fairbanks pictures, and that 'The Optimist' will outdo Fairbanks even his first two Artcraft releases is already promised by the producers.

The new Fairbanks picture is now rapidly nearing completion at the Lasky Studios in Hollywood. Not only does it present the popular Douglas as an actor, but as an author as well, for the story is from the pen of the versatile actor-producer himself, scenarioized by clever Anita Loos. Director Emerson reports that this production will be finished within the course of a week, giving plenty of time for its final preparation for August release."



Carene Uzzell (Artcraft)

Theme of Cowl Drama from "Post" Story

Arthur Hopkins has taken the central theme of Jane Cowl's first drama under Goldwyn supervision from a Saturday Evening Post story by Basil King. Hugo Ballin will direct the production. It will be shown during the Chicago convention.

The schedule for Miss Cowl's screen efforts requires two completed dramas before September 1.

Motorped Ride in New Foxfilm "Bing Bang"

A new Foxfilm comedy will be released July 9, "Bing! Bang!" It was produced under the direction of Charles Parrott. Charles Conklin has the leading part.

It is not of the slapstick, pie flinging type, but one of stunts and novelties. One of these is a motorped ride by Conklin and the girl in the cast.

"A Kiss for Susie," Paramount, Is Homely Romance

"A Kiss for Susie," by Paul West, for Paramount release August 2, has Vivian Martin in stellar role as Susie Nolan, daughter of one of the best bricklayers in the union.

The photoplay was arranged for the screen by Harvey Thew and was directed by Robert Thornby. Among the important members of the cast are Tom Forman, who plays opposite Miss Martin; John Burton, Chris Lynton, Jack Nelson and Pauline Perry.

Susie has but two interests in life—her father's lunch pail and the handsome young hod carrier whom she daily encounters when she brings her father his "chow." The young hod carrier is a source of great mystery to the rest, but proves to be a member of the firm that employs Susie's father.

Pathe's Four-Star "Hidden Hand" to Be a Fall Release

Pathe's announcement states that the four-star cast for "The Hidden Hand" has never been equaled in serials. It includes Doris Kenyon, Arline Pretty, Sheldon Lewis and Mahlon Hamilton.

Arthur B. Reeve and Charles K. Logue are writing both the story and the scenario. The production is being managed by G. A. Smith and directed by Carroll Fleming, who for three years was general stage director of the Hippodrome. Elaborate studio accommodations have been required and obtained.

It is said "The Hidden Hand" will be released in the fall, but as yet no definite date has been fixed.

Turpin Comedy Wins Place in General Film "Black Cat" Series

Ben Turpin, comedian, appears in out-and-out comedy in the Black Cat series of 25-minute features released by General Film. All of the Black Cat Pictures have been comedy-drama, but the Turpin comedy was put in for what is described as its splendid fun.

It features as principals an old man and a little boy in "Seventy and Seven," the Black Cat feature following "Two Laughs" and "A Corner in Smiths." Julien Barton plays Hiram Beatty, an impoverished Grand Army veteran, and "Buddie," his little grandson, is interpreted by Ellis Paul. Essanay is producer.

"High Speed," Butterfly Play, Tells Pork-Packer's Troubles

The second Butterfly production to be issued on a separate schedule by Universal will be "High Speed," featuring Jack Mulhall and Fritzi Ridgeway, released July 16.

The story deals with tangled family affairs of a prosperous and straight-from-the-shoulder pork-packer who tries to live like a regular American, despite the efforts of his ambitious wife to foist a titled son-in-law upon him.

The story was written by Helen Starr and Leo Sargent, while George Sargent was responsible for the direction.

Special Release for Triangle's "Sudden Jim"

Triangle announces the release on July 22 of a production of "Sudden Jim," the popular novel and Saturday Evening Post story, in which Charles Ray will appear as star.

It is understood that this feature was originally intended for one of the special releases which Triangle planned to make the first of each month.



Butterfly Releases. Left: Louise Lovely in "The Reed Case." Center: Allen Holubar in the Same Play. Right: Roy Stewart, "Double Standard"

Walter W. Irwin Puts Special Features on Vitagraph's Program

"The Message of the Mouse," featuring Anita Stewart, a seven-reel picture that ordinarily would be released as a special Blue Ribbon feature, has been placed on its regular weekly program by V-L-S-E. and was released on July 9.

This move on the part of the distributors of Blue Ribbon features is in keeping with the promise made to the exhibitors of the country several months ago by Walter W. Irwin, general manager of V-L-S-E. Mr. Irwin said that it would be his aim to co-operate with the exhibitors at all times and that he considered the very best co-operation was to give the exhibitors a picture that would pack their houses.

In the picture Anita Stewart was ably assisted by L. Rogers Lytton, Julia Swayne Gordon in the dramatic parts, and by Rudolph Cameron, in the love scenes.

On August 13 V-L-S-E. will release another special Blue Ribbon feature, "Mary Jane's Pa," in seven reels, on its regular weekly program to be rented to regular V-L-S-E. patrons at the usual price of five-reel Blue Ribbon features.

"Two Little Imps," with Lee Children, Completed by Fox

Jane and Katherine Lee, William Fox's "Baby Grands" have completed their first starring picture, "Two Little Imps." It will be released on July 8.

The film is a regulation five-reel feature filled with roguish mischief.

"Two Little Imps" is a story with thrill, love and other elements of a picture.

Gladys Hulette's Play Has Scenario by George B. Seitz

"The Last of the Carnabys" is a Gladys Hulette picture for Pathe, following closely "The Cigarette Girl."

The scenario was written by George B. Seitz from a story by Samuel Morse.

Mr. Seitz collaborated in the writing of "The Exploits of Elaine" and "The Perils of Pauline," and wrote "The Iron Claw," "The Shielding Shadow," "Pearl of the Army," "The Hunting of the Hawk" and "Blind Man's Luck."

Vivid Plots in Universal Release

UNIVERSAL releases for the week of July 16 include several strong tabloid dramas and some of the brightest comedies that have been offered in several weeks.

"Six-Shooter Justice," a three-part thriller with the scenes laid in the Mohave Desert, features Harry Carey and Claire Du Brey. The story tells of the almost tragic complications that arise when a young girl, traveling across the desert with her father, undertakes to rate two men by appearances only. Quite naturally, she puts her faith in a good-looking adventurer, ignoring the unkempt hero who risks his life in the climax of events, to prevent her from meeting the fate that her lack of judgment had made possible. Written by Shelley Sutton and George Hively and directed by F. A. Kelsey, this offering is released under the Gold Seal Brand.

The Nestor Comedy for Tuesday, July 17, is a rollicking tale of the misadventures that befall a pretty girl with a fad for Oriental mysticism. The story is by Jack Cunningham and F. A. Palmer, directed by L. W. Chaudet. The funmakers taking leading parts are Eddie Lyons, Lee Moran and Edith Roberts.

The eighty-first issue of the Universal Animated Weekly, devoted to pictorial stories of the big news events of the day, is scheduled for Wednesday, July 18. On the same date "A Surf Scandal," a two-part L-Ko Comedy, in which Dan Russell and Gladys Varden are carried through events by the seaside, will be released. Noel Smith and J. G. Blystone are responsible for the production.

Cleo Madison in "The Web," a two-part Star Featurette, will be starred on Thursday, July 19. The plot of this vivid cross-section from life's lower stratum deals with the complications that confront a beautiful but unscrupulous woman who is forced to choose between love and the spoils of a robbery that she has been relying on to make her comfortable for life. Katherine Kingsbury and Harvey Gates wrote the story, which was directed by George Cochrane. "Some Nurse," a Joker Comedy, featuring Gale Henry and Milton Simms, will be shown on the same day.

On Friday, July 20, the twenty-eighth issue of the Universal Screen Magazine will appear, together with a new Victor Comedy, entitled "One Bride Too Many," written by Cyril Bentinck and produced by Matt Moore. Matt Moore, Howard Crampton and Jane Gail take the featured parts and put over many laughable antics.

Another Joker Comedy, "He Had 'Em Buffaloed," featuring the favorite Western comedian, William Franey, will be shown Saturday, July 21, together with the tenth issue of Universal Current Events. Franey's vehicle is a burlesque of the land of longhorns and alkali written by C. B. Hoadley and directed by William Beaudine.

The fourth episode of "The Gray Ghost," Universal's new mystery serial, will be released during the week. This will be known as "The Fight," featuring Eddie Pollo, Priscilla Dean, Emory Johnson and Harry Carter.

Valeska Suratt Gives Week's Salary to Red Cross

Valeska Suratt, William Fox star who is known as "the Empress of fashion," has given a week's salary to the Red Cross. No announcement of the amount is made, but it is said to be a sum in four figures.

The gift was in immediate response to an appeal from Mrs. August Belmont, who heads a Red Cross team. Mrs. Belmont called over the telephone.

"Certainly," said Miss Suratt. "I'll send a check on Monday."

Miss Suratt has done her "bit" for the Liberty Loan and given freely to Belgian relief work. It is said this is not the end of her generosity to Red Cross. She has undertaken to "mother" the company of Fox Fusiliers organized by her director, William Nigh, at the Fort Lee studios.

Nearly a year ago she sold several thousand dollars worth of rare old laces, the last to come from the nuns of Brussels before the German occupation, and gave the entire proceeds to the relief workers.

Nor is this all; Suratt has ever allied herself with the Entente Allies, and has assured herself that she is in the right.

Two New Directors Working for Bluebird

WITH the opening of the regular season, two new directors will display their craftsmanship to exhibitors and their public in the Bluebird series. Harry Solter will in future direct Ella Hall and Elmer Clifton has succeeded William Worthington as screen manager for Franklyn Farnum and Brownie Vernon. Jack Conway, who has been directing Miss Hall, completed "Little Miss Fix-It" as his last production.

"The Fourth Glove," written by Jack Conway and prepared for the screen by Waldemar Young, will be Mr. Clifton's first Farnum-Vernon comedy production. In this feature a sensation will be furnished by Mr. Farnum, who drove a high-power racing machine down the Mount Wilson Trail at break-neck speed. Hayward Mack, Jean Hersholt and Frank McQuarrie will be leaders in the supporting comedy company.

"Bitter Sweet" will be Mr. Solter's initial offering, with Ella Hall, the star, playing a dual role. J. Grubb Alexander furnished the story and Fred Mynton supplied the scenario. Jack Nelson, George Bernager, Claire Du Brey, William Dyer, Leon Kent and Charles Mailes will lead the supporting cast. "The Fourth Glove" awaits a release date, but "Bitter Sweet" is still in the work.

Other new productions, still undated, will be furnished by Rupert Julian, Joseph De Grasse, Ida May Park and Lynn F. Reynolds. "Mr. Opp," based on Alice Heagan Rice's story of the same title, will be Mr. Reynold's final Bluebird. In this feature Neva Gerber, star of the Universal serial, "The Voice on the Wire," will share with George Hernandez the stellar honors.

Rupert Julian's contributions will continue as especially attractive Blubird's, Mr. Julian jointly starring with Ruth Clifford in "The Face of Prentice Teller" as an early Fall release. Mr. De Grasse and Ida May Park will continue to alternate in directing Dorothy Phillips in dramatic features.

"Triumph," directed by Mr. De Grasse, was prepared for the screen by Fred Mynton from Samuel Hopkins Adams's story in Colliers. "Bondage" is being produced by Miss Park, who also wrote the scenario from the story suggested by Edna Kenton. In both these features Miss Phillips will be supported by Lon Chaney and William Stowell, the heavy and lead who have always appeared with her in Bluebirds.

Allan Holubar, who will also co-star with Louise Lovely, is producing on Santa Cruz Island, off the coast of California, a sea-drama written by Grace Helen Bailey, under the tentative title of "Sirens of the Sea." Miss Lovely was, originally, a Bluebird star, but has lately been working in productions released under a Universal brand.

"Mother of Mine" is set as the release for August 20. In the feature Rupert Julian and Ruth Clifford will be jointly starred with Ruby La Fayette, in the mother role, featured. "The ShowDown," Aug. 13, will be a Lynn F. Reynolds "nature study" with Myrtle Gonzalez and George Hernandez starring. "The Clean-Up," Aug. 6, will have Franklyn Farnum and Brownie Vernon the stars, in lively comedy drama.

Giant in Fox Kiddie Play Eight and a Half Feet Tall

In the first of the Fox Kiddie Features, "Jack and the Beanstalk," the part of the giant who eats little children with great relish is taken by Jim Tarver. According to the notices Tarver is eight and a half feet tall. They found him in Texas.

When he began rehearsals with 1,300 children it was found to be a real problem to get the little folks used to him so they would go through their part without manifest fear or embarrassment.

Special doorways were needed for Tarver and likewise a special bed in a special car.

Circus Story and Tale of Latin Quarter from Triangle

Triangle story of circus life, "The Sawdust Ring," starring Bessie Love, will be released July 15 on the same program with "The Mother Instinct," in which Enid Bennett is starred.

The charm of the story by J. V. Jefferson lies in its faithful depiction of youngster life. When the circus comes to town Bessie regards with wide-eyed ecstasy the glittering wagons, the clown band and the daring equestriennes. With a boy playmate, she sets forth for the white-topped land of adventure. She is not beaten and persecuted, as many story heroines of her type have been, but in her own way makes a discovery and returns home with a message of happiness for her mother.

Enid Bennett, who last appeared in "The Girl Glory," takes the part of a French peasant girl, the daughter of a Brittany fisherman, in "The Mother Instinct." She goes to Paris and finds romance in the Latin Quarter. Her sister Marie, played by Margery Wilson, joins her and the two enjoy the revelries of studio life.

The play was pictured by Lambert Hillyer from the story by Maude Pettus, which appeared in a popular magazine. R. William Neill directed the production. Among the players who support the star are Margery Wilson, Rowland Lee, Jack Gilbert, Tod Burns, Gertrude Claire and Carl Ullman.

Hearst-Pathe Recruiting Reel Shows Artist Christy at Work

To aid recruiting the Hearst-Pathe News has just released a novel picture, showing Howard Chandler Christy drawing a recruiting poster at his studio in the Hotel des Artistes, New York. Pearl White is posing for the artist.

Mr. Christy drew the poster, "Gee, I wish I were a man," for the Navy, whereupon Major Louis Fancher, of General O'Ryan's staff, requested one like it for the Army.



Current Bluebird Photoplays. Center: Violet Mersereau and Ned Finlay in "The Little Terror." Left: "The Show Down." Right: "The Close-Up"



Two Paramount Pictures. Center: Louise Huff and Jack Pickford in "What Money Can't Buy." Right and Left: Wallace Reid and Anita King in "The Squaw Man's Son"

Paramount Releases Sequel to "The Squaw Man"

"The Squaw Man's Son," an adaptation of the sequel to Edwin Milton Royle's, "The Squaw Man," has been scheduled for release by Paramount on July 26. Wallace Reid and Anita King are the co-stars of this production which numbers in its cast such well-known players as Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Lanning, Ernest Joy, Lucien Littlefield, Mabel Van Buren and Ray. Hatton.

"The Squaw Man," told the story of an Englishman of high birth who devoted his life to the American Indian and married Nat-u-rich, an Indian squaw.

"The Squaw Man's Son" relates the romantic history of their son Hal, who is in love with the Indian girl and tells her of the fact that he has a wife in England.

Upon his return home, Hal finds his wife hopelessly victimized by drugs, and is informed that only his presence can save her life. She demands that he divorce her so she can marry another, but Hal, in a tremendously dramatic scene, forces her to confess she is a drug fiend. The unfortunate romance received an abrupt termination.

Taylor Holmes in Saxaphone Part in "Silent" Drama

Taylor Holmes, stage star, has one reason, at least, to be thankful for having gone into the pictures. In "Efficiency Edgar's Courtship," his first Essanay production, the scenario calls for Mr. Holmes to "play sentimental music on a saxaphone."

"Thank goodness this is silent drama," the star remarked. "On the stage I would have to really learn to play the thing."

R. A. Walsh and Miriam Cooper in Play

R. A. Walsh, director of William Fox's cinemelodrama, "The Honor System," has begun another photodrama with Miriam Cooper in the leading role.

This will be Mr. Walsh's third film with Miss Cooper since "The Honor System." The others were "The Silent Lie" and "The Innocent Sinner." All were made at the Fox studios in Hollywood, Cal.

Plays and Stars for Paramount's New Plan

Strong Productions for Selective Booking Beginning August 5
Star Marguerite Clark, Pauline Frederick and Mme. Petroba

THE Paramount Pictures Corporation now issues the titles of the first productions in which each of the stars is to appear when the new plan of distribution is put into effect August 5.

For Marguerite Clark's first appearance, Sir Arthur Wing Pinero's great comedy "The Amazons" has been chosen. It was staged under the direction of Joseph Kaufman. "The Amazons" presents Miss Clark in the role of one of the three daughters of the Marchioness of Castlejordan, whose great regret in life is the fact that they are daughters instead of sons.

Pauline Frederick will star in "The Show Down," an exceptionally powerful story written by Hector Turnbull, former head of the Famous Players-Lasky scenario department.

Billie Burke in Gelett Burgess' "The Mysterious Miss Terry" has been chosen. Thomas Meighan appears in support of Miss Burke. It was directed by J. Searle Dawley.

"Mrs. Raffles' Career" has been selected as the medium for Julian Eltinge's photoplay debut. The story was written by Gelett Brugess and Carolyn Wells.

For Mme. Petrova, the company has selected "The Law of the Land," an adaptation of George Broadhurst's sensational stage success of a few years ago. Maurice Tourneur, one of the best-known directors in the country, is in charge of this adaptation.

Vivian Martin will first appear under the direction of Robert Thornby in "Little Miss Optimist." It shows her as a little waif of the slums.

Jack Pickford and Louise Huff will make their first appearance in the "Star Series" in an adaptation of Owen Johnson's famous Lawrenceville story, "The Varmint." This picture was directed by William H. Taylor.

Sessue Hayakawa, popular Japanese star, will first appear as "Hashimura Togo" in an adaptation of Wallace Irwin's inimitable stories of the adventures of the Japanese schoolboy. This version was especially written for the screen by Mr. Irwin himself and directed by W. C. De Mille.

The choice of a vehicle for Lina Cavalieri, who has just joined the Paramount stellar forces, has already been made and the final preparations of the script are already under way. The title has not yet been selected.

Wallace Reid will first appear in "The Hostage," an original story by Beulah Marie Dix.

Greater Vitagraph Has New Star in Corinne Griffith

Greater Vitagraph will present a new star in the person of Miss Corinne Griffith, a former Southern society belle, on July 16.

Miss Griffith's rise, which has been a meteoric one, started with her part in "The Last Man." After making a name for herself in short reel subjects in the west, she was transferred to the Vitagraph eastern studio to play with Earle Williams.

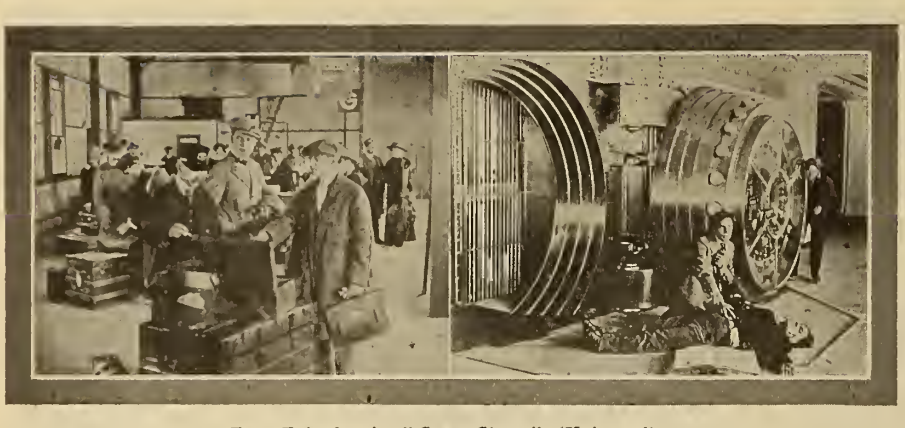
The play which marks her debut in a stellar role is a secret service drama of pulsating interest called "The Stolen Treaty."

Pathe's Girl Farm Laborers Are Really at Work

College girls in farm work are pictured in current Hearst-Pathe News releases.

The girls are members of the Westchester County unit headed by Miss Ida Ogilvie, professor of geology at Barnard College, recruited by the Mayor's Committee of Women for National Defense. A sprinkling of milliners, dressmakers and factory girls also is in the unit.

At present the girls are making $1.50 to $2 a day hoeing, haying and weeding on Westchester County farms. Later they will be berrying, harvesting and hop-picking and indulging in all the other stunts so well known to folk endeavoring to live "close to nature."



Two Episodes in "Gray Ghost" (Universal)

Five Art Dramas with Strong Casts for July

Joe Welch and Paul Armstrong's Widow Appear in One—Jean Sothern in "Miss Deception"—"When You and I Were Young" Another

FIVE productions of merit are promised for release by Art Dramas, Incorporated, during the month of July.

The productions are: "The Peddler," U. S. Amusement; "Miss Deception," Van Dyke; "When You and I were Young," Apollo; "The Millstone," Erbograph, and an untitled feature from the U. S. Amusement Corporation.

"The Peddler" was originally intended to be a special, but the demand from exchanges persuaded the producers to make it a regular program release. The picture will mark Joe Welch's first important screen appearance. He has been in vaudeville and on the legitimate stage for over thirty years, but has done practically no photoplay work.

Frederic Chapin adapted the Hal Reid story, keeping close to the original. Catherine Calvert, widow of Paul Armstrong, supports Welch, as Sarah, the housekeeper. Herbert Blache himself directs the production. In the cast are Sidney Mason, Kittens Reichert and Sally Crute.

"Miss Deception" is from the pen of Joseph Franklin Poland. Jean Sothern is the society girl who pretends to be an uncultured westerner. Edwin Stanley is leading man, others being Mary Moore and Jack Newton. The director is Eugene Howland.

"When You and I Were Young" has a story and scenario by Frederick Rath. Alma Hanlon is starred with Harry Benham. Robert B. Mantell, Jr., has a role. Clarence Underwood put his studio at the disposal of the author for local color.

"The Millstone" is a picturization of the Albert Payson Terhune story, in Red Book. The company, the Erbograph, paid $1,000 for the rights. Ben M. Goetz will direct a star of national reputation whose name is not announced because contracts are pending.

The fifth production of the month will come from the U. S. Amusement Corporation studios. It is as yet untitled. Further announcements regarding it will come later, when the cast is fully assembled.

Magic Pajamas Work Wonders in Yorke-Metro Film

IN "The Haunted Pajamas," a Yorke-Metro production, Harold Lockwood takes the part of Richard Hudson, hero of weird and fantastic story. The Metro announcement says it is Lockwood's most difficult and different role. Hudson is a wealthy American just returned from a stay abroad.

When he receives the pajamas as a gift from a friend in China, he does not suspect their magic qualities until a series of remarkable events have taken place, entangling him and the other people of the play in an inexplicable maze of difficulties.

By fastening the cord about the pajama coat, the wearer is transformed into the likeness of someone who has worn the garments during their previous ownership in China. The first of these remarkable transformations occurs when Hudson himself becomes a ferocious Chinaman.

Francis Billings, a young college chap who is spending the night at Hudson's rooms, is metamorphosed into the charming Frances Kirkland. A short time later, Jack Billings is transformed into Colonel Kirkland and a melee results with the police.

Harold Lockwood is supported in the picture by Carmel Myers, Lester Cuneo, Ed Sedgwick, Harry de Roy, William Dunyaull, Paul Willis and Betty Ware.

Food Conservation in Paramount-Bray Picture

The seventy-sixth Paramount-Bray pictograph will include pictures of the delegation of the Woman Suffrage Party of New York State on its conservation tour.

Equipped with the necessary materials, these women are motoring from farmhouse to farmhouse all through New York and are teaching the scientific, and that means the "easy" and practical way of preserving.

The picture will serve as a splendid example and first lesson in how to carry out these methods, and should be welcomed by every woman who wants to do her share toward helping her country in this time of the national crisis.

And everybody knows that in these strenuous times every good housewife is doing her level best to alleviate conditions.

Mix-up of Actor and Minister in Victor Moore Comedy

Victor Moore's new comedy, "The Wrong Mr. Fox," single reel, will be released on July 16, as announced by Klever Pictures, Inc. It was written by Moore himself, and has to deal with an adventure of an actor and a minister. In this picture Moore gets away from the "family series" for the time being.

This time Moore plays Jimmy Fox, a "not so good" actor, who leaves for Canaan, Vt., to join a troupe. At the same time a Rev. Fox leaves for his new church appointment in Canaan, N. H. It happens that they both take wrong trains, and Jimmy Fox instead of arriving at Canaan, Vt., arrives at Canaan, N. H., and the Rev. Fox at Canaan, Vt.

In consequence, the actors of the troupe meet the minister and the deacons of the church meet the actor. The deacons think Jimmy is the new minister, and before he knows it he is hustled to the deacon's home. The mix-up of taking Jimmy for the new minister does not stop him. He starts to play a regular "Billy Sunday," and nearly gets away with it. He would have, if he hadn't forgotten his trousers. They play a very important part in the end of the story.

The idea of this comedy is distinctly different than anything Moore has yet produced, and the fun that is in it comes out of the situations. It comes fast and often, and keeps Moore hopping all the way to the finish, with the results that make it a genuine laugh producer.

Two Units Released in Essanay's "Do Children Count?"

"When Sorrow Weeps" and "The Uneven Road" are the two units of Essanay's series, "Do Children Count?" which are due for current release.

This series features little Mary McAlister, the six-year-old star who recently was appointed a sergeant in the regular army in recognition by the War Department of her work for the Red Cross and in recruiting men for the army.

Charles Mortimer Peck, the author, designed the series as a cycle of problems arising out of the rearing of children, and gleaned many of his plots from records of the divorce and juvenile courts.

The first of these units presents the case of an orphaned child and was released July 18. It strikes a blow at so-called child-welfare workers who break up the little heroine's comfortable home because they believe it is not a fit place for her to live.

These productions, twelve in number, are being released each week by General Film. All references to birth control and sex propaganda has been carefully avoided in them. Each has a screen time, approximately, of twenty-five minutes, and is a picture complete in itself.

Overland Film Makes Change

The Overland Film Company, of which Samuel Krellberg is managing director, has been forced to enlarge its quarters, and has moved from suite No. 603 to suite No. 511 in the Godfrey Building, 729 Seventh avenue, New York.

Film Specialties

Admiral Fiske Views Bray Pictures of His Torpedoplane

Admiral Bradley Fiske, U. S. N., and Allan R. Hawley, president of the Aero Club of America, were guests of honor at a special demonstration of a motion picture at the Paramount Pictures Corporation projection room Monday. Drawings showing the theory and operation of the torpedoplane were shown.

The torpedoplane is the invention of Admiral Fiske and the United States Government is seriously considering its adoption. The inventor himself had not seen one of the 19,200 drawings, which comprise the completed picture made at Bray Studios from his own drawings.

Paramount-Bray "Key to Beauty" Deferred

The subject entitled "Key to Beauty," originally scheduled for the sixty-ninth release of Paramount-Bray Pictographs, has been deferred and will be included in the seventy-sixth release of that popular screen magazine.

This subject is sure to find favor among the gentler sex, for it is an exposition of the methods adopted by some of our famous stage beauties in preserving and developing their charms—and these methods can, if milady is ambitious, be used by her in her boudoir to her great advantage.

H. C. Allen on New Plans of Peter Pan Film

Picture Productions, Like Soap, Should Be Sold on Scientific Business Principles—Not Limiting Channels of Distribution

H. C. ALLEN, president of the Peter Pan Film Corporation, is one of the men in the motion picture industry who hold that merchandising methods in the trade must be reduced to an exact science. In the sale of other articles of merchandise, this already has been done—it should be done with films.

"Take soap for example," said Mr. Allen, who was in New York last week. "If a manufacturer of soap tried to maintain his market by using one channel of distribution he would fail. Soap must have nation-wide distribution—all available channels must be cultivated. Large appropriations for advertising and publicity would not keep his hold on the market until the soap were good soap.

"The sterling business methods of merchandising that have made the United States commercial leader of the world can well be applied to the sale and distribution of films."

It was brought out by Mr. Allen that he is now planning an important consolidation to do its own producing on a big scale. It expects to develop a class of films different from and in addition to the Mo-Toy Comedies. He plans to make substantial and permanent relations with first class exchanges, supplying them with publicity and advertising along original lines.

The plan will enable the Peter Pan Film Corporation to secure choice of their own representatives in each community, but in such a way that the exchanges will find a lucrative business. It is based upon rigid protection of the interests of the exchanges.

Exchanges who handle these productions and exhibitors also, will find themselves with what is virtually a self-selling proposition.

Cleveland Magazine Makes Hit with Local Pictures

This week's edition of the Cleveland Plain Dealer's Motion Picture Magazine reel brought people flocking to all the theatres releasing the film.

Universal interest all through the state was exhibited for pictures of the review of the Boy Scouts of Northern Ohio held recently at League Park when the Chief Boy Scout Commissioner Dan Beard visited there.

Every Boy Scout's mother and father wanted to see their boy on the screen, and every girl's brother wanted to see the sights that were shot on the public square on a windy day. The sisters satisfied their longing for a sight of the men who tell them what's what in the world of things and the women who tell what's what in the world of clothes, when the Plain dealer picnic at Elbert Baker's Gates Mill home was snapped.

Universal "Scoop" on Pershing Praised

UNIVERSAL'S big news feature, showing the arrival of General Pershing's advance guard in France, is scoring a hit.

When it was released last Friday, practically every first run theatre in New York demanded a print.

A special showing was given to representatives of the press, and several of the daily newspapers carried stories telling of the pictorial scoop put over by Universal.

Enlargements of the reel negatives were ordered as special pictorial features by the biggest dailies in the country, including the New York World, the Philadelphia North American, the Chicago Herald, the Atlanta Constitution and others.

At the same time a print was shipped to the company's branch manager in Washington, and the following day was shown to government officials in the War and Navy building, under the supervision of General Weaver. Many of the high dignities present broke into cheers.

General Weaver and other members of the war and naval boards complimented officials of the Universal Company highly upon the patriotic zeal shown by the distribution of these historic scenes in America.

As the star attraction of the news feature, General Pershing "gets over" with all of the vim of an experienced film hero. In this connection it is interesting to note that the leader of our expeditionary forces has overcome his former aversion to motion pictures. During the recent Mexican unpleasantness the General absolutely refused to allow the film reporters to get their machines in focus in his vicinity.



H. C. Allen, Mo-Toy

Gaumont's Promising List for July 14

"Mutual Tours Around the World." Gaumont's reel of travel, scheduled for release July 17, goes to Avignon, a beautiful and historic city in southeastern France, shows the ruined palace of Tiberius and takes the motion picture traveler to the mysterious Timbuktu, and to a city of the Sudan.

Reel Life, the weekly film magazine, released July 19, initiates the spectator into the mysteries of the construction of the incandescent lamp, shows a novel bicycle race, shows the raising of cocoanuts, pictures the Boy Scout Signal Corps and contains animated cartoons from Life.

Mutual Weekly, No. 133, is released July 18, and will contain pictures of the latest news. No. 131, released July 2, shows the arrival of the American Ambulance Corps on the French front, the arrival of Italy's war envoys, the attack on suffragettes at Washington, the arrival of American army surgeons at Blackpool, Eng., and the bread line in Rome, Italy.

HOW PICTURES ARE BOOKING

Mid-West Theatres Sign for Goldwyn First Runs

FIRST run motion picture theatres are reported to be rapidly linking up with the Goldwyn Pictures Corporation. Jones, Linick and Schaefer, owners of a Chicago chain of theatres, have signed for all the Goldwyn productions. Their first showing will be at the Colonial theatre, in the heart of the city.

Aaron J. Jones, of that theatre, in signing the contract, wrote:

"We have the utmost faith and feel that Goldwyn is making a great advance in motion picture production. I predict that Goldwyn pictures will be tremendously popular with the American public."

Jones, Linick and Schaefer are associated with Ascher Brothers, and other magnates, in the control of half a hundred theatres in Chicago.

John H. Kunsky has signed for the first run nights for Goldwyn pictures in Detroit. In an interview with a Detroit newspaper reporter Mr. Kunsky expresses his pleasure in obtaining the productions.

Goldwyn announcements state that Mr. Kunsky was among the big motion picture men who were first to demand cleanliness and quality in the dramas shown in their houses. He was one of the most assiduous seekers for clean films.

W. J. and J. W. Dusenbury, acting through Goldwyn's Cleveland office, have booked the features for the Grand theatre, Columbus, O.

Vitagraph Week at Los Angeles Picture Houses

Last week was Vitagraph week at three of the leading down town Los Angeles theatres. "The Magnificent Medley," featuring Antonio Moreno and Mary Anderson, was on at Clunes Auditorium. Anita Stewart in "Clover's Rebellion," the attraction at Tally's, and Earle Williams in "The Soul Master," the principal part of the program at the Palace theatre, just off Broadway.

The contract for the bookings were made by Manager H. M. Lentz of Los Angeles Greater Vitagraph Exchange.

Wants Mary Miles Minter Every Sunday in Year

E. Stary, manager of the Overland theatre, Chicago, has written to the Mutual Film Corporation, as follows:

"We ran Mary Miles Minter in 'Annie for Spite' on Sunday, June 24, and our receipts amounted to $25 more than any previous day in the interest of the house. We believe that this is some record considering that this day was the hottest of the year up to the present. Our one regret is that we cannot get Mary Miles Minter for every Sunday in the year."

Bookings of Terry Reels

The Short Feature Exchange, distributors of the Terry Human Interest reels in New York, report they have booked the Strand theatre for the entire series.

Sidney B. Lust, distributor in Maryland, Virginia, District of Columbia and North Carolina, writes an initial release has been arranged in Washington at Moore's Garden, and in Baltimore at the Parkway theatre.

Feats of Gallant Russian Arms Aid "The Queen of Spades"

American interest in Russia as a sister republic has been so stimulated by the wonderful feats of the gallant Russian arms recently that excellent booking is expected for "The Queen of Spades."

The film version adheres closely to the book by A. S. Pushkin, who has been called "the Dickens of Russia." It was produced at studios in Moscow—the Ermoliev studio—under the supervision of Nathan S. Kaplan, who has brought the film to America.

Distinguished artists of the Russian theatre take the various parts. One of them is I. I. Mazukin.

The play reveals to the uttermost the powers of the novelist in probing the darkest corners of the human soul. The climax is the death of the countess.

Compliments for Mutual's "Periwinkle" Wired from Georgia

Frank Muller, of the Modjeska theatre, Augusta, Ga., has sent the following telegram to Mutual:

"'Periwinkle' another big success. Any exhibitor who overlooked this star production should be on the firing line. Give me rebooking for Wednesday, June 27. Confirm at once. Thanks."

Pathe Reports Good Booking on "The Fatal Ring"

"The Fatal Ring," Pathe's latest serial, released July 8, has broken all records in the great number of advance bookings made by the exhibitors and in the number of bookings that range from two days' to a full week's showing at the various theatres.

Pearl White, the Pathe serial star supreme, with the wonderful reputation she has made for herself the three preceding summers, was partly responsible for the record-breaking business. Combined with her name and her fame was a story and a production unrivaled in serials, and she comes strong with an ever overwhelming demand upon public sympathy.

From all the Pathe Exchanges comes the same report, based on the verdict of the exhibitors, that "The Fatal Ring" is the best serial Pathe has produced to date and that Pearl White will be as big a drawing card in it as she was in "The Iron Claw," "The Exploits of Elaine," and "The Perils of Pauline."

Exhibitors Demanding Bookings for First Wilbur-Art Drama

Since the announcement last week of the addition of David Horsley to the list of manufacturers producing for Art Dramas Program, letters from exhibitors all over the country have been pouring into the exchanges, demanding bookings on the features.

Many theatres which had never shown Art Dramas previously signed up for the program.

The deal is considered by officials of the company and by the picture industry at large to be of extreme significance.

The "Eye of Envy," first Wilbur-Art Drama, during the week was given a showing to the officers privately.



"Rule of Reason" Company Creating "Safety Film" for Central Railroad of New Jersey

IN THE STATE RIGHTS FIELD

Middle West Territory Open for "Crisis"

ANNOUNCEMENT was made some time ago of the change of officers in the Sherman-Elliott Company, of Minneapolis, which is handling William N. Selig's "The Crisis," a picturization of Winston Churchill's novel of the same name.

Edward Nelson, the new president, is another attorney to enter the motion picture field. Mr. Nelson has made a thorough and careful study of the motion picture business and has had practical experience with the buying and marketing of feature films. He is a live wire in every sense of the word and, since he assumed the executive reins of the Sherwood-Elliott Company unusual prosperity has resulted for the company.

David H. Beecher, the vice-president of Sherman-Elliott, is an investment banker and is heavily interested in many North Dakota banks. F. H. Peterson, the treasurer, is president of the Union State Bank of Minneapolis. They have been interested in some of the important film productions of the past few years.

Last fall the Sherman-Elliott Company purchased from the Selig Polyscope Company the rights for the United States and Canada for "The Crisis." To date all the United States territory east of the Mississippi has been disposed of, including Missouri, California, Arizona and Nevada, together with the Canadian rights.

Some of the rich Middle Western territories are still open and buyers should communicate immediately with Mr. Nelson at 854 McKnight Building, Minneapolis, Minn. Long and successful runs of this film have taken place in many of the larger cities of the country and the play has proven itself a great box-office attraction. Many requests for bookings in unsold territory are on file at the company's office.

Many Bookings for Foursquare Subjects

M. H. Hoffman of the Foursquare Exchange, New York, reports a number of successful bookings for the pictures handled by the company.

The Avon theatre, Rochester, N. Y., has contracted to run "The Bar Sinister" for the week of July 8 and "Madam Sherry" for the week of July 15.

Among a few of the theatres in Greater New York that have booked "The Bar Sinister" and "The Sin Woman" during the month of July are: Olympia Theatre, Broadway, City; Bushman Theatre, Harlem; Regun Theatre, Harlem; Empire Theatre, Bronx; Cecil Spooner Theatre, Bronx; Rialto Theatre, Linden Theatre, all of Brooklyn, and Garden Theatre, Richmond Hill, and Marathon Theatre, Brooklyn.

Streimer Investigates Trade Conditions

State Righter Who Is Interested in "Whither Thou Goest" Will Tell Convention Members Result of His Observations After Eastern and Middle West Tour

IN order to have fresh data for the National Convention, Moe Streimer, of Klotz and Streimer, Inc., is now on a tour of the Eastern and Middle Western territories and has arranged his itinerary so that he will close his trip at Chicago on the fourteenth of July, in time to attend the opening sessions of the convention.

Mr. Streimer has been associated with the state rights end of the industry for many years. He has been through the many vicissitudes of the business and anything that he may have to say to the film men assembled in Chicago on the subject of staterighting of features will undoubtedly be of interest.

On his way West, Mr. Streimer will pay particular attention to current conditions affecting the exchanges in Philadelphia, Pittsburgh, Cleveland and Detroit, and in these cities he will investigate both the merchandising angles that affect the producer and the amusement conditions that are of vital importance to the exchange man as well as the exhibitor.

"There are three positive and distinct sides to this business," says Mr. Streimer, "they are the artistic, the commercial and the amusement sides. The first interests the producer, the second governs the distributor and the third concerns the exhibitor. All angles of the business, however, are controlled by the amusement side because in this the public is the all powerful factor. It is impossible therefore to tell exactly where in the business real merchandising principles exert their strongest force.

"Success therefore depends upon an intimate knowledge of all three sides of the industry and this intimate knowledge can be gained only by a personal study of the particular and peculiar demands existing in the different sections of the country.

"These conditions," says Mr. Streimer, "do not remain set; they are like the sands, constantly changing, and in order to keep abreast of the times, it is necessary to study them at regular intervals.

"We can all help each other," continued Mr. Streimer, "by exchanging our views, and when I get to Chicago I will be glad to give the results of my investigations to the trade."

While in Chicago Mr. Streimer will make his headquarters at the Hotel Sherman. He expects to be there not later than July 14, and will remain until the 22nd, during which time he will show the Klotz and Streimer production, "Whither Thou Goest," to the state rights buyers.



Edward Nelson in "The Crisis" (Selig)

Hirsh Buys "Submarine Eye" for New York

A deal has just been consummated between the Williamson Brothers, the producers of "The Submarine Eye" and Nathan Hirsh, president of the Civilization Pioneer Film Corporation, 126 West Forty-sixth street, New York, whereby the latter concern will distribute this feature throughout New York State, including Greater New York.

Exhibitors need no introduction to this corporation which has successfully handled many of the leading box-office attractions and has recently been in the lime-light through their activities with "Civilization" and "Redemption."

Dixon Boardman Feature Disposed of by James A. Stiles

"Trooper 44," the Dixon Boardman feature in five reels, has been disposed of in the United States through the agency of James A. Stiles, 220 West Forty-second street, to M. L. Tobias, of 729 Seventh avenue.

Mr. Stiles is finishing a series of scenic productions known as "Travelettes," which are to be released through a program at the rate of two a month. The producer states that they contain sufficient novelty to keep them away from the ordinary travelogue picture heretofore used.

Clune Film at $1.00

Clune's "The Eyes of the World" broke into the Northwestern territory July 1, when it was shown for two weeks at The Metropolitan theatre in Seattle. The scale of prices was $1, 75, 50 and 25 cents.



"A Bit o' Heaven," Two Scenes, and Center, Mary Louise, Five-Year-Old Star, Production by Frieder Film Corporation

"Call to Arms" Is Name for Lincoln Cycle

Benjamin Chapin Decides on This Title for the Series of Four Features Depicting the Great Emancipator, Because of Stirring National Events

THE Benjamin Chapin "Lincoln Cycle" continues its run at the Globe theatre, New York, and will reach its two hundredth performance during the coming week. From now on the entire cycle of four features, "My Mother," "My Father," "Myself" and "The Call to Arms," will be known under the one title, "The Call to Arms," the other three features retaining their designations, however, as parts of the whole.

"I have long felt it advisable to take this step," said Mr. Chapin, in announcing the name selected for his production. "While 'The Lincoln Cycle' identifies and designates the picture, I have never intended it as a title. What to select as a name for the group of pictures has, however, presented a good deal of a problem.

"The answer came to me through the stirring national events of the past few weeks. 'The Call to Arms' is the biggest thing in this country today. It is the soul of this picture—not only in its episodes now classed under that title, but all the way through. It may well include all the rest.

"Then, too, this name has to me another deep significance, particularly befitting the entire group of pictures. In the picture there is more than one 'call to arms' which touches the heart. There is the call of the loving mother's arms to little Abe, comforting and aiding him in his efforts to learn to read, that he may guide his own footsteps by those of Washington; there is the call of the father's arms to his patient, though sorely tried, little boy, when the father finally realizes that the child's ways are wiser than his own, and they come to their understanding of one another.

"There are many such dramatic thrills that bring tears or laughter, each of which expresses a 'call to arms'; and so this series will be thus entitled for its further appearances in New York and throughout the country."

Newspaper Men Edit Two Comedies for the Whartons

THE editors of New York State took on a new role last week when they became film editors and actors in addition to their regular life of getting out newspapers. The cause of it all was their convention at Ithaca and the appointment of the Whartons to provide one of the day's entertainments.

First of all, the editors were taken to the Crescent theatre, where they were told that they would be made to work. Two comedies then were shown in their rough state, just as they are shown in the projection rooms of a studio when the film has come from the assembling room for the first time. The editors were made to get out their paper and pencils and told to make suggestions for sub-titles and do other work that is necessary in the final assembling of a picture.

Following this the members of the New York Press Association were taken to the studio of the Whartons, where they were put through a little scenario arranged by John K. Holbrook, while the cameras clicked. Then, three hours later, the members of the association were called to the Crescent theatre, where they saw themselves as they appeared on the screen. The appreciation of the editors was expressed in cheers—and many a request was made for the picture to be run as a trailer in many of the houses of the cities where the various editors own newspapers.

Educational Sells Territory for "Fairy"

E. W. Hammond, of the Educational Films Corporation of America, has closed additional territory on "The Fairy and the Waif," featuring Mary Miles Minter.

The Atlanta Film Exchange, of Atlanta, has secured the rights to the picture for Alabama, Mississippi, Georgia, South Carolina and Florida. The Reliable Feature Film Company, of Chicago, has closed for Illinois and Indiana.

"Hate" Gets Good Will of Film Men

Although no official announcement has been made regarding the disposition of its feature, "Hate," executives of the Fairmount Film Corporation were optimistic during the past week over several propositions which were under consideration by William A. Mooney and Robert Bolling, representing the producing company and Gus Mohme, who is handling the business incident to the distribution of the feature.

At various times during the week, "Hate" was shown to state rights buyers representing territories between New York and California, and it is said that the impression made by these showings was responsible in a large measure for the interest displayed by exhibitors throughout the week. It was stated by the officers of the company that an announcement regarding the disposition of the American rights would be made within a few days.

"Beware of Strangers" Books Well

A. Dresner, manager of the Exhibitors' Film Exchange, Washington, D. C., is receiving encouraging bookings on the state rights picture, "Beware of Strangers." It has had a week's run at the Garden and Ford's in Baltimore, and will be used by Harry Crandall in that city for nearly two weeks at his chain of theatres.

It has been booked for a week at the Wells houses in Norfolk and Richmond, a week at the Victoria, in Wilmington, Del., and for three days at the Isis, at Lynchburg, Va. Other lengthy bookings are pending.

Short Features Booking Well

The Short Features Exchange of New York, organized about ten weeks ago to exploit short pictures of merit, announces its business is already successful.

All of the pictures released by the Short Features Exchange are, as the name implies, "short features." Henry Ginsberg, manager, says he is ready to "show" any exhibitor in Greater New York how to eliminate the word "filler" from his program.

Divides Mountain Territory Between Butte and Denver

Jesse J. Goldburg Recommends State Lines to Be Disregarded in High Western Plateau and Country Apportioned on Lines to Be Made with Aid of Well-Informed Railroad Men

By Jesse J. Goldburg

[*Jesse J. Goldburg, special exploitation and service manager of the Frohman Amusement Corporation, is continuing his transcontinental tour in the furtherance of that firm's announced plan of co-operation with the buyers. He has been writing his observations of conditions in the different sections exclusively for* Motion Picture News, *with special reference to proper territorial divisions. This article, recommending the separation of the mountain states into two territorial divisions, deals with the states of Colorado, Utah, Wyoming, Idaho, Montana and Nebraska. Another article to deal with condition in Oregon and Washington, next week, will be equally important.*—Ed. Note.]

A PECULIAR condition exists here in the photoplay field, in a good many respects totally different from that which attaches itself to any other territory except possibly the Northwest.

The exchanges here whether operating from Denver or Salt Lake City, do not seem to be in accord as to the territorial allotment that should go with state rights productions, and in this connection I might state that the interpretation of state rights productions throughout the entire country is applied to "super" or "extraordinary" attractions, such photoplays as would justify sending them out as a road show.

This is, perhaps, the hardest territory to define. This because of distances between towns, irregularity of railway service and the neglect which has been visited upon this territory by producers and exchangemen in the proper exploitation of photoplays. Looking at the map of the four states of Colorado, Wyoming, Utah and Idaho, and the state of Montana, if it is to form a part of this territorial allotment, one finds innumerable towns named, which as a matter of fact are all but totally uninhabited. It is not considered an extraordinary situation here that it takes forty-eight hours by rail to fill a booking.

And while I am not prepared to definitely outline the territorial limitations which should apply to the mountain states until more detailed information is available to definitely settle that point, I should say that the states of Colorado, Utah, Wyoming, and southern Idaho should be one territorial limitation, and northern Idaho and Montana an independent territorial allotment operating with a separate print from Butte, Mont., but it should be stated that some parts of Montana can be reached quicker and at less expense from Denver than from Butte.

Then again some exchanges believe that Nebraska should be booked from Denver.

Suffice it to say that in this territory there must be an enlargement of area regardless of the length of time in which it may take to fill a booking; this because of the sparsely settled districts, and the few towns that might be considered field for substantial profitable returns.

I have, however, come to this conclusion with respect to all of the territory west of the Mississippi; that before we can reduce the question of territorial state rights allotment to a logical business basis, in addition to taking into consideration population, which in some instances is confined and others spread out, the number of theatres and seating capacity, it is essential that expert railroad men in the offices of the various railroads of the United States be consulted to the end that they may lay out a chart or table setting forth freight and express tariffs, time of running of trains, length of time for shipments and the passenger rates from one exchange centre to every city, town and village where bookings are likely to be had. Then a compilation or table should be made, showing the population of each city or town number of theatres, seating capacity, and price of admission.

Then and then only and with the aid of the railway companies can we be sure that the state rights apportionment is reduced to a scientific and business certainty. And it is after that that the state rights producer can apportion his cost of production and his legitimate profits on a percentage that is fair and equitable. In short, it should be stated, that state rights territories should not be regulated by state lines.

With respect to this territory from an exhibiting standpoint, I must again voice complaint that exhibitors are not exerting themselves so as to receive the maximum amount of returns consistent with a legitimate expenditure. The front of houses are brilliantly lighted and plentifully plastered with lithographs, and the newspapers are generously patronized, but once in the theatre, it seems that all that is done is to throw a picture on the screen without any attempt to properly stage it.

Houses charging ten and fifteen cents admission run pictures that are anywhere from six months to a year old, and only because they can be procured *exceedingly cheap*. There is no attempt to give the public the best that can be had as soon as it can be had. That is, perhaps, the reason why some of our biggest and best dramatic productions have never seen the light of day here, or rather the light of the projection machine.

I shall in my next article deal with the question of censorship as a whole, as I have studied it throughout the United States. It is still one of the most perplexing problems confronting the manufacturer and the exchange men, largely because of the fact that it is eating its way into the very heart of the industry, silently and insidiously.

WHAT THEY THINK OF THE "NEWS"

Here are a few letters that tell the story of what exchanges think of the State rights department in the "News." No other comment is necessary.

H. B. Wright, Calgary, Alberta, says:

"I think your state rights department is just what we need, and I believe before long that it will be indispensable, as it seems to me that the only hope for exhibitors and exchangemen alike is in the independent state rights features."

The Big Feature Rights Corporation, Louisville, Ky., says:

"We like MOTION PICTURE NEWS because it is alive in every department, and because it is progressing, a fact attested to by its foresight in building up a good state rights department."

Ultra Pictures Corporation, New York City, says:

"We think that you are doing a mighty good thing and shall be glad to help you at any time."

Seng Will Sell Rights to "Parentage" After Rialto Showing

Immediately after the showings at the Rialto in New York City, and the Colonial in Chicago, when it is hoped that all of the buyers will have had an opportunity of seeing "Parentage" in the proper atmosphere, Frank J. Seng will open negotiations with those states right buyers who have called on him and those who have written to him, giving preference in their order of receipt.

Mr. Seng is expected in New York the early part of this week, from Chicago, where he has been actively engaged in co-operating with the Colonial Theatre for the showing during convention week.

Jackies Like Mutt and Jeff

The Mutt and Jeff films, which have met with success throughout the country, were recently shown to an enthusiastic audience on board the battleship Kentucky. Officers and enlisted men alike welcomed them as a relief from their strenuous duties in wartime, according to James S. Day, chaplain of the Kentucky.

Mr. Day, in a recent letter to the Bud Fisher Film Company, New York City, acknowledging a donation of the films, says:

"You have shown real patriotism by your action and have furnished a very definite service that can't be estimated in dollars and cents. Keep them coming and we will do your fighting for you!"

Fixed Prices for State Rights, Says Sherman

Independent Operator Intends to Inaugurate a Plan Recognized as Great Aid in Stabilizing the Market and Gaining Confidence of Exchanges

THE Sherman Pictures Corporation, New York City, not only plans to buy and sell state rights subjects, but it will advance money to producers in need of funds to complete a picture, provided it comes up to the standard set by Harry Sherman for his releases. No such offer has been made by any state rights buyer or distributor, it is said, since the beginning of the industry.

The company will soon launch an extensive advertising and publicity campaign for "I Believe," recently purchased, and considered by Mr. Sherman to be a picture of exceptional box-office qualities.

"The producer who has a really good picture will find us ever ready to talk business with him," said Mr. Sherman, "and if the production is up to our standard we will be ready to purchase it at a figure that will allow him a good profit. We are not out to make a hundred per cent. profit. We are willing to invest eighty or ninety thousand dollars and get back twenty-five or thirty. But every picture distributed by us must have qualities which will make it just as popular in Europe, Australia, South Africa and South America as it is here.

"We don't want sex pictures. We don't want vampire pictures, or anything that has an unsavory flavor to them. What we want are good clean pictures for those who have clean minds, and we are willing to assist the producer who is ready to give the public the best he has, and we know then we are catering to popular taste.

"Another thing which is of great importance is this—in the past the state rights buyer has never known when to take the producer seriously. The producer has usually set a figure far above the price he hoped to receive, so that the state rights buyer could cut it in half.

"In the end the producer has succeeded in getting just what he anticipated he would get. The result has been that the state rights buyer has been continually confused, and never knew whether he was being fairly treated or not. There will be no more of this, so far as the Sherman Pictures Corporation is concerned.

"The price we set for a certain territory will stand, and we will never cut that price one penny. We have figured out just what a picture should bring in every territory, and we are going to stick to that price. If we do not get what we ask for the picture in that section we will not sell it. We will prefer to have the picture go back to the shelf than have a sliding scale.

"We are going to assist the buyer after he has purchased the picture for his territory. I have made arrangements with Shepard and Van Loan, which are permanent, to prepare the campaign on every picture in such a way that it will be valuable to the state rights buyer, exchangemen and exhibitor. They will have an efficient service from this organization, which is thoroughly equipped to handle our material, and that is the reason we have engaged them to look after our needs."

Wolfberg Buys "Deemster" for Three States

Several big deals involving foreign and domestic rights to Hall Caine's "The Deemster," starring Derwent Hall Caine, were closed during the past week by W. E. Shallenberger, president of the Arrow Film Corporation.

Harris P. Wolfberg, representing a coterie of Midwest capitalists, bought the rights to Ohio, West Virginia and western Pennsylvania. Mr. Wolfberg is well known throughout his territory, having at one time or another represented some of the biggest and most important distributing companies. Recently he branched out as a state rights promoter by securing "The Crisis" from Harry Sherman and has achieved remarkable success. Mr. Wolfberg purposes establishing offices in Cincinnati and Cleveland. His present headquarters are in Pittsburgh.

The Apex Films, Ltd., of London, through its New York representative, J. Simmonds, purchased the South African rights.

Second Runs for "Barrier"

"The Barrier" is now playing second runs in the four largest Northwestern cities. James Clemmer, of Seattle, has the first and second run rights for this feature and has done exceptionally well with it. The business done by this picture in Spokane, Wash., was better than that of either Seattle or Portland, Ore.

Rifkin Reports Good Bookings on an Ivan

Herman Rifkin, of the Eastern Feature Film Company, 57 Church street, Boston, reports that he is doing an excellent business on "One Law for Both," produced by Ivan, New York. Among the largest theatres at which he has booked this picture are those on the Poli Circuit and the Modern theatre, Boston, and the results from each of these warrant his assertion that "One Law for Both" is a winner.



Gilbert Rooney, Appearing in "Parentage"

Novel Advertising for Century Comedies

Julius Stern and J. G. Blystone have prepared a line of special advertising novelties for their Century comedies, "Balloonatics," "Automaniacs," "Neptune's Naughty Daughter," featuring Alice Howell, and her latest subject, "Alice of the Sawdust." The advertising matter consists of special paper of the most useful sizes, novel lobby displays, special slides and electros. Each subject is particularly adapted to novel advertising methods, automobiles, balloons, the deep blue sea and scenes with a traveling circus forming the basis of the various releases.

"State rights buyers are finding ready distribution for Century Comedies throughout the country," says Mr. Stern. "Alice Howell was an established favorite before she was made a star in her own right. For several seasons she has been principal comedian in a popular brand of comedies that have found their way into the smallest hamlet that can boast a picture theatre. Her name is known to every lover of filmlaughs, and her ability to compete with male stars in comedy ways was established long before we made her a fixed star in filmdom."

Hiller Is Successful Executive

Among the successful younger executives in the state rights field is L. L. Hiller, treasurer of the King Bee Films Corporation, New York City.

Mr. Hiller's rise has been rapid. Prior to 1914 he had been identified with commercial and banking pursuits in Pittsburg, but in that year he succumbed to the "picture lure" and engineered a simultaneous three-theatre motion picture show at the Grand Central Palace.

With Jacob Wilk he next founded The Authors' Associated Agency for handling motion picture scenarios. The growth of this enterprise led to an expansion of his film activities, and the formation of Hiller and Wilk, state rights brokers. Next, on the foundation of the King Bee Films Corporation, Mr. Hiller was unanimously chosen by his associates in that enterprise to fill the office of treasurer—never a sinecure in a film company, and demanding sound business principles in its occupant.

Mr. Hiller, being in the early thirties, has the better part of his career before him. He is very much liked by all those in daily association with him and popular in the industry, two important factors in motion picture success.

M. & R. Gets "Crisis" for Three States

The M. & R. Feature Film Exchange with branches in Los Angeles and San Francisco, has taken over the booking of the Selig production of "The Crisis" for California, Nevada and Arizona.

This company is handling the Ivan productions, Flora Finch Comedies, and "Tilly's Romance" for Southern California. A new office was recently opened in Los Angeles, and is under the management of H. W. Stebbins, and is located at 730 S. Olive street.



Some Bits of Action From "The Little American," Mary Pickford's Latest Artcraft

All Star Features Manager Writes of Los Angeles First Runs

Irving M. Lesser, Los Angeles manager for All Star Features Distributors, Inc., writes in regarding bookings:

"'Little Miss Fortune,' an Erbograph production, is playing this week at the Garrick theatre, one of the largest first-run houses in town, and 'The Mystic Hour,' Apollo, is being booked an entire week at the Palace theatre.

"This is a good average, for it shows that we are placing fifty per cent. of our goods first-run. In this manner we are surpassing our competitors. At the present time there is no Paramount first-run customer, no World, no Vitagraph, no Mutual, no K-E-S-E, no Pathe, and still the Art Dramas Program is being placed.

"I have not as yet had the opportunity of placing 'House of Cards' in a first-run theatre, but the comments of those who have seen it have been so favorable, and my personal opinion of it is also so good, that I shall not release it until I have the opportunity of placing it in some first-run house.

"I wish you would express to the manufacturers who are contributing to our program my appreciation of pictures of the quality of 'House of Cards.'"

Must Be a Story and Capable Players, Says Moss

B. S. Moss believes that not only is "the play the thing," but that the players must have enough personality to make the play impressive. This combination of the two elements necessary for the success of a photoplay, he declares, accounts for the popularity of "One Hour," the six-reel sequel to Elinor Glyn's "One Day" and "Three Weeks."

"Everyone of the leading players in 'One Hour,' is a screen star in his or her own right," says Mr. Moss. "Starting with Zena Keefe and Alan Hale, the principal figures in the drama, the cast includes such notables as Ina Brooks, Warren Cook, William Marion, Henry W. Pemberton and D. J. Flanagan."

Paul McAllister and Edwin Hollywood directed the feature. Most of the exterior scenes were taken near Jacksonville, Fla., and at Lake Placid and Fort Montgomery, N. Y.

Shepard & Van Loan to Handle Bernstein Films

Producer Finishes "Loyalty"—"Seven Cardinal Virtues" Series May Be Issued Separately

BEFORE leaving for the Pacific Coast last week, Isadore Bernstein announced that he had made arrangements with Shepard and Van Loan whereby this company, which was incorporated for the purpose of handling the advertising, publicity and exploitation for big organizations, will act as the world representatives of Bernstein Film Productions.

In addition to looking after his advertising and publicity, this concern will handle the marketing of all the Bernstein productions, and will be responsible for these pictures from the moment they leave the studio in their finished state until they are disposed of either on a state rights basis or through various exchanges.

The Bernstein studios are at present working on a fourth production, called "Justice." The first picture made by this company was entitled, "Who Knows?" and following this came "Humility," which Mr. Bernstein had intended to be the first of a series of pictures to be known as "The Seven Cardinal Virtues." The second of this series was completed a few days ago, and is called "Loyalty," which is shortly to be placed upon the market.

Whether Mr. Bernstein will release the series, as first intended, under "The Seven Cardinal Virtues" has not yet been decided. It is possible that each picture will be put out as a separate feature. This could be easily done as each story is complete in itself.

While he was in New York City, Mr. Bernstein had several conferences with Harry Sherman, who organized the Sherman Pictures Corporation last week, and it was rumored in various quarters that Sherman was considering taking over the Bernstein plant, which is said to be one of the finest in the country. Sherman would neither deny nor verify this rumor. However, it is known that he is seriously considering the question of producing pictures himself or entering into an arrangement with some studio whereby he can furnish the scripts and have the productions made to his order.

Sherman is now preparing to leave for the coast within the next few days, with some of the members of his newly formed company, and it would not be at all surprising to hear later that he had made a contract with the Bernstein people.

In addition to this, Shepard and Van Loan have just completed the titling of a feature for the Export and Import Film Company. It is a story based on the Italian novel, "Malombra," by Antonia Fogazzaro. It was made by Cines of Rome, and features Lyda Borelli, the Italian actress, who has done remarkable work in a number of recent productions, especially "Christus."

Sherman Buys Rights to "Land of Rising Sun"

ANNOUNCEMENT is made by Dwight Macdonald, general manager of the America-Japan Pictures Company, 15 William street, New York City, that the rights to its serial film-trip, "The Land of the Rising Sun," have been sold for the United States and Canada to Harry Sherman, 218 West Forty-second street, New York City. The rights for the rest of the world are retained under Mr. Macdonald's control, and will be disposed of by him to foreign buyers.

"The Land of the Rising Sun" was shown serially at the Rialto, New York City. There are now ten distinct titles in the series, each of which has lithographs and all sorts of publicity matter to make it independently bookable, if necessary.

As re-edited, the picture can be booked either as a ten-week serial of one reel weekly, as a five-week serial in two-reel episodes, or as a complete production. An extensive advertising campaign has been prepared by the Hesser Publicity Bureau, and will be taken over by Harry Sherman, who will offer the serial to state rights buyers.

The rights to China, Japan and Korea have been sold to the Universal Film Manufacturing Company.

Hirsh Controls New York Rights to "Hate"

FOLLOWING negotiations which covered a period of several days, Nathan Hirsh, leading mover in the merger of Civilization Feature Company and the Pioneer Feature Film Corporation, has purchased the exclusive New York rights to "Hate," the seven-reel feature produced by the Fairmount Film Corporation. The deal was consummated through Gus Mohme, representing the producers. It is said that the New York rights alone brought more than $18,000 to the producers.

Mr. Hirsh has been highly enthusiastic regarding "Hate" since he first saw it screened and will give it an early New York booking. The feature has been extensively advertised in New York, and like "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, it has been widely discussed. Mr. Hirsh and his associates in the recent merger have acquired the Nesbit picture, and it is regarded as likely that "Hate" will follow the Steger feature in New York theatres through which Mr. Hirsh distributes.

William A. Mooney, president of Fairmount, came over from Philadelphia to close the deal with Mr. Hirsh. Mr. Mooney and Robert Bolling, vice-president of the corporation, stated that they were more than pleased to place the picture in the hands of Mr. Hirsh, because they realized that he and his associates would continue the advertising drive in the interest of the picture in New York City and vicinity.

Hoffman Obtains Rights to "Silent Witness"

M. H. HOFFMAN, INC., has secured another feature for the entire world. This third on the Foursquare list is "The Silent Witness." New York playgoers will recall the drama of that name by Otto Hauerbach, which had a long New York run.

Mr. Hauerbach placed the underlying motive of his play, which governs the picture, upon a subject that, oddly enough, comprised the pre-election platform of District Attorney Swan, of New York. This motive contends that the prosecutor is no less an attorney for the prisoner than for the people.

In seven acts, "The Silent Witness" is a story of the obstacles imposed upon an ambitious poor boy working his way through college, and his efforts forced to compete with the sons of wealthy men who are jealous of his superior abilities. One of these undesirables casts aspersions on the poor boy's mother, and in the fight that follows the poor boy kills—as he fancies—his adversary.

Bud Morgan, the penniless youth, is held for murder, and in the capacity of district attorney his father (unaware at the time of his relationship to the prisoner) faces the task of learning the facts. The manner in which the author brings together Bud's mother and father at the end, and the parts played by the other important characters formed elements that were unusual.

"It is a Foursquare picture in the best sense," said M. H. Hoffman. "The play and players make the product which, with our Foursquare policy, give us a feature which we can offer with the confidence that it will give the utmost satisfaction both to exhibitors and public."

"Robespierre" Campaign Among French Societies

ELABORATE plans are in process of execution by the Export and Import Company on behalf of their seven-reel subject, "Robespierre," a drama of the French Revolution. The production was screened for the representatives of several French societies and suggestions from this source were adopted which, it is said, materially strengthen the value of the production.

It was pointed out that the bearing of the French Revolution on the momentous events of the present day force themselves prominently on the spectator's mind. Ben Blumenthal has decided to add to the title a subheading designating "Robespierre" as "The Birth of Democracy." It has been settled that this shall be an auxiliary caption which will appear on all the lithographs and other advertising matter issued.

"The campaign now being conducted from the offices of the Export and Import Company is reaching all the French centres in the United States and Canada, as well as educational bodies whose work pertains to the history of France," says Mr. Blumenthal. "The names of these organizations and all the correspondence will be turned in for the benfit of the buyers in the respective territories.

"A great number of the requests that have come in about 'Robespierre' indicate that for raising war fund demonstrations its exhibition will be very much in demand"



L. L. Hiller (King-Bee)

California Scenery for "Garden of Eden"

For the purpose of securing locations that would best represent the beauties of the Garden of Eden for the "Garden of Eden," produced by the Corona Cinema Company, and just finished after six months' work, officers of the company and Frank Beal, the director, made trips through a great deal of the mountainous region of Southern California, as well as visiting most of the islands in the channel group off the coast of the southern port of the state.

The feminine lead in the production is played by Enid Markey, former Triangle leading woman. Miss Markey enacts the role of the modern Eve in the drama, which is introduced by a Biblical prologue. Opposite her is Ed Coxen, another well-known player, who in this picture appears as the young hero. The heavy man of the picture is Jack Standing, one of the celebrated family of actors of that name. Together with these three in the leading roles are Clarissa Selwynne, who appears as the feminine heavy; Eugenie Besserer, Marion Warner, Elsie Greeson, William Quinn, Arthur Allardt, G. Raymond Nye, Jack Lott and George Kuwa, the last named being a Japanese actor of known ability.

Star in "Queen of Spades" Enlists

Word has just been received in New York that Mozukin, the Russian actor, has joined the Moscow division of the Russian aviation corps. After an unsuccessful attempt at enlisting in the army and going so far as to disguise himself and enroll in an outpost of Moscow soldiery, Mozukin has at last persuaded the government to let him become one of the aviation corps. Mozukin is a subsidized actor of the Russian Government.

The first appearance of Mozukin in America was made in Washington on the occasion of the recent reception of the National Press Club to the special Russian Commission at the Willard, in the screen version of Pushkin's "The Queen of Spades," with music of the opera by Tchaikowsky under the direction of N. S. Kaplan and the Russian Art Film Corporation. Mozukin intends visiting America late this Fall and arrangements with the Russian Government were begun before Mr. Kaplan left Petrograd on the second Tuesday after the young Republic was declared.

"In Hands of Fate" Is Offered

Samuel Krellberg and Harry Berg, in conjunction with the Overland Film Company, New York, have secured the rights to a five-reel Russian drama entitled "In the Hands of Fate," which was made in Petrograd.

They intend offering it on a state rights basis.

E. and H. Gets Rights to West Films

The E. and H. Company, Atlanta, has obtained the right to the Billy West Comedies for Georgia, Alabama, South Carolina and Florida. The company reports heavy bookings for the release of these subjects.

Legitimate Houses Run "One Law for Both"

Many of the theatres devoted to the legitimate drama throughout the country are booking "One Law for Both" as a regular attraction, in the belief that the publicity and exploitation this feature has enjoyed will cause it to prove a drawing card for their houses. The feature has enjoyed a successful run during the week of June 24, at Ford's Opera House, Baltimore. Presented with an augmented orchestra at this theatre, "One Law for Both" established new records for this season of the year and was immediately booked by other Baltimore houses for second, third, fourth and fifth runs. Cities in the vicinity of Baltimore, also desirous of obtaining this production, contracted with the Ivan Film Productions through their traveling representative, F. J. Willis, for running the picture, with the result that at the present time three prints are working solid in the territory.

Mr. Miller of the Buffalo Times has arranged to present this feature, under the auspices of his newspaper, at one of the leading theatres in Buffalo, N. Y., giving it a presentation similar to that accorded Ivan Abramson's previous success, "Enlighten Thy Daughter," in the city of Buffalo.

Musical Score for "Alma"

Ruth MacTammany, the star of "Alma, Where Do You Live?" is only in pictures because the war stepped in and spoiled her foreign operatic career. She was singing in Milan, Italy, when it broke out, and though she remained in Europe for two years, she finally had to get back to America, after having been twice arrested as a spy. The Newfields Producing Corporation will present her in six productions a year.

"Alma, Where Do You Live?" was one of the most popular plays ever written. Millions know the "Alma" song, and the extensive advertising campaign devised links it up closely with the picture, to the benefit of the exhibitor. A complete musical score, from the original play, is also provided.

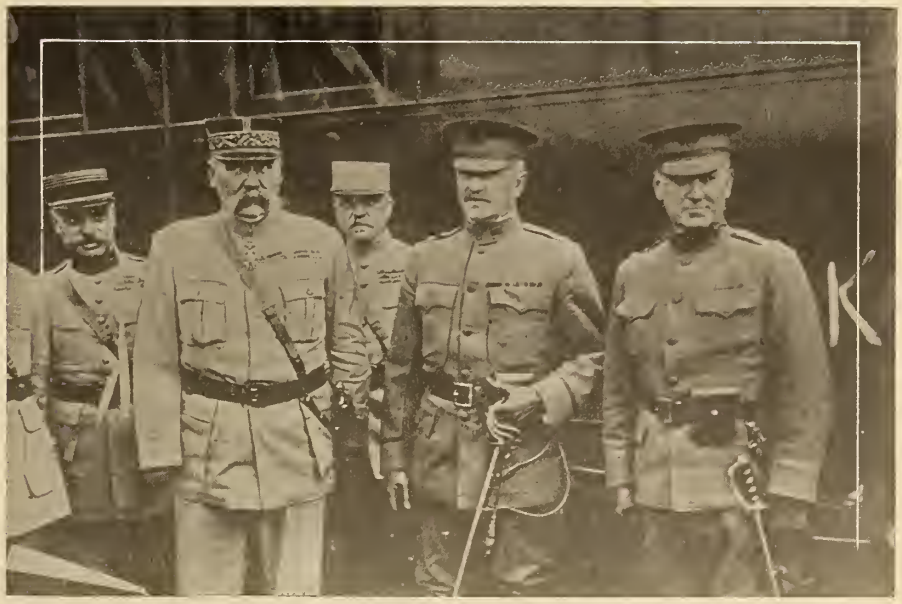
"The Whip" in Seattle

The Clemmer theatre of Seattle has booked "The Whip" and is making extensive preparations to put it over in big shape some time about the middle of July. Admission will be slightly advanced during the showing of this feature.

"NEWS" AIDS HIM IN PICTURE SELECTION

A. W. Walker of Robinson and Walker, Seattle, finds that the aids for state rights buyers maintained by MOTION PICTURE NEWS are a constant source of helpfulness. He says:

"I receive your frequent letters on state rights pictures and find them interesting and helpful."



General Pershing Arrives in France (Universal)

Walt Mason at Last in Silent Drama

First Four Comedies Based on the Poems and Stories of Famous Kansas Editor and Poet Are About Ready for Release by Filmcraft

R. V. ROTHERMEL, president of the Filmcraft Corporation, 220 West Forty-second street, New York City, states that he is about ready to show the first four of a series of new style comedies produced from the poems and stories of Walt Mason, the famous Emporia, Kansas, editor and poet.

Mr. Rothermel terms these comedies human interest pictures, as every effort has been made to eliminate forced situations and unnatural action. The first of these, "The Dipper" was booked by Mr. Rothapfel, at the Rialto, on a special re-release arrangement, and during the week of its run there two facts were clearly demonstrated. First, that the estimate of ten million a day Walt Mason readers is no idle dream, judging from the percentage of those present at the Rialto. Second, that at every performance the public showed at once its pleasure in simple, natural and humorous, but essentially true-to-life pictures.

Mr. Rothermel feels that this attitude of the public is prevalent in Europe as well as in the United States, as without any announcement having been made, the rights for these productions, outside of the United States, Canada and Australasia have already been disposed of.

Working in conjunction with the Filmcraft Corporation, and adding the power of its highly efficient organization to the work of making the Walt Mason pictures of great value to all exhibitors, is the George Matthew Adams Newspaper Service which syndicates all of Walt Mason's writings to score of newspapers, all of which appreciate his work.

Mr. Adams, who is known personally to practically every newspaper owner and editor in the United States and Canada has just completed a trip covering the entire country, during which he has enlisted the co-operation of the Walt Mason newspapers and promises some interesting results.

Lesser to Organize State Rights Buyers

SINCE the recent announcement of his plans for the launching of a national organization of state rights buyers, which aroused considerable conjecture in the trade, Sol L. Lesser has been continually occupied with the development of his project, and it is now authentically announced that the organization will convene in New York City on August 7.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright, for the entire United States and Canada, and propositions will be considered at the time of the convention.

Practically all of the United States and Canada are already covered, and the men identified with the enterprise are men whose keen judgment and financial success in the film industry determine unquestionably their desirability as members of the organization.

A tentative meeting of the organization has been held in San Francisco attended by those already actively affiliated.

Netter to Attend Convention

Leon D. Netter, head of the Masterpiece Film Attractions, will return to his office at Cleveland, O., the latter part of July, after a stay in San Francisco of four weeks.

Mr. Netter will then proceed to New York to attend the convention of the National Organization of State Right Buyers to be held on August 7.

"The Lone Wolf" in Ten Cities in August

Success of the Brenon Production for Selznick Pictures at Pre-Release Showing in New York and Chicago Made Change Necessary

"THE LONE WOLF," Herbert Brenon's production for Selznick Pictures, will be given pre-release showing in ten cities early in August. The picture is now playing to good business in the Broadway theatre, New York, and the Studebaker theatre, Chicago.

The dearth of good features in summer and the triumph of the picture in New York and Chicago combined to induce the larger exhibitors to show "The Lone Wolf" in August. It will open on the same day in Philadelphia, Cleveland, Pittsburgh, Boston, St. Louis, Denver, San Francisco, Los Angeles, New Orleans and Detroit.

The New York dailies declared "The Lone Wolf" to be a Brenon triumph and even a better feature than "War Brides."

The American said:

"'The Lone Wolf' at the Broadway is dominated by its director, Mr. Herbert Brenon. Like a Belasco-made play a Brenon-made photo-play bears its own stamp. Mr. Brenon supervises with a painstaking as well as an inspired and, and in this latest presentation of his there are many master strokes."

The Tribune said:

"There is never a dull moment from start to finish. Things happen in such rapid succession that it leaves one breathless. Nothing quite so exciting has appeared on the screen as the chase by the 'Pack' after 'The Lone Wolf' and 'Lucy Shannon.'"

The Sun said:

"As General Joffre might have said of 'The Lone Wolf' at the Broadway, 'Ca Marche.' In other words it travels some."

All the other New York dailies were equally enthusiastic over the feature. With three distinct punches in the Burning of the Hotel Troyon, the automobile falling from the raised jaeknife bridge and the battle between aeroplanes in midair, this picture will undoubtedly prove to be one of the biggest moneygetters of the year.

A feature of the Broadway opening was the showing of important scenes in "The Fall of the Romanoffs," the Russian picture Mr. Brenon is directing, with Iliodor, the "Mad Monk" of Russia, playing the leading role.

"Ivan" Ready for Showing in Finished State

"Ivan the Terrible," in preparation for several weeks by the Export and Import Company, New York, is now ready for a showing in its finished state, with an elaborate set of titles in pictorial descriptive style.

Ben Blumenthal of the company wants to emphazize to the trade that "Ivan the Terrible" is an original production, based on Raoul Gunsborg's opera of that name which was produced before the royal court in Petrograd. At that time it was the cause of no little comment among the newspapers in Russia that in the person of Vladimir, the monk, one of the characters in the opera, there was a strong resemblance to the identity of the monk Rasputin, the man of mysterious power in Nicholas's reign, who was shot in a court intrigue.

In "Ivan the Terrible," however, the monk plays a part more creditable to his cloth. The Export and Import Company is preparing an advertising layout in "Ivan the Terrible" which includes twenty-four sheet posters and two-color heralds, as well as large photo displays of a new and striking design.



Posing Departure U. S. Marines (Hearst-Pathe)

HITS BULL'S-EYE

The American Maid Film Company, Minneapolis, Minn., says: "We congratulate you upon the intelligent activity you are bestowing upon this branch of the film industry."

Warren Discovers Star

Edward Warren claims to have discovered an entirely new star on the motion picture firmament and he predicts a great future for her. Her name is Helen Hayes Brown, and she will appear in Mr. Warren's next production now being rapidly completed at his studios in Grantwood.

Magner Handling "Bar Sinister"

Nat A. Magner, well-known theatrical manager on the Pacific Coast, has bought from Frank Hall-Edgar Lewis' "Bar Sinister." Mr. Magner made the purchase on his recent visit to New York, where he had come to close contracts with stage attractions and artists for next season.

Although Mr. Magner is also prominent in motion picture circles and owns an exchange at 288 Golden Gate avenue, San Francisco, where "Beware of Strangers," and Pavlova in "The Dumb Girl of Portici" are among the features being booked, his present visit to New York was made in connection with his theatrical ventures. But he considers "The Bar Sinister" more in the light of a big theatrical attraction than an ordinary picture, and was anxious to gain possession of it for his territory for that reason.

Full Line of Paper for "Who's Your Neighbor?"

Announcement is made by General Manager Herman Becker of the Master Dramas Features, Inc., New York City, that his company will issue a complete line of advertising accessories for "Who's Your Neighbor?"

"Several quasi-official organizations investigating social conditions in New York City have put themselves on record as approving and being in sympathy with this motion picture," says an official of the company. He then goes on to quote R. W. Hebberd, executive secretary of the Committee of Twelve, who says, "It is a powerful argument in its influence for good. It is absolute in its fidelity to actual conditions."

Sam Zierler New Supervisor of Universal's New York Exchange

The Universal Film Exchange of New York recently came under the direction of Sam Zierler when he was appointed supervisor. Mr. Zierler will now direct the activities of the five branches of this exchange, namely, Mecca, Twenty-third street, Newark; Springfield, Mass., and New Haven, Conn.

For three years Mr. Zierler was manager of the Twenty-third street branch. It is Mr. Zierler's intention, as soon as his extra activities permit, to visit every Universal exhibitor.

LIVE NEWS FROM THE PRODUCERS

Max Asher at Universal City Making More Comedies

Max Asher, who foresook the film world two years ago, after playing in vaudeville and traveling with his own musical comedy company, is back in Universal City, under the sign of the Big U. He is romping through the same kind of comedies that made him famous.

Craig Hutchinson, who has been associated with the Keystone and the L-Ko comedies, is directing the Asher pictures, and Gladys Tennyson, who has also appeared in a number of Keystones, has been engaged to play the leading feminine roles.

The Asher pictures will be one-reel releases under the Joker trademark.

Reginald Barker, Triangle Director, to Remain

Reginald Barker, who has directed some of the finest plays put out by Triangle since its organization, announced this week that he will remain at the Culver City Studios under the new organization.

He has been enjoying a short vacation since completing a new production in which Louise Glaum is starred. It has not yet been determined which star he will direct in the future.

Don Bartlett Joins Publicity Staff of Vitagraph-V-L-S-E

Don Bartlett, formerly advertising manager for the Triangle Distributing Corporation, has joined the publicity department of Greater Vitagraph V-L-S-E, taking the place of Gordon Lawrence, who has been transferred to the sales promotion department of the organization.

Mr. Lawrence takes the place in the sales promotion department of Leon Bamberger, whose resignation took effect on June 23.

Goldwyn Releases Its First Four Features

Mae Marsh, "Polly of the Circus"; Madge Kennedy, "Baby Mine"; Maxine Elliott, "Fighting Odds"; Jane Cowl, "Spreading Dawn"

GOLDWYN PICTURES CORPORATION announces the names and dates of release of its first four productions. They are:

Mae Marsh, in "Polly of the Circus"; Madge Kennedy, in "Baby Mine"; Maxine Elliott, in "Fighting Odds," and Jane Cowl, in "The Spreading Dawn."

Goldwyn will inaugurate its releases throughout the world on September 9, with its most widely exploited little star, Mae Marsh, in "Polly of the Circus," Margaret Mayo's play, which made a fortune for its authors and its producers in the dramatic field.

The second Goldwyn Picture will present Madge Kennedy, comedienne, in her first screen production, "Baby Mine," also by Margaret Mayo, and a successful stage farce comedy. This production will be released on September 23.

Maxine Elliott makes her first appearance on any screen in Goldwyn's third release, "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb. This will be released October 7.

Jane Cowl is heroine and star in "The Spreading Dawn," the fourth Goldwyn release, to be seen throughout the world on October 21.

Already, in addition to these four productions, Goldwyn has completed four other pictures, and by September 1 will have twelve or more completed pictures ready in every detail. This will mean that Goldwyn will be working six months in advance on its productions, giving its directors, stars and technical staffs ample time to make pictures slowly and carefully.

Only one or two minor delays occurred during the first six months of the company's history, and time lost on these was quickly made up under a system of efficient management.

The company is not assuming that the star alone is the big element to be taken care of.

Both of Miss Mayo's plays, "Polly of the Circus" and "Baby Mine" have had success not only in the American theatre, but in foreign lands. "Baby Mine" has been played in France, Germany and Russia in the languages of these lands, and in addition it was translated into Chinese, had enjoyed a run of 120 nights in Pekin, opening for the first time with imperial patronage and indorsement. Both plays have had the additional value of book publication and editions of both exceeded 150,000.

"The Spreading Dawn," Jane Cowl's vehicle, appeared first as a serial in the Saturday Evening Post, with a circulation in excess of 2,000,000 copies weekly, and was then published in book form, with editions running in excess of 100,000.

"Fighting Odds," Maxine Elliott's play, is based upon "Under Sentence," which had a metropolitan presentation as the joint work of Roi Cooper Megrue and Irvin S. Cobb. In this play the prison element of the original story has been totally eliminated. Miss Elliott has the role of the wife of a big Detroit captain of industry, who comes into conflict with a leader in American finance.

Bryant Washburn a Fisherman

Bryant Washburn is a fisherman as well as an actor, and that's no fish story.

While the star and his company were at Essanay's summer encampment at Lake Geneva, Wis., filming exteriors for his forthcoming feature, "The Golden Idiot," he practically supplied their table with fish. His biggest catch was a twenty-pound "muskie."



Madge Kennedy and Scenes From Her First Goldwyn Production

Kalem Uses Science Methods to Pick Title

Learning "The Three Musketeers" Is Most Popular Book in Fifty Series Company Chooses "The Yankee Musketeers" for Serial Name

WILLIAM WRIGHT, of the Kalem Company, tells of the selection of the title "The Yankee Musketeers" for a new serial. Mr. Wright says:

"Phil Lang, our editor and production manager, several months ago communicated with the public libraries in fifty cities, inquiring what standard work of literature was most frequently selected by readers, it being our belief that the replies would throw some interesting light on the public taste. And once the public taste could be summarized, we figured that a serial theme would suggest itself.'

"The answers exceeded our most optimistic anticipations, for the majority replied 'The Three Musketeers' by Dumas—giving us a splendid premise. Readers young and old, it appears, are still thrilled by the adventures of the chivalrous trio in old France. And now that we have joined hands with the gallant sons of France, it is safe to assume that the French heroes of old—even in fiction—will be idolized.

"No, we have not taken any of Dumas' situations and given them an American coloring, but in choosing the new serial theme we certainly have been stimulated by the Dumas' heroes and their tense situations.

"Robert Welles Ritchie, author of stories in Harper's, Saturday Evening Post, Collier's and other leading magazines, having written several successful series for us, was commissioned to write 'The Yankee Musketeers.' His work is now nearly completed, and you may be assured that he has provided many novel, thrilling situations, replete with stirring action. In California Mr. Ritchie had several conferences with Mr. Lang, who is now in New York, arranging the final details.

"In a few days we will announce the cast and the director. Then we will give details regarding the serial idea. Briefly, each episode will be a complete story—a policy similar to our former series—but the interest will be cumulative, leading to tremendous situations in the final chapters. The Yankee Musketeers are three typical American types of young men we are justly proud of. Like the Musketeers of old, they are full of resource and daring and are the champions of a fair lady. The plots concern many of the big issues of the day incident to the war, and much of the action is laid in the new West."

Rita Jolivet to Film Lusitania Story

RITA JOLIVET has made a contract with Lewis J. Selznick, and under the Selznick banner will tell the film story of the sinking of the Lusitania.

Miss Jolivet, it will be recalled, was the young woman to whom Charles Frohman spoke his immortal last words—"Why fear death? It is the great adventure."

For a long time after the disaster, which proved to be the first step in a series of atrocities that brought on the war with Germany, Miss Jolivet was unable even to talk about it. Now, however, she has come to the conclusion that the events immediately concerned with the sinking of the great ship are of such vast moment that they should be recorded in permanent form, hence her belief in putting in picture form her intense sufferings.

In New York, London and Paris, she has appeared in a great variety of roles. She has had the leading feminine roles in "Kismet," "What It Means to a Woman," "The Wedding of Mrs. Bliss."

Miss Jolivet's impulse toward the stage came early in life. The great Coquelin told her, when she was only four years old, that she was born to be an actress. And she has tried to justify his prediction, with gratifying results.



Rita Jolivet

Selznick Director on Interior Decorators' Committee

Charles Giblyn, director of Selznick pictures, has been appointed on the general committee of the National Organization of the Home Furnishings Industry. His artistic scenes in "The Price She Paid" attracted the attention of the trade.

In the new Constance Talmadge picture, "The Lesson," which Mr. Giblyn is directing, the heroine becomes an interior decorator, in order to earn an independent livelihood.

Jewel Carmen Again Opposite William Farnum

Jewel Carmen, with William Farnum in "A Tale of Two Cities," will again play opposite the William Fox star in his next production.

Miss Carmen missed one play with Mr. Farnum when he returned east by remaining on the west coast to fill an important role in "To Honor and Obey." Gladys Brockwell's coming release.

New Producing Company for Alice LaMont Pictures

A new motion picture company, to be known as the Sealect Company, Inc., has been organized to run a producing and general booking business. Officers are:

Clyde Colt, president and general manager; George Hansen, secretary and treasurer. Associated with them in the board of directors is William F. Bell.

Charles Morgan, formerly of Edison studios, will have charge of the booking, it being the plan to furnish entire casts with the society and college type of "extras." Erwing E. Goldstein, assisted by Frank B. Coigne, will handle the scenarios.

The new company will produce for Alice LaMont and the LaMont Feature Film Company. Miss LaMont had experience with William S. Hart and was under the direction of Richard E. Garrick and Eddie Lawrence. A feature picture is on the way.

It is the intention also to produce a military picture for recruiting purposes in connection with the Red Cross Society, to which a liberal portion of the proceeds will be donated.

Miss LaMont has had parts ranging from the heavier type of ingenue to the so-called Pickford type. She is dark complexioned and might portray the Spanish, French or any of the Latin types. Offices are on the sixth floor, No. 119 West 42nd St.

Harry Tighe Leaves Vaudeville to Screen Comedies

After headlining in vaudeville for years, Harry Tighe, has cast off a lot of weight and plunged headfirst into pictures.

Armed with a neatly rolled bundle of comedies, the product of his own agile mentality, the big boy steered his new Buick roadster Flatbushward last week and confessed to Andre Roosevelt, production manager for Vitagraph, that he had an ambition to pose for the screen.

They got together quickly and inside of an hour a deal had been made for Mr. Tighe to appear in a series of his own comedies.

Archer McMackin, formerly director of the Bushman-Bayne pictures and the producer of more than 300 photoplays, was selected to direct Tighe, and the picture chosen for his first effort is "The Fixer."

Hero Unconscious, Room Afire, as Pathe Picture Fades

In a fight at the end of the eleventh episode of Pathe's "Neglected Wife" serial, entitled "A Reckless Indiscretion," in which Ruth Roland is starred July 22, Norwood, played by Philo McCullough, is struck on the head and left unconscious on the floor of a burning building, while Margaret runs for assistance as the picture fades out, sending film fans home with a strong desire to see the next episode.

This episode deals with the attempt on the part of Doyle, the disbarred attorney, played by Neil Harding, to steal compromising love letters written by Kennedy (Roland Bottomley) to Margaret (Ruth Roland), and the brave attempt of Margaret and Norwood, who is ignorant of the nature of these letters, to recover them.



Charles Ray, Ince's Boy Star, in His Latest Production, "Sudden Jim"

Many Vitagraph Men Enlist—Their Positions Held

Victor Smith, a brother of Albert E. Smith, president of the Vitagraph Company, has left his position as production manager and now is in training for an officer's commission at Plattsburg. Henry Bergman, of the scenario department, also is in camp at Plattsburg.

W. H. Willis, assistant to A. C. Wyckoff, general auditor, and David McBeth, member of the home office auditing department, will go to the military training camp at Plattsburg, New York, and assume duties as instructors of military tactics.

Others who have enlisted are Edward Dunn, "Big V" comedian; George Meyer, Peter Young, William Courtney, Percy Pulver, Donald Weiss, P. J. Gallagher, Leigh Levering, George Plympton. William Gladd; William Spratt, corporal; James Murray and Martin Krouse.

Eugene Mullen, editor of the scenario department, expects any day to receive an assignment to special duty in the army.

The laboratory department and the scenario department of Vitagraph, it appears, will be rather seriously affected. The positions of all who go out, however, will be awaiting them when they return.

Walter E. Stahl, Who Directed "Hate," Marries

Walter E. Stahl, who directed the filming of "Hate," and Miss Pauline Lorainne, were married at the home of the bride's parents, No. 533 West 142nd street, June 29. Rev. H. N. Haight, rector of the Episcopal Church, was the minister.

They will visit Savannah, Ga., and return to New York in ten days. Mr. Stahl directed "Helen of Troy."

Russell Bassett's Son Joins the Colors

Albert I. Bassett, son of Russell Bassett of the Famous Players Company, has joined the colors, being a member of Company I Seventh Regiment, N. Y. N. G.

Mr. Bassett, Jr., has been identified with the motion picture industry for a few years. He is thirty-two years old.

Paramount Puts 156 Pictures on Open Market

Mary Pickford, Marguerite Clark, Pauline Frederick and Geraldine Farrar Star in Productions Included in Most Recent Offering

PARAMOUNT PICTURES CORPORATION, through its executive offices, announces that a third set of fifty-two pictures has been added to the 104 previous productions put upon the open market. This makes a list of 156 in all available to the exhibitors of the country irrespective of the franchise clause in their program contracts.

Paramount states that the success of the first offering of 104 pictures two months ago was enormous. This it was that brought about the new offering, which includes the work of the greatest stars.

The additional fifty-two pictures now offered on the open booking plan contain some of the best-known and most successful productions that were ever issued by Paramount, including such successes as "The Cheat."

Mary Pickford in "Esmeralda," "Madame Butterfly," "The Girl of Yesterday" and "The Foundling"; Marguerite Clark in "Still Waters," "The Prince and the Pauper," "Mice and Men" and "Out of the Drifts"; Pauline Frederick in "Zaza," "Bella Donna," "Lydia Gilmore" and "The Spider" are in the list.

In this set of fifty-two pictures will also be found the first productions in which the great Geraldine Farrar appeared, "Carmen" and "Temptation." Then, too, there are included in this list three productions starring Hazel Dawn, two in which John Barrymore is featured, three with Blanche Sweet in the leading role, and others with such stars as Marie Doro, George Fawcett, Charlotte Walker, Cyril Maude, Lou-Tellegen, Elsie Janis, Donald Brian, John Mason, Laura Hope Crews, Blanche Ring, Charles Cherry, Edna Goodrich, Victor Moore, Dustin Farnum, Theodore Roberts, Maclyn Arbuckle, Valeska Suratt, Constance Collier, Cleo Ridgley, Wallace Reid, Anna Held, and Florence Rockwell.

It is possible for all exhibitors to now give their patrons many pictures they were heretofore unable to secure. In hundreds of communities it had been impossible for more than one exhibitor to use the pictures in which these great stars appeared. This is now entirely eliminated in regards to these first 156 pictures and all exhibitors will have the opportunity of "cashing in" on these subjects.

Exceptional success, it is said, has been made by the Paramount Exchanges with the pictures that were already placed on the open market. These pictures are classed as Paramount Preferred Pictures. New prints have been supplied to the exchanges on all these subjects and new paper, additional advertising and publicity material of a particularly high class has been prepared for these open booking pictures.

Besides the stars that appear in this third set of fifty-two pictures there are now available for all exhibitors on the open booking plan these additional stars: H. B. Warner, Lois Weber, Henrietta Crosman, Edward Abeles, Karl Kienlechner, Bertha Kalich, Sessu Hayakawa, Robert Edeson, Max Figman, David Higgins, Charles Richman, Gladys Hanson, Tyrone Powers, Adele Farrington, May Irwin, Bessie Barriscale, William S. Hart, John Emerson, George Beban, Florence Reed, Edith Taliaferro, Gaby Deslys, Carlyle Blackwell, Lenore Ulrich, Laura Hope Crews, Violet Hemming, Marshall Neilan, William H. Crane, Winifred Kingston, Wallace Eddinger, Kathleen Emerson, Alice Dovey, Fritzi Scheff, Rita Jolivet, William Elliott, Betty Bellairs, Ina Claire, Henry Ainley, Edgar Selwyn, Maude Allan, and Sam Bernard.

L. H. Buell New Triangle Buyer at Culver City

L. H. Buell this week assumed his duties as purchasing agent of the Triangle Culver City studios, under the new management.

Mr. Buell comes to the Triangle with an enviable record as a buyer, after terminating a seventeen months' connection with the Universal Film Company.

He relieved S. S. Valentine, who resigned from the Triangle to accept a similar position with another producing corporation.



Three Pictures of Gladys Brockwell in the Foxfilm Drama, "To Honor and Obey"

Iliodor, "Mad Monk," Narrowly Escapes Assassins

Enemies Lie in Wait and Fire Shots at Automobile, but It at the Time Contained Only Herbert Brenon's Studio Employes

AN astounding attempt to assassinate Iliodor, so-called Russian "Mad Monk," it is believed, was made last Tuesday at two o'clock in the morning. Iliodor is acting principal role in Herbert Brenon's "The Fall of the Romanoffs."

An automobile containing George Hall, Brenon's scenario chief, and Roy Hunt, his photographer, was subjected to a fusillade of revolver shots at the corner of Tenth avenue and Forty-second street at that hour.

The studio men were returning to New Jersey after taking some night scenes on location, and had just taken Iliodor to his home in New York, so that the persons who attacked the car did not accomplish their purpose. The chauffeur and the studio men all had narrow escapes as several bullets whizzed by their heads until they could speed up the car and get out of danger.

For some time there have been vague hints dropped here and there that the picture would never be completed, and that certain persons representing the Russian officials, whom Iliodor denounced and thereby brought about their downfall, would seek revenge on the famous monk. No one took these hints seriously.

Two weeks ago, Iliodor says, a member of the Russian Secret Police came to him and told him of an agent of these officials who had called upon him. Depositing $150,000 on the table, the Russian said, "This money is yours if you will get rid of Iliodor." The Secret Agent replied, "I am a faithful servant of my masters, but with such acts I have nothing in common."

Then, according to Iliodor, the emissary offered to double the amount, but the Secret Agent still refused to undertake the assassination and dismissed the caller.

Herbert Brenon promptly took extraordinary precautions for Iliodor's safety. An armed body guard now accompanies him constantly.

Ruth Roland and Milton Sills Foursquare Co-Stars

WORK on the first George Backer Film Corporation Foursquare Picture, to be released when completed through M. H. Hoffman, Inc., is progressing. The featured stars, Ruth Roland and Milton Sills, and the associate artists in the cast are co-operating to make this a super-feature.

Leah Baird, J. Herbert Frank, Ollie Kirby and George Larkin are appearing in the picture. They are being directed by Robert Ellis.

Miss Roland and Mr. Sills have co-star parts, playing opposite roles in pictures for the first time. In several scenes taken last week Miss Roland and Mr. Sills were applauded by their artist-associates.

The story by Pierre V. R. Key has to do with an issue pertinent at this time. M. H. Hoffman, who is watching the making, said:

"There is, first, the story, then the stunning cast—with Miss Roland and Mr. Sills co-starring—and settings and furnishings provided by George Backer to satisfy the most critical exhibitor and audience."

Juanita Hansen Chosen as Leading Woman for Crane Wilbur

David Horsley has just announced that the leading woman for Crane Wilbur, whose features are to be released on Art Dramas Program, will be Juanita Hansen. Shirley Huxley, the well-known Australian actress, and many others of international repute have been added to the cast.

The two first named will make their first Art Dramas appearance in a western drama in which Mr. Wilbur will be starred.

Talking Machine Man Making Color Films for Red Cross

The first natural color motion picture to be made for public showing under the process invented by Leon Douglass, president of the Victor Talking Machine Company, will be donated to the Red Cross Association. Scenes for the film were taken in Los Angeles during the past week by Robert L. Carson, of San Francisco, and Leon F. Douglass, Jr.

The film will consist of intimate scenes of prominent people of the nation. The film taken at Los Angeles will show a number of the leading film players. Mr. Douglass makes his home near San Francisco, where he has a laboratory in which the process was perfected, and where the first film will be completed. Pending issuance of the final patent papers, very little information is given out concerning the Douglass process.

William Sherwood, Athlete, with Metro, Supporting Taliaferro

William Sherwood, remembered by patrons of Metro pictures for his work in support of Edmund Breese and other Metro stars, has been engaged to support Mabel Taliaferro in "The Jury of Fate." June Mathis adapted for the screen the story of Finis Fox.

Mr. Sherwood is an athlete well known in the South for his work on both the diamond and gridiron. He is five feet eleven inches in height and weighs 165 pounds.

Officer in Army Reserve Corps Plays in "The Fatal Ring"

An officer in the Reserve Corps of the United States Army—Earle Foxe—has the role of Nicholas Knox in Pathe's "The Fatal Ring." He got his military training at Ohio State University. Mr. Foxe said:

"The youth of America would appreciate leisure time more if a certain part of the year was given over to military manoeuvres, drill and training."

"Divine Sara" Pays Tribute to Pearl White, Pathe Star

Sara Bernhardt on her farewell tour found she was in the same city with Pearl White, then posing for the Pathe serial, "The Fatal Ring." The Frenchwoman sent for Pearl and, according to the announcement, said to her:

"I have wanted to meet you since I first saw 'Les Mysteres de New York' (the Parisian title of 'The Exploits of Elaine') in Paris. Ah, if you but knew how our poilus in the trenches worship you, you would feel that you have accomplished much."

It may not be generally known that Pearl White got her start on the stage when a tow-headed youngster by reciting "Hamlet's Soliloquy" to an astonished theatrical man. She played "Little Eva" in "Uncle Tom's Cabin." Though very young, she became leading woman in a stock company playing road engagements.

After recovering from a long rest ordered by her physician, she applied for a position at the Pathe studios in Jersey City. The casting director liked her looks and employed her. That was the beginning of fame and fortune. She first played in Western pictures, and because of her ability as a horsewoman was soon a featured member of the company.

Jackie Saunders to Frolic in "Betty, Be Good"

Jackie Saunders, one of the younger screen stars, is happily placed in her latest offering, "Betty, Be Good," released by Mutual, July 16, the play that permits full display of Miss Saunders' frolics of the tomboy type. She is supported by Captain Leslie T. Peacocke.

"Betty, Be Good," is a Mutual-Horkheimer feature written by William M. Ritchey, author of "Who Pays?" "Sarello," "The Unseen Hand" and many other screen dramas.

The play is directed by Sherwood MacDonald, "The Man from Yale," who was a successful lawyer before he entered the motion picture field, and who wrote "Just in Time," "The Goal," "Straws in the Wind," "Rose Among Briars" and many other well-known screen successes.

Camera Misses Rescue of Viola Dana, Metro Star

In a scene requiring bareback riding in "The Girl Without a Soul," Viola Dana, Metro star, lost control of her horse at Nyack, N. Y. John H. Collins, author and co-director, caught the horse and rescued the star.

Unfortunately the rescue was out of range of the camera.

King Bee Comedies in War Equipment

In General Pershing's equipment, were prints of the first three King Bee Billy West Comedies, "Back Stage"; "The Hero" and "Dough Nuts."

In the trenches it is said there are several hundred motion picture theatres and comedies are popular with the soldiers between battles.



Alice Lake, Star, and Herbert Rawlinson, Co-Star, in "Come Through," Universal Production at the Broadway

Milton Sills and Edmund Lawrence with Ivan

Originator of the Joseph Stanton in "The Honor System" to Be in Leading Part in Great Feature Programed for Next Release

MILTON SILLS, who gained stellar honors by his characterization of the role of Joseph Stanton in "The Honor System," is to have the leading male role in the next release of the Ivan Films Productions.

Edmund Lawrence, who directed Mme. Olga Petrova in "The Scarlet Woman," has been added to the directorial staff. He will direct Mr. Sills in the coming feature. Mr. Lawrence has expressed his great satisfaction with the work of Mr. Sills.

As leading man in Broadway productions, Milton Sills was in "This Woman or this Man" and "The Happy Marriage" by Clyde Fitch. He was with Blanche Bates in "The Fighting Hope," and with Mme. Petrova in "The Law of the Land" and "Just Boys."

Mr. Lawrence reached the height of his career in the legitimate as co-star with Raymond Hitchcock. Going to the screen he became director of the Kalem Company on leading productions, and then director for World Film and Equitable pictures.

It was with this latter company that Mr. Lawrence produced "The Warning" and "The Ransom."

Before the screen Mr. Sills created leading male roles in such Peerless-World features as "The Deep Purple" and "The Pit." For Universal he made big features, "Under Sunny Skies" and "The Woman Who Lied."

Mr. Sill's greatest success on the screen was as Joseph Stanton in the twelve-reel production, "The Honor System," which has placed him among the foremost leading men.

Coming to the Ivan Films with such a record of successes, it is with a feeling of assured success that Director Lawrence commences filming his first Ivan play with Mr. Sills.

Lois Weber for Universal to Produce Mrs. Rinehart's "K"

UPON completion of "The Whim," nearing its final scenes, Lois Weber will begin a screen version of Mary Roberts Rinehart's novel, "K," published a season or two ago.

This will be the second of the Lois Weber productions released under the new arrangement with Universal, film rights to the story having been secured from Mrs. Rinehart during the past week.

Mrs. Rinehart paid a tribute to Lois Weber when closing the deal for the presentation of "K" in motion pictures.

"I have refused other offers for 'K,'" she said, "because I have been loath to see my pet novel experimented with by companies who might wish to rework the story, according to their own notions. But when I learned that Lois Weber wished to put it on the screen, I just shouted with joy, because I knew that 'K' would receive the most artistic and truthful presentation possible at her hands.

"For several years past I have admired the work of this unusual woman. I consider her one of the great feminine personalities at work in this country. She is a thinker and an artist, every atom of her. I would rather have Lois Weber film my book than anyone else, because I know that she will bring out every salient point in the character of 'K' with sympathy and vivid pictorial effect.

"And after seeing results I was more than rejoiced, for my every sentiment, my every motive, my every reasoning was so faithfully reproduced that I absolutely had no fault to find."

Whirlwind Production by Greater Vitagraph

Ten Companies at Work in Brooklyn, Two at Hollywood, and Two More on O. Henry Features for General Film Release

GREATER VITAGRAPH is engaged in the greatest period of production in its history.

Ten companies at the big Brooklyn plant and two at the company's western studio in Hollywood now are making pictures for release through V. L. S. E., the company's distributing organization.

Two other companies are making O. Henry pictures for release through General Film. This makes twelve companies in actual operation at the Vitagraph plants. Two others will be under way within a week.

One of the contributing causes for the great increase in production on the part of Greater Vitagraph is said to be the growing number of theatres which have instituted "Vitagraph Week," during which they run nothing but Vitagraph pictures.

Under present arrangements, every star of the Vitagraph constellation is engaged in production of new features, with the exception of Earle Williams and Anita Stewart. Miss Stewart is recovering from a breakdown brought on by too steady application to work following a siege of typhoid. Mr. Williams has been suffering from blood poison, due to a wound made on his foot by a protruding nail in a new pair of shoes.

In order not to delay production, Harry Morey was put into Mr. Williams' part in "Who Goes There?" and he will finish the picture. Playing opposite to Mr. Morey is Corinne Griffith, who recently was made leading woman for Mr. Williams.

Besides the Morey-Griffith combination, the following stars are working at the eastern Vitagraph plant:

Alice Joyce and Marc MacDermott, supported by Patsy De Forest, in "An Alabaster Box." This is the first Vitagraph picture directed by Chester Withey, formerly associated with David W. Griffith.

Mildred Manning and Wallace MacDonald, in "The Princess of Park Row," under the direction of Ashley Miller.

Edward Earle and Betty Howe, in "For France," under direction of Wesley Ruggles. This is a beautiful romance of present-day France, written by Dr. Cyrus Townsend Brady.

Evart Overton and Miriam Fouche, in "Soldiers of Chance," under the direction of Paul Scardon.

Little Bobby Connelly, in the "Bobby Series," ten one-reel pictures, each a distinct story. The first five of these pictures were directed by Wesley Ruggles and the last batch are nearing completion under the hand of Charles M. Seay.

Harry Tighe, vaudeville headliner, is making a series of comedies under the direction of Archer McMackin. These comedies were written by Mr. Tighe, and Mr. McMackin directs.

Lawrence Semon, with Joe Simberg, Earle Montgomery and Edward Dunn as his main supports, is rapidly winding up a new series of Big V comedies, which are scheduled for release the first week of August.

At the western plant of Vitagraph, William Duncan and Carol Halloway, his leading woman, are in the final episode of "The Fighting Trail," a big Vitagraph serial. Mr. Duncan is directing and playing the lead of the picture.

Mary Anderson and Alfred Vosburgh, under the direction of William Wolbert, are establishing a record for quick work at the Hollywood plant. They have completed two five-reel subjects and are now engaged on a third.

The product of all these combinations will go on the regular program of Vitagraph-V. L. S. E., who announce that every production offered will be up to the Vitagraph standard of excellence in cast, production and story.

Jack G. Leo New Head of Foxfilm Scenario Department

Jack G. Leo, who has had a training as magazine writer and editor, becomes this week head of the Foxfilm Corporation's scenario department. He brings to his new duties a thorough training in the technical side of motion picture production, having been for the past year and a half in charge of the Fox laboratories.

In his new position, Mr. Leo promises to give every scenario submitted careful scrutiny. Independent scenario writers are assured that their manuscripts will receive conscientious consideration and prompt attention.

Mr. Leo will make his headquarters on the fourth floor offices of the Fox Film Corporation, 130 West Forty-sixth street, New York. Productions staged at the Fox studios in Los Angeles will also be handled under Mr. Leo's direction.



Louise Lovely, Butterfly Star

Mrs. Vernon Castle in Daring Stunt in Pathe Features

Mrs. Vernon Castle's two Pathe features so far completed are a Secret Service photoplay, directed by George Fitzmaurice, with Elliott Dexter, Suzanne Willa and T. Wigney Percival supporting, and a murder mystery directed by Frank Crane, with a cast composed of Elliott Dexter, Ethel Grey Terry, Frank Sheridan and Helene Chadwick.

In the first play Mrs. Castle disguises herself as an East Side tough, and invades the hangout of a famous gang in New York's criminal history. The police raid which occurs during her visit furnishes a thrill in the picture.

In the second, Mrs. Castle dives thirty feet into the rapids near Boontown, N. J., and rescues Helene Chadwick, who plays the other role. The pool in which she does this is said by the natives to be bottomless. She wanted to dive from a bridge forty feet high, but Pathe officials would not allow her to take such a chance.

Too Much Applause for Sunday Cancels "American Girl"

Because the pictures are so good they start applause and so disturb the Sabbath quiet a small town exhibitor in Illinois has cancelled the Kalem series, "The American Girl." The cancellation applies to Sunday night only. The protesting exhibitor's letter to General Film reads:

"My Sunday show has a large bunch of the younger folks, and most every stunt that is pulled off in "The American Girl," of course, starts the applause, and I have been notified by the city officers that I will have to cut out so much noise on Sunday evenings. You know now everything is open on account of the war weather and I cannot confine the noise to the theatre only. And besides, with the performance tonight I will show in the airdome."

Leopard in Selig Film Fights Boar and Hyena

Close-ups of deadly combat between a leopard and its foes are featured in the No. 7 of the Selig World Library. The lithe, wiry animal is in two fights, one with a wild boar and the other with a hyena.

It will be new to students of jungle lore that a leopard will match itself with either of these wild animals, the boar or the hyena.

The same number pictures the convictship "Success"; the up-to-date methods of poultry raising; the military armor suit and scenes from life in Siam.

Dr. Davenport Kerrison as a Movie Producer

Dr. Davenport Kerrison, writer of the opera, "The Last of the Aztecs," and other musical plays and vaudeville, has turned his attention to the "silent drama." The past three months he has been managing the Klutho Studios in Jacksonville, Fla.

He has organized his own company, the Southern Film, to produce "The Moon Girl" and "Mollie of the Movies; or, Movie Mad."



Scenes From Anita Stewart's Latest Vitagraph Blue Ribbon Feature, "The Message of the Mouse"

Mae Marsh-Goldwyn Play to Rival "Birth of a Nation"

The third and current Mae Marsh-Goldwyn production has a scenario adapted from a novel by Margaret Mayo. The Goldwyn announcement says as a photodramatic spectacle the play will rival "The Birth of a Nation." In that production also Mae Marsh was prominent.

The photodrama is described as the simple story of small town American life drawn from the hoop-skirt period of our existence. A village designed by Everett Shinn and erected by the Goldwyn mechanical staff; a real horse race in Hohokus, and a circus with 2,000 "extras" were needed in the production.

It is promised the drama will be finished the second week in July and by the night of July 13 be sent to Chicago and given first showing during the convention of motion picture exhibitors.

Lee Kids Win $200 Liberty Bond in Auto Parade

Jane and Katherine Lee, the "Lee Kids," also known as William Fox's "Baby Grands," took a first prize in an auto parade at the Automobile Fashion Show, Sheepshead Bay, June 23.

Jane was garbed in khaki uniform, an almost microscopic replica of a U. S. Army officer's uniform, and Katherine was in complete army nurse's garb. Their car was a Willys-Knight with blue body, bright red trimmings and wire wheels. The car got a blue ribbon and the "Kids" a $200 Liberty bond.

Not Sid Chaplin's Picture, but John Jasper's

Too hasty examination of a cut proof, in writing a caption, is responsible for an amusing mistake in the copy of MOTION PICTURE NEWS for June 23rd, page 3934.

The picture shows Charlie Chaplin and John Jasper, the latter new manager of Lone Star studios. The heading described is as "The Famous Chaplin Brothers, Charlie and Sid." Few not well acquainted with Sid Chaplin would detect the error, but in justice to Mr. Jasper, who deserves recognition, the explanation is made.

Thomas H. Ince Gets Old Biograph Studio

To Produce William S. Hart Artcraft Releases and Charles Ray and Paramount Subjects—Ince Hurries to Los Angeles

DEFINITE plans of Thomas H. Ince were made known by wire to his local manager, E. H. Allen, Friday. Mr. Allen immediately leased the old Biograph Studio, through the R. A. Rowan Company, in Los Angeles, and there, it is planned, production will be commenced within the next ten days of William S. Hart Artcraft releases, and Charles Ray and Enid Bennett Paramount subjects. Mr. Ince wired he was leaving New York on Friday and would arrive in Los Angeles Wednesday of the coming week.

Until the arrival of Mr. Ince it is impossible to secure names of those who will be affiliated with him in his new venture. It is hinted that C. Gardner Sullivan will be at the head of the Ince unit of the Artcraft and Paramount producing organization scenario department, and that J. G. Hawks and John Lynch will be members of the writing staff. No names of directors are mentioned, but it is the general opinion that several of his former lieutenants at Culver City will be affiliated with Mr. Ince.

It is the intention of Mr. Ince to immediately build a new studio, and work will continue at the Biograph plant only until the new plant can be constructed and equipped. Plans already in preparation by Mr. Allen provide for an institution which will be as complete in every detail as the Culver City Studio recently built under the supervision of Messrs. Ince and Allen, which is referred to as the most complete and efficient producing plant in America by all authorities of the industry.

Secretary of War Thanks Goldwyn for Its Gift

AMERICAN soldiers in France will see all Goldwyn pictures by the courtesy of the Goldwyn Pictures Corporation. Newton D. Baker, Secrtary of War, has written this acknowledgement to Samuel Goldfish:

"MY DEAR MR. GOLDFISH:—Your letter of June 22 is received and I am placing it immediately in the hands of Raymond B. Fosdick, who is at the head of the commission having jurisdiction over the recreational activities of our troops in the various training camps. But before I transmit it to Mr. Fosdick I want to say this personal word of gratitude and appreciation for the offer which you make and for the spirit which animates it. Cordially yours, NEWTON D. BAKER."

The patriotic offer made by the company includes one print each of the Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden pictures, together with a projection machine to show them. Mr. Fosdick will determine whether the pictures will be exhibited under direction of the Y. M. C. A., the Red Cross or the army authorities.

Mary Garden cabled Mr. Goldfish:

"Have learned your splendid offer to War Offices. Can't I help? After 'Thais' I should like to do patriotic play. MARY GARDEN."

Goldwyn recognizes that no one is better fitted to star in such a patriotic play than Mary Garden, the American prima donna. It is possible that prominent American scenario writers will be especially requested to get busy on this.

Taylor Holmes Slow in Choosing His Leading Woman

Taylor Holmes, Essanay's star, has already finished a portion of "Efficiency Edgar's Courtship" without choosing a leading woman.

His only reason for not making the announcement is that he has not yet decided.

Mr. Holmes says he has spent two weeks watching the feminine members of the Essanay stock company at work and very likely if he can discover one with the qualifications he seeks he will make his choice there.

Marion Davies Finds Some Work in Posing for Pictures

MARION DAVIES, star of "Oh, Boy," is now giving her undivided time to the Ardsley Art Film Corporation with excellent success. This is her vacation from the Princess theatre—the first week of it.

Before the vacation began Miss Davies filmed scenes of her own story, "Runaway Romany," in spare time available after six evenings and two matinee performances of "Oh, Boy."

"Vacation?" said Miss Davies, when seen by a representative of the MOTION PICTURE NEWS. "Whoever said that acting in the pictures was a vacation was an optimist or a humorist or just plain insane. I've heard all about the lovely hours in the open air, the civilized working conditions in which one went to his day's toil just as the bank clerk or the shoe salesman or any of the neighbors.

"My debut is nothing at all like that. The hours have been all hours, except on the day before the Fourth, when it rained so hard we couldn't work and every one was so happy except the director, who swore something terrible.

"Yes, we celebrated the Fourth by doing a state ball in the grand ballroom of one of our best hotels, by filming scenes at the Pennsylvania Station, at a Chelsea village rooming house and in a crowded East Side street. The newspapers have been full of statements about people doing their bit and being patriotic and all that: well, we certainly were doing our bit on the Glorious Fourth. But we're getting such good results that I feel that I ought not to complain.

"In one week I have acted on Long Island, in Connecticut, New Jersey and various parts of New York state from Manhattan to the Adirondacks. Talk about one-night stands! I've been living in an automobile! My clothes have consisted of gypsy costumes, pajamas and all sorts of things that the actors of the speaking stage never wear in public. Yet I'm expected to go into a hotel restaurant at Asbury Park as a Romany heroine and appear unconcerned when the visiting firemen stare at me. The footlights may glare in one's eyes, but at the same time they do furnish an effectual barrage between the public and the artist; in the films there is no secrecy.

"Unfortunately I can't even present a respectable alibi, for I wrote 'Runaway Romany' all myself, and when the editorial staff got hold of it and wanted to make a change here and a change there I stamped my foot and insisted that they let it alone. I put on all the outdoor stuff I could think of and now I'm doing more one-night stands in a week than there are days in the month. But I like it just the same, deep down in my heart, and if the public likes me on the screen perhaps I'll come back and try again. If the new audiences don't like me, I shall have the consolation of knowing that I am an improvement on the old Marion Davies the other audiences knew, but I believe these audiences will understand."

British View of "The Crisis" Pleases William N. Selig

WILLIAM N. SELIG has received an interesting review of "The Crisis," clipped from one of the leading newspapers in London, England. It is the first review of "The Crisis" to appear from the British Isles, and is of universal interest because it shows the importance that motion picture plays possess in a country that has been at war for several years. The review is as follows:

"For the second time I sat through 'The Crisis'—the Selig picture—a few nights ago, in company with some naval and military friends who have realized the important part pictures play, and must play, in the entertainment and, if you like, the instruction of the people.

"This is a twelve-part picture. It is stronger in characterization and better in story, and it has the merit of being splendidly produced and finely acted, especially by two men.

"The story is based upon the American Winston Churchill's well-known novel. Those who know this book will remember those two fine characters, Judge Silas Whipple and Colonel Carvel, great personal friends, but bitter political enemies. The colonel with the conciliating cigar, as seen in this picture, will remain a memory as long as one lives.

"I do not remember seeing such a character on the screen. The whole of the film is marked by such strong characterization, such contrasts, such little touches, revealing the souls of men, that 'The Crisis' is bound to live when hundreds of other pictures of this class have been forgotten.

"I believe this picture is to be put on next week at the Scala, exclusive to London. It is such a human story that the man who sees it once will want to see it again, if only to look upon that dear old Colonel Carvel."



Arvid E. Gillstrom (King-Bee)

Six Young Women Given Good Chance by Vitagraph

Six of the players recently engaged by Vitagraph are young women who have won large followings among the fans and are rapidly approaching the pedestals of stardom.

They are Corinne Griffin, who has been made leading woman for Earle Williams; Mildred Manning, who was featured in the first of the O. Henry pictures; Miriam Fouche, who will be seen opposite Evart Overton; Agnes Eyre, formerly a prominent Essanay player; Betty Howe, who appeared last with Grace Darling in the Beatrice Fairfax series, and Carol Halloway, who is to be featured with William Duncan in a forthcoming Vitagraph serial, "The Fighting Trail."

June Caprice in Wooden Shoes Under New Director

June Caprice will wear wooden shoes in her next Fox play and navigate through scenes supposed to be posed along the dikes of Holland.

The actress will have a new director—Harry Millarde. In all previous plays in the Fox service her work was under the direction of John G. Adolfi, who taught her secrets of screen success.

Mr. Millarde on the speaking stage was in stock at Wilmington, Cleveland and Denver and afterward, with Walker Whiteside, James K. Hackett and Mabel Garrison.

Triangle Producing Saturday Evening Post Story

Triangle's success with "Sudden Jim," prompted the company to purchase "The Man Hater," by Mary Brecht Pulver, a feature in the Saturday Evening Post of June 9.

Winifred Allen, the Allan Dwan "discovery," has been cast for the star role in the play, already in the first stages of production at the Triangle Yonkers studio.

Jack Meredith takes the part of the blacksmith lover, who woos the dangerous maid in cave man fashion. He is six feet in height.

Little Anna Lehr, eight-year old daughter of the emotional actress recently engaged by Triangle, will appear as the star's young sister.

Arvid E. Gillstrom, Young Director, Finishes His 50th Comedy

Arvid E. Gillstrom, who is producing the King Bee Billy West comedies, graduated in New York Motion Picture Company's studios on the coast and made his reputation with Chaplin, Arbuckle and other screen favorites of that calibre.

He has made over fifty comedies of the refined and popular slapstick kind.

Mr. Gillstrom recently married Ethel Burton, a good-looking young comedienne of the films. He intends one day to specialize in big productions which shall combine both drama and comedy. "For," says Mr. Gillstrom, "the humorous side of great features is neglected by producers. It is my contention that comic relief in the spectacular offerings that have been recently released has been much neglected."



Scenes From "The Golden Idiot," Essanay, With Bryant Washburn. On Right Note Three-Legged Dog

Real Honest to Goodness Fist Fight for William Farnum

It is explained that when a man stands "face to face with mortal enemy, the two of them bare-handed with the lust to conquer blazing in their eyes"—then a man sees red. This tells why "When a Man Sees Red" is chosen as the title of the new Foxfilm drama in which William Farnum is starred.

In posing the picture "Husky Bill" Farnum and G. Raymond Nye, who plays the part of the enemy, agreed to make the fist-fight that is the climax of the story a real one.

"Of course you will have to get me, Bill," said Nye, "but, believe me, you'll know you've been in some battle."

And, oh man, how they did fight!

Farnum arrived at the Lambs' Club that night with his arm in a sling, two patches of plaster on his forehead, another on his cheek, and a decoration that looked like Neapolitan ice cream under his right eye. And Nye—he didn't show up at all.

Ziegfeld Cinema Picks El Paso as Site for Studios

The newly organized Ziegfeld Cinema Corporation has selected El Paso, Texas, as site for its film colony.

W. K. Ziegfeld, member of the theatrical family of the name, is in New York making preliminary arrangements for the erection of studio buildings, laboratories and dwellings at the foot of Mount Franklin, north of El Paso.

Mr. Ziegfeld says he was surprised at the possibilities of the section. He found wild mountain scenery and pine woods at Cloudcroft, across the border in New Mexico, and near Almagorda fields of white sand that photographed well as snow. There is also a forty-five mile lake and cluster of islands.

Elephant Butte and its dam; the Rio Grande River; the old Mexican town of Juarez, just across the big stream from El Paso, and the modern streets, buildings and institutions of the city itself, were other phases of Southwestern scenery that impressed Mr. Ziegfeld.

Essanay to Find What Public Wants and Get It

George K. Spoor Forms Department of Investigation and Calls Weekly Office Conferences so as to Produce Pictures with Strongest Appeal

GEORGE K. SPOOR, president of Essanay, has given immediate heed to the recent complaint of exhibitors that pictures are being made without due attention to the distributing and exhibiting ends of the industry.

The burden of complaint has seemed to be that inasmuch as audiences in Iowa are displeased with pictures that suit Florida exactly, producers ought to weigh this in making pictures.

Mr. Spoor ordered an extensive investigation, and following this it is announced that hereafter every subject will be selected and produced with the idea of ultimately suiting the audience before which it is shown.

As a first move a permanent Department of Investigation was established to determine what sales organizations and theatre managers desire, to keep a record of critics' reviews and to get all available information from the public direct.

As soon as this mass of material had been collected and condensed, a series of weekly conferences was started in which members of every department were asked to take part. Talks were delivered by exhibitors and members of the distributing companies handling Essanay products with the result that every member of the large force now employed at this plant knows just what is expected of the department in which he works in order to produce motion pictures which will have the strongest appeal.

The conferences are still being held weekly. Two hours is devoted every Saturday to the discussion of subjects in preparation and those to be selected for future use. In taking a new scenario under advisement it is looked at from every angle. Its possibilities from the standpoint of the plot, photography, cast, advertising and public appeal are thoroughly gone over. If for any reason it does not come up to the standard set even as regards one detail, it is rejected.

One department is allowed a half hour each week to explain what co-operation from the other divisions is required in order to increase the efficiency and quality of the work it does and so the system of co-operation is effected.

Metro-Yorke Travels 50,000 Miles Getting Locations

THE Metro-Yorke Company, under Fred J. Balshofer, has pust completed three railroad trips, 3,000 miles in all, getting locations for a Harold Lockwood feature, "Under Handicap."

Trips have been made for previous pictures to New York state and the Thousand Islands, to Florida, and all through the Pacific coast country from Washington state to the Mexican border, including picture-making journeys to Lake Tahoe. Monterey, San Francisco, San Diego, and into the mountainous country of the high Sierras of northern California.

While on this special run for "Under Handicap," Anna Little, who is playing the feminine lead in support of Lockwood, galloped after the swiftly-moving train and leaped from her horse to the platform of the observation car.

County Attorneys Against Blue Law Sunday in Iowa

Fear of Iowa exhibitors that the attorney general of the state would be successful in his effort to resurrect the seventy-year-old "blue laws" of the state and stop the showing of motion pictures on Sunday has been forever put to rest.

The county attorneys of Iowa, in convention at Council Bluffs, this week, declared "strict and literal enforcement of the Sunday closing laws in Iowa practically is impossible." And in the end it is the county attorney who has the say-so.

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

NEAL HART in "Right-of-Way Casey"

3 Reel Bison, An Unusual Western—Metropolitan Traffic Cop Licks a Whole Town Single Handed

HERE'S a Western with an original twist that gives Neal Hart a chance to do some of the cleverest stunts you ever saw. Neal is a traffic cop in this three reel Bison, released week of July 30, and he gets in bad for making love to his steady while he is on duty. Besides the sergeant is a crook and he wants Casey's girl himself. So he frames the lad, and a couple of crooks rap him over the head after he has caught them with the goods, and they have been released by the sarge. They throw Casey into a box car and he wakes up in a wild and wooly town, terrorized by bad men. What Casey, whose memory is gone, does to the town in his metropolitan uniform is a great story magnificently told. Be sure to book this. It's great. Directed by Jack Ford.



Live Tips to Exhibitors

WE just looked over the releases that they sent in from Universal City for next week, and say, Bo, they are some releases. Harry Carey is as fine a shoot-'em-up Harry as any Wild West desperado in "The Soul Herder," the Bison three-reeler. This is the first 101 Bison three-reeler the Universal has made in a long time. But it couldn't be helped. "The Soul Herder" was so good it could not be cut a single foot and so the Boss just took the Gold Seal by the neck and said "one week for you in the rest house, and in the meantime we will have a 101 Bison three-reeler in its place, and this will be it. That's the energetic way they do things in this company. We were all tickled to death and so will you be, too. Harry saves a little child, the daughter of a sky pilot, who has just been killed by the Indians. The little girl adopts him on the spot and makes him put her father's clerical vest on. Then you can guess the rest of "The Soul Herder."

Then there's "The Love Slacker," a Nestor. That's some title, too, and a real Nestor comedy with Eddie Lyons shirking his duty to a fair young thing. Mary Fuller will play one of her best two-reelers in "The Untamed." It's a Kentucky moonshiner story and Mary makes a fine moonshiner. But the revenue officer gets her at last. Another star for the week is Violet MacMillan in "Like Babes in the Wood," a two-reel Victor comedy drama. The greatest animal imitator in the world, Fred Woodruff, is responsible for them. Of course everybody has heard of Omar, the Tentmaker. Well, when we saw William Franey in the Joker comedy for this week, with one accord we called it "O-my, the Tentmover." Of course it is a burlesque on the Rubyiat, and Franey is just too funny for words. He is getting to be one of the surest bets at Universal City for comedy.

"Married by Accident"

Nestor 1 Reel Comedy Filled With Funny Situations



EDDIE loved the daughter of the house, and Lee loved the maid. Eddie had no money—Lee had lots. The girl's mother wanted Lee for a son-in-law and couldn't see Eddie at all. All we propose to tell you here is that there were two weddings and in the end everyone is happy. This entertaining Nestor is released week of July 30. Book it.



POWERS

The Power split reel for the week of July 30 is made up of a screamingly funny comic cartoon "The Good Liar," and a Ditmar Educational "In Monkey Land." The increasing number of prints necessary to supply the demand for this Powers release is proof that the fans like this sort of entertainment.

SPECIAL Universal Animated Weekly "PERSHING IN FRANCE"

"ANOTHER Scoop for the Universal Animated" is getting to be a regular war cry these days. The latest big one the Animated put over was to show the first and only pictures of the arrival in France of General Pershing and staff. The pictures were shown on Broadway theatres the evening of the same day the negative was received. Since the first announcement of this brilliant stroke of enterprise the Animated offices have been besieged with bookings and the Universal Exchanges have been hollering for more prints. All of which shows that Exhibitors know a good thing when they see it. NOW—RIGHT NOW—you should get in your order for this unusual special release of the Universal Animated Weekly.

Wm. Franey

Excruciatingly Funny In "The Battling Bell Boy"—1 Reel Joker

BILL FRANEY has made millions laugh thru his humorous conception of scores upon scores of characters. But he was never funnier than as "The Battling Bell Boy," in the Joker of that title, released week of



Send your selections to any Universal Exchange.

ervice News

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

anufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

CLEO MADISON FEATURE

Brilliant Screen Star in Strong 3-Reel Drama "The Woman Who Would Not Pay"



Cleo Madison in "The Woman Who Would Not Pay."

SPREAD the glad tidings to all the Cleo Madison fans that here is a genuine opportunity to see some of Cleo's genuine tears trickle lingeringly down her damask cheeks. As "The Woman Who Would Not Pay," in the dramatic and emotional Cleo Madison Feature of that name, Cleo has one of her favorite roles. Married to a fine chap, she lived but for excitement, and found that in flirting with all flirty males within her ken. But one night hubby came home suspicious, and walked over to a tall safe and locked it. He sat thru the smoking of four cigars, and then opened the safe. What was concealed there was—enough—but your audiences will be thrilled to the core with the magnificent emotional acting of this great screen star. Book this and play to capacity.

"Where Are My Trousers?"

Two-Reel Victor Gives World Famous Comedian Splendid Opportunity

TOO much mother-in-law furnishes the basis for the clever comedy plot in "Where Are My Trousers?" a two reel Victor that gives the famous comedian, Carter De Haven and his pretty and talented wife, Flora Parker DeHaven, an opportunity of which they make the most. As husband and wife they would be happy if it wasn't for Flora's mother, who says Carter neglects his wife. After a stormy scene mamma takes daughter to the country. Wifey sends hubby's clothes to the cleaners, and so, when Carter falls in the mud and has to send his only pair late at night to be cleaned, thru a chain of events he finds himself wandering about with only a raincoat to hide his nether extremities. How he finally lands in jail, and is rescued at the finish makes sparkling comedy entertainment. This is released July 30, and can be booked thru any Universal Exchange.



Carter DeHaven in "Where Are My Trousers?"

July 30. He is managed by the hotel clerk, and he does some highly original shadow boxing in the hotel office. All goes well until a masked marvel offers $50 to anyone who can stand up for four rounds. The fact that Bill has been flirting with the marvel's wife doesn't soften any blows and the fight is positively the funniest thing ever screened. You will miss a corker if you don't book this. When you get it boost it. Directed by Wm. Beaudine.

UNIVERSAL CURRENT EVENTS



"Old Glory" in France.

Can you think of any subject more talked about today than the progress of the war? Of course not. That's the reason why the Universal Current Events is so popular thruout the country. Every week the real movie fans, the kind who are keen for animated or news weeklies, are creating a greater and growing demand for Universal Current Events. The subjects shown are such as you see nowhere else. Activities of the army and navy at home. The training camps; latest inventions and devices applicable to war; prominent people in the work of preparedness; the work of the Red Cross; events abroad that are passing into history, these are subjects that are fascinating audiences all over the country. Get in touch with your nearest Universal Exchange today.

L-KO

Merry School Girls and Boys Put Pep in Latest L-KO

TWO full reels of the cleverest sort of comedy stunts that tickle the fans to death mark the two reel L-KO "Blackboard and Blackmail," released the week of July 30. There is more of a plot than you usually find in an uproarious comedy, and Phil Dunham, Myrta Sterling and Lucille Hutton furnish oodles of fun from start to finish. It was produced under the personal supervision of J. G. Blystone.

Try this on your next comedy night and give the fans a good laugh.

Gales of Laughter

Gale Henry a Scream in "The Stinger Stung"—One Reel Joker

GALE loved a farmer boy, that's why she wasn't interested in the judge when he tried to make love to her. Her lover tried to chase the judge away, but didn't succeed until he let a hive of bees loose where the judge would get the full benefit. Released July 30.

UNIVERSAL SCREEN MAGAZINE

In the latest, the current, issue of the Universal Screen Magazine, are some of the most fascinating subjects ever shown by this popular release. Moving pictures of all the stages of aeroplane manufacture. You see the shaping of the body, of the planes; the making of the propeller; the installation of the engine; the final assembling, the inspection by government officials and the trial flight. Another subject of great interest is the work of a great state institution for the blind where these unfortunates are taught useful trades, and many examples of the truly marvelous results obtained are shown. As usual the famous "Miracles in Mud," animated sculpture by the famous Willie Hopkins, are shown. Get it now while you can. Released week of July 30.



Building an Aeroplane.

Send your selections to any Universal Exchange.

The Gray

UNIVERSAL SERIAL Extraordinary ——— The

THE Bookings on the Universal's mighty Summer Box Office Serial, "THE GRAY GHOST," are flooding 73 Universal Exchanges, and there's a mighty reason: "THE GRAY GHOST" is the *first* and *only* serial ever filmed. Based on Arthur Somers Roche's thrilling story, "LOOT," read by, heard of or known to more than 10,000,000 people.

"THE GRAY GHOST" is new, fascinating, and exactly the kind of serial entertainment that makes 'em come back week after week for more.

TREMENDOUS ready made audiences await each episode of "THE GRAY GHOST," thus you have already established for you in your territory patrons who will flock to see this great serial and who will bring the crowds with them.



The First **SATURDAY EVENING POST SERIAL** *Ever Filmed*

Directed by **Stuart Paton**

FOUR big, brilliant, popular Universal Stars of dominating personality and power are the magnets to draw the crowds every episode. Priscilla Dean—Emory Johnson—Harry Carter—and Eddie Polo, backed by a great cast of Universal Players.

Ghost



PRISCILLA DEAN
EMORY JOHNSON
HARRY CARTER
EDDIE
POLO

READ

These Two Letters

Letters that MEAN SOMETHING. Letters that give actual facts. Letters that carry steel bound convincing proof of the Box Office power of this thrilling serial. Read every word.

"I have just finished the first day's showing of Episode One of 'The Gray Ghost,' and am mighty pleased to tell you that in spite of the torrid day and a crippled advertising campaign, it has started bigger than any of its predecessors, and you know that is saying a lot. I have spent a lot of money and turned the town upside down in starting several serials before, but when 'The Gray Ghost' starts off bigger without any effort, I think it is speaking mighty well for the Universal's latest serial production. —Arthur M. Ford, Mgr., Maple Theatre, Wichita, Kan.

*"I ran the first episode of the great Saturday Evening Post Serial 'The Gray Ghost' yesterday, the first one I have had the pleasure of running in my theatre at the ten cent admission price. It is also the first Universal Serial I have ever run, and I can truthfully say that the first episode surprised me, and this serial is, in my estimation, the strongest and best that I have ever run or seen in my life. * * * —it is my honest opinion that it will make more money for Exhibitors than any serial they can book, and will be the means of many Exhibitors keeping open during the summer months.—W. D. Scoville, Mgr., Idle Hour Theatre, Kansas City, Mo.*

We have scoles of more letters like this and scores coming in daily from every part of the country. THAT'S THE KIND OF EVIDENCE THAT SAFEGUARDS YOU IN BOOKING SERIALS. The words and expressions from Exhibitors in business the same as you are MUST have results. Write to any Universal Exchange for the BIG FREE Ad Campaign Book that tells you how to get the big money with "THE GRAY GHOST" and book immediately thru any of our 73 Universal Exchanges.

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CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*


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FROM THE NOVEL "The ROSE GARDEN HUSBAND" BY MARGARET WIDDEMAR
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Simberg and Montgomery, Vitagraph Funsters, in 50-Foot Leap

Three Stars in Paramount July 9 Releases

Pauline Frederick, Vivian Martin and Sessue Hayakawa Share Honors—Bray Pictures British Tanks—Holmes in "High Sierras"

PAULINE FREDERICK'S "The Love That Lives" and Vivian Martin and Sessue Hayakawa in "Forbidden Paths" are two releases Paramount will issue the week of July 9. The former is a Famous Players production, the latter comes from the Lasky Studio.

Surrounding these two features will be three single-reel releases; the seventy-fourth edition of the Paramount-Bray Pictographs, the "magazine-on-the-screen"; the seventy-fifth of the series of weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-travelers "In the High Sierras," and a Black Diamond single-reel comedy entitled "Wits and Fits."

Pauline Frederick in "The Love That Lives" takes the part of a scrubwoman, and she does it to perfection.

Vivian Martin and Sessue Hayakawa in "Forbidden Paths" are given an opportunity of displaying their talents. The story has to do with the great love which a Japanese has for an American girl. He gives up his life to give her her happiness.

In the seventy-fourth edition of the Paramount-Bray Pictographs, the "magazine-on-the-screen," are four interesting subjects, "Sports and Pastimes of the American Cowboys," "Wartime Economy," "Mechanical Operation of the British Tanks," and another Picto Puzzle.

"Wits and Fits" is filled with trick scenes which make it attractive.

Pathe's List—Hulette, Roland and Pearl White

GLADYS HULETTE, Pearl White and Ruth Roland are the stars appearing in the features of Pathe's bill for the week of July 22.

Gladys Hulette is seen in "The Last of the Carnabys," a five-reel Gold Rooster Play, produced by Astra under the direction of William Parke. The original story was written by Samuel Morse, and the scenario by George B. Seitz. William Parke as the director and George B. Seitz as the author of the scenario, guarantee a splendid production.

Pearl White is seen in the third episode of "The Fatal Ring," entitled "Borrowed Identity." A thrilling succession of scenes and a great fight are features of this episode, in which Carslake traps Pearl and Knox in a diabolical manner. The way in which she outwits him will have theatre patrons on the edge of their chairs. The cast includes in addition to Pearl White, Warner Oland as Carslake, Earle Fox as Knox and Henry Gsell as Tom Carlton.

Ruth Roland is starred in the eleventh chapter of "The Neglected Wife," entitled "A Reckless Indiscretion." The scenario is the work of Will M. Ritchey, who is now one of the most important members of the writing staff of the Astra Film Corporation.

"Southeastern Texas" is the title of the sixteenth "Know America" Combitone scenic.

An International Cartoon and Scenic, split-reel release and Hearst Pathe News, Nos. 60 and 61, complete the program.

King Bee Comedies in London

The first three King Bee Billy West Comedies were this week given a trade showing in London at the Marble Arch Pavilion. According to a cable received at the offices of the King Bee Films Corporation, they were enthusiastically received by buyers present.

Billy West, it is stated, by his peculiar style of humor appeals strongly to British taste.

William Wrigley, Jr., Films Movie Scenes

WILLIAM WRIGLEY, JR., son of the chewing gum magnate, has suddenly developed into a movie enthusiast. He has made a private filming of the exterior scenes in Essanay's "The Golden Idiot," in which Bryant Washburn has a leading role.

Mr. Wrigley has a mansion in Chicago's multimillionaire colony at Lake Geneva, Wis. Washburn and his company went there to get scenes for the photoplay.

Mr. Wrigley, as a camera "fan," recently purchased a Bell-Howell motion picture machine. By permission of Director Arthur Berthelet, he stationed his machine alongside of Cameraman Smith, of Essanay, and "ground" out the scenes, simultaneously. Later he threw open his big summer mansion to the photoplayers for a veranda scene and even engaged an organist to furnish music on the big pipe organ in the music room while the scenes were being filmed.

The week's stay of the Essanay players in Lake Geneva formed a continuous social event which greatly popularized the pictures with the society folk.

At the unanimous request of the colony, George K. Spoor, president of Essanay, has consented to give a pre-release showing of "The Golden Idiot" in Lake Geneva A billion dollars' worth of audience is guaranteed.

"L-Ko" Comedies Form August Releases

Directors Noel Smith, Vin Moore and Dick Smith, under the general direction of J. G. Blystone, have turned out a supply of L'Ko's for August. The program is:

August 1—"Blackboard and Blackmail," directed by Vin Moore, with Myrtle Sterling, Dan Russell and Lucille Hutton featured and Charles Inslee and Al Forbes in cast.

August 8—"A Hotel Mix-Up," directed by Noel Smith, with Gladys Varden, Walter Stevens and Bert Roach.

August 15—"Country Lanes and City Lairs," directed by Vin Moore, with Phil Dunham, Myrtle Sterling and Lucille Hutton featured. Charles Inslee and Al Forbes will lead the supporting company.

August 22—"Vamping Reuben's Millions," directed by Dick Smith, with Eva Novak, Bob McKenzie, Chester Ryckman and Eddie Barry.

August 29—"Battered Hearts and Shattered Faces," directed by Dick Smith, will introduce Eva Novak, Bob McKenzie, Chester Ryckman and Eddie Barry.

Beerbohm's Work Immortalized

Sir Herbert Beerbohm Tree, one of the most remarkable figures in the theatre in the past several decades, who died in London, July 2, created the part of John Coburn in the Triangle five-reel feature, "The Old Folks at Home," released as part of the regular program, October 15, 1916.

In this photoplay, a dramatization of a short story by the American writer, Rupert Hughes, Sir Herbert played the part of a venerable state senator.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Union Threat Suspected in Big Exchange Fires

Police and Exchanges Hint of Incendiaries in Art Dramas and Pathe Conflagrations—Organizer of Unions Arrested—Investigation Ordered

THE almost complete gutting out of the Chicago branch offices of Pathe by fire early Sunday morning, July 1, when $500,000 worth of film was destroyed together with $275,000 structural damages, is suspected of being the first move of the combined forces of the Motion Picture Operator's Unions of Chicago, to intimidate the score or more exchanges there to recognize their recent attempt made to unionize the film inspectors and other exchange employees. The fire followed several letters received from Joseph P. Armstrong, president of Local No. 110 of the I. A. T. S. E. and No. 157 of the Motion Picture Operator's Association. These letters the exchange managers allege contained veiled threats of violence.

The Pathe offices are on the fourth floor of the Consumer's building. Other film companies in the building whose film loaded vaults were threatened by the fire were: Mutual, Universal, Bluebird, Artcraft, Greiver and Herz. The fire started about three o'clock Sunday morning, following several thunderous explosions in the Pathe film vaults. Four persons, packers and shippers were at work in the Pathe shipping room at the time. The door of the vault was blown open and the flames fed by the inflammable film and spread by the successive explosions of the reels swept the whole length of the floor, between two fireproof walls in no time. The explosions of the film were heard for blocks on either side of the fire, and before the firemen had gotten the blaze under control it had licked through the front windows and communicated to several floors above.

The four employees who were at work in the Pathe offices at the time of the outbreak of the fire fled to safety at the sound of the first explosion and sight of the flames. They declared afterward to the police and C. W. Bunn, the Pathe branch manager, that just a few seconds before the first of the explosions occurred, they heard something fall heavily in the vaults. This strengthened the belief of the police and the managers that a time bomb or grenade was thrown into the vault.

Just several days before the fire one of the Pathe films sent out to a Chicago exhibitor was either lost or confiscated, it was thought at that time. On Saturday, the day before the fire the reel was sent back soaked with kerosene oil, and is said to have had a note tied to it that read: "Something is going to happen unless you unionize." The fact also that it was the second exchange fire within a few days following the attempt to unionize the film inspectors further strengthened the belief of the police and film men that the fire was incendiary.

A conference of the film managers and police and fire officials of Chicago, was held in the afternoon following the Pathe fire. As a result of the conference the arrest of Peter Cunniff, organizer and former business agent of one of the operator's locals was ordered. James Hood, an assistant business agent of Local No. 157 was arrested the next day, and orders for the arrest of several others was sent out. In the meantime the state fire marshal and his deputies, aided by the police are making a rigid examination.

Immediately after the fire Manager Bunn, of Pathe, sent out calls for help to the other exchanges in Minneapolis, Detroit, Cincinnati, Milwaukee and Cleveland. They responded so quickly that only six shows were missed last week, most of them being bookings for the Pathe news weeklies. President A. J. Berst, of Pathe, arrived in Chicago on Tuesday morning and aided Manager Bunn gettings things to right again in the office.

Extra Weekly Release of the Screen News Magazine

Screen News Magazine, issued by the American Bioscope Corporation, Chicago, has met with such a response that a supplemental release each week has been necessary.

In one instance, in Chicago, three theatres in a radius of four blocks are running the magazine on its release date.



L. H. Rozelle (World Film)

Threaten to Bar Exchanges from Loop District

The score or more film exchanges of Chicago that are centered within the busy "loop" district have been threatened with expulsion from the center of the city as a result of the dangerous fires at the Art Dramas and Pathe Exchanges that occurred within the last fortnight.

It was announced by Assistant Fire Marshal John C. McDonnell that he would prepare at once an ordinance to make this possible. At the inquiry conducted by the state fire officials and police, several witnesses testified that the films are highly explosive, and that a hazard is constantly placed on the lives of everybody else working in the office buildings that house the exchanges.

The Exchange Managers and Producers' Associations here have not yet announced what steps they will take to checkmate such a predicted bit of legislation, which will mean much expense and inconvenience to them if forced to leave the central part of the city.

Active Interest in New Exhibitors' Organization

The first meeting of members of the newly organized exhibitor's association in Chicago, the Motion Picture Theatre Owners' Association, of which Henry Schoenstadt is president, was held last Tuesday. Plans and discussions for the proposed constitution and by-laws to govern the new organization were discussed.

Much pleasant surprise also resulted when an application was received from Nathan Ascher, of the Ascher Brothers firm of theatre owners, for membership. C. J. Blum, another theatre owner of Chicago also filed application for membership.

Secretary Choynski announced that he had made application to the officers of the Illinois branch of the M. P. E. L. of A., for a charter as the Chicago local. He said that G. M. Luttrell, the president of the state organization had advised him that a special meeting of the state body would have to be called.

Re-elect Mutual Officers—Deny Move from Chicago

At the annual meeting of the board of directors of the Mutual Film Company held in Chicago last week, John R. Freuler was re-elected president of that corporation. The other officers elected for the ensuing year are: Dr. George W. Hall, of Chicago, first vice-president; Crawford Livingston, of New York, second vice-president; Samuel S. Hutchinson, of Chicago, treasurer, and Samuel M. Field, of Wilmette, secretary.

An official denial was also made at this meeting of the rumor that Mutual was planning to remove their general offices from Chicago.

LEAKS IN THE LOOP

A. J. Berst, president of Pathe, arrived in town early last week, and is aiding Manager C. W. Bunn in putting things to rights following the damaging fire that almost put the local Pathe office out of business on July 1.

Three employees of the Chicago laboratories of the American Film Company have enlisted in the army; two in the navy and two have gone to a farm "somewhere in Illinois" to serve Uncle Sam with the hoe.

R. C. Cropper, manager of the Standard Film Company at Kansas City, spent three days in Chicago last week visiting and consulting with R. O. Proctor, manager of the Art Dramas office here. They are getting ready for a big summer and fall drive with the newly acquired Billy West-King-Bee productions which are now to be released through the Art Dramas program.

The Fox Film Company recently made an attempt to present the photoplay, "The Tiger Woman," here by filing a petition for an injunction to restrain the chief of police from interfering with the presentation. An appeal of mandamus against the city is at present pending and the Fox Company contend that the value of the film is decreasing daily.

The Pathe war picture, "The British Tanks at the Battle of Ancre," made such a favorable impression in Chicago during the first week of its showing at Orchestra Hall that Tom North, who is in charge of the pictures kept them over another week and may continue a third week with the showing.

All of the western managers of the Fox Film Company mobilized in Chicago on June 30, and proceeded from here "chaperoned" by Jack O'Toole, manager of the local Fox office to their annual convention at New York.

Clarence J. Caine, formerly connected with Motography and the Selig Company here, died at Los Angeles on June 18. Word reached his scores of friends in Chicago last week. He was connected with Picture Play Magazine at the time of his death.

The announcement that Julian Johnson has severed his relations with Photoplay Magazine here was received with some surprise and much regret. He will be greatly missed in the film circles. He goes to the Selznick Company at New York as editor of films, a special position created for him.

A meeting of the executive council of Advertising Film Producer's Association will be held at the Rothacker Film Manufacturing Company's studio on July 16. During the convention of the Society of Motion Picture Engineers one day will be spent by this organization in the inspection of the Rothacker Film Company's laboratory and studio.

The Commonwealth Pictures Company will use the Rothacker studio for several weeks in July during the filming of their first picture with Elsie Mackay.

The construction of the new $250,000 motion picture house of Henry Schoenstadt & Son at West Twenty-sixth street and Crawford avenue, is proceeding briskly. It will be called the Atlantic, and is expected to be ready for opening in fall. This will be the eighth on the Schoenstadt string.

It was estimated that 41,678 people saw the British tanks picture at Orchestra Hall the first week.

Just the day before the fire at the Pathe offices, C. W. Bunn, the Chicago manager of that office, was up against another exciting event. It was the arrival of a little baby girl in the family.

The American Bioscope's cameraman filmed a bunch of the "Show of Wonders" chorus girls in the latest thing in bathing suits at Wilson avenue beach last week for Screen News Magazine.

Business has started with its proverbial buzz in the new Chicago Goldwyn offices on the third floor of the Orpheum theatre building at No. 110 South State street. Manager F. M. Brockell sat down at his new mahogany desk on last Monday morning ready to talk business.

Work Begins on Mutual's "Lost Express"

Helen Holmes Posing in Her Fourth Film Series, in Which Entire Express Train, Laden with Inventions, Disappears

AS exclusively announced in last week's MOTION PICTURE NEWS, Helen Holmes and Director J. P. McGowan have just begun work on a new fifteen-chapter railroad serial entitled "The Lost Express," which will be released early in September through the exchanges of the Mutual Film Corporation.

The new serial will be the fourth film novel in which this daring and talented star and her famous director have participated, the other three being "The Girl and the Game," "A Lass of the Lumberlands" and the current success, "The Railroad Raiders." The new production will have as its main theme a deep mystery plot in which an entire express train, loaded with valuable inventions, is lost—drops from sight completely.

Samuel S. Hutchinson, president of the Signal Film Corporation, in announcing the serial, says:

"As for the story unfolded in the new serial I cannot say too much. It is positively one of the most sensational and yet logical tales conceivable. It is a mystery story of a most fascinating kind. It was written by Frederick B. Bennett, a newspaperman, magazine writer, world-wide traveler and war correspondent.

"Nothing anywhere near like it has ever appeared either in fiction or on the screen. It is without question the 'something different' for which the public has been ever clamoring. It abounds in action, thrills, sensations and mystery and yet it is entirely logical. An intimate knowledge of science, chemistry, physics and biology is revealed by the author as the tale progresses.

"Primarily the story has to do with the complete disappearance of an express train. This train—loaded with some of the most wonderful paraphernalia ever conceived—inventions which revolutionize warfare, electricity, the operation of submarines and the industry of pearl fishing, to mention only a few of the marvels—starts from one station and fails to arrive at another but eight miles away. The track between the two stations is a perfectly straight stretch, with no side-tracks, derailing switches or other cut-offs. It is all flat prairie land between one station and the other, with no bridges, culverts or branch lines—and only a single short tunnel.

"The most minute inspection of the roadbed, made within a few hours of the train's failure to appear at its destination, fails to reveal the slightest clue as to what happened to the train. What happened to it—where it went to—will set audiences the country over to talking, guessing and figuring—until the fifteenth and final chapter of the film reveals the secret in a most astounding manner."

Sweeping Reorganization of Sunshine Corporation

A reorganization and election of new officers has taken place within the Sunshine Film Corporation of Chicago. The reorganization brings a capitalization of $1,500,000. The officers elected were as follows: Edward D. Shank, president; K. M. Scoville, vice-president; S. S. Strauss, secretary and treasurer. The board of directors is composed of the above three officers and the following: Alfred Frieder, William Buckley, L. C. Whiton and Harvey T. Weeks.

K. M. Scoville, who is also general manager announced with the reorganization that a new policy of production and output, vastly different from most companies, is to be followed.

M. F. Tobias, of the Superlative Pictures Corporation, New York, has placed an order with Sunshine for ten seven-reel productions, the first to be released on September 1. These will be sold on a state rights basis throughout the territory controlled by Mr. Tobias.

Standard Managers Plan Strong Selling Campaign

A meeting of all the central west branch managers of the Standard Film Corporation was held at the Sherman Houses here last week. President R. C. Cropper, of Kansas City, and Ralph O. Proctor, manager of the Chicago office presided. The managers in attendance at the conference were: Charles W. Stombough, of Minneapolis; J. Erwin Dodson, of St. Louis; Marty Williams, of Des Moines; W. L. Ryan, sales manager of Kansas City; and C. W. Taylor, of Omaha.

One of the chief objects of the meeting was to arrange an intensive and widespread sales campaign for the Billy West-King-Bee Pictures, the distribution of which the Standard Corporation has recently taken charge of.

JUST FOR FUN

By LONGACRE

CO-STARRING!

"STUART HOLMES and General Pershing," read the electric sign over Loew's New York theatre recently.

YES, yes, "The Fatal Ring" ought to be some sparkler. You see there's a Pearl and a Ruby in it. The censors, quick! !

IN a fair-sized race riot staged in New York recently one of the participants was "hit on the head again and again with a patrolman's nightstick, but this made no impression." Mack Sennett, Fatty Arbuckle and Jack Blystone please apply.

"WHAT I want to see, what I expect to see, is continuity of action on a rising scale; no let up for a single moment." Sounds as if some scenarioist was speaking, doesn't it. You can have two guesses.

WRONG both times. It's Marshal Joffre's idea of how to win the war.

IT'S very kind of the Research and News Department of the Board of Temperance, Methodist Episcopal Church, Washington, D. C., to send us their bulletin, but we find no picture department therein. The editors are overlooking a great news source.

TAKE it from Frank Bruner, his gracious nibs, the Russian Mad Monk Iliodor, is being shadowed by assassins. Several of them attacked an automobile in which they believed was the Mad Monk the other evening and fired a fusilade of revolver shots. The trouble is we have to take it from Mr. Bruner whereas, you know, if it hadn't been for this war news censorship the whole thing might have been in the papers.

JEROME BEATTY has a story in the July 7 issue of the All-Story Weekly, entitled "Trixie and the 'Regular' Girl," which must be a good one for Jerry sent out postals about it, and he knows our reputation.

THE bomb-shell of joy, the cyclonic comedienne, the actress who bombards audiences with happiness, the rapid-fire girl, the forty-centimeter hit, have all been used in a vain effort to describe Eva Tanguay, but we think Randolph Bartlett hit the bull's eye when he wrote "galvanic personality."

THE whole trade, or that part of it which receives the Trade Review, breathed a sigh of relief when the Junk of Van Loan was discovered to be missing from its pages last week. Both the Review and the Junkman had come to their senses! But no. The Washington trip, unhappily, will not come every week.

LAST week Rialto patrons received as a gift from the management a booklet entitled "Songs of Patriotism," containing about twenty-seven patriotic numbers including from "The Star Spangled Banner" to "Home, Sweet Home." Patrons of the Rialto now boast of knowing the words of their national anthem.

DANIEL F. CRILLY, just to show that he is versatile and unwilling to play favorites all the time, has penned the following to an actress other than Peggy Snow:

L-uring her prey
O-n and on—
U-ntil all their manhood is gone
I-ntent upon gaining her end,
S-ubtle—like Willow they bend—
E-ternal, enchanting Louise.

G-lorious Pagan thou art!
L-a Belle dame Sans Merci—sans heart!
A-ncient Babylon's splendor—
U-nderneath eyelids tender
M-ist maid of siren spun jet.

TO obtain the proper atmosphere to appreciate the above, one should procure a Turkish couch, perfumed cigarettes and a glass of ginger-ale.

A Story You Will Never See

From one of the many companies that put in a bid for Charlie Chaplin's services and didn't get them.

ALONG with some half dozen odd other companies, the O. M. C. Film Producing Corporation was bidding for the services of Charlie Chaplin, the world's greatest comedian during the last two weeks. Mr. Chaplin, however, decided in favor of the Greatest Film Company, owing to the fact that this concern offered him more money than did the O. M. C. as well as a much better channel of release.

The O. M. C. Corporation, despite this turn down on the part of the world's great comedian, still believes him the world's greatest comedian, and will continue to hold him in this light, even though he is producing the world's greatest comedies for the Greatest Film Company, which all in all has something better to offer exhibitors than the O. M. C. has.

Furthermore when the O. M. C. Company retains the services of another comedian who is not equal to Mr. Chaplin in any respect, it will not announce that he is better than Mr. Chaplin, or even that he is on a par with him. In fact, the O. M. C. Company fully realizes that Mr. Chaplin is supreme, and deplores the fact that it was unable to offer him a sum of money greater than that offered by the Greatest Film Company.

RAY BROWN, the well-known (adv.) film editor says in regard to the selective draft that he should serve in his professional capacity in France, providing his name is plucked from the wheel. "They're going to take pictures of the troops," says Ray, "so it stands to reason they'll have to have an editor."

WHERE the deuce do we come in anyway?

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., July 21, 1917**

As every paper in the business is putting out a Convention Number, the Longacre Lampoon has conceived the idea of stealing a march on its many contemporaries and herewith is the first edition of the sort turned out this year. The only trouble is the lack of convention news. However, that doesn't bother us at all. We have gazed into the crystal globe and found out just exactly what is going to happen.

The attendance will be beyond the fondest expectations. The Coliseum will be crowded every afternoon and evening with photoplay fans eager to catch a glimpse of their favorites of the screen. Exhibitors will decide on thorough co-operation, and producing and distributing corporations will come to the conclusion that without the exhibitor they would be at a loss and consequently they will decide to co-operate to the fullest possible extent with the exhibitor.

Then there will be an election, the results of which the crystal globe told to us with the stipulation that we repeat them to no one until after the election.

Also the booths of the various companies will be ranged around the main floor, will be beautifully decorated for the occasion and handsome souvenirs will be distributed by many of those who have contracted for space.

LOCAL NEWS

—It is the duty of every one to go to Chicago, the windy city, for convention wk.

—Bill Johnston will be at the convention from all accounts.

—Bob Welsh is thinking seriously of going to the convention.

—Sam Spedon will be at the convention.

—The Chicago office of this paper will be open to all who can get in it during convention wk.

—Francis Bushman will be at the convention, his advance agents having preceded him already.

—Beverly Bayne will be at the convention, her advance agents having preceded her already.

—Many other stars will be at the convention.

—Many more of those in the business end of the w. k. industry will also be at the convention.

—This seems to finish up the convention news of the wk.

—Many about here are wearing L. B. buttons.

—Fritz Tidden was seen last wk. passing Rectors, blindfolded. The thermometer registered ninety with a maximum humidity.

—Now that Adam Hull Shirk is to leave us, all will be quiet, decent and respectable again.

—Much flurry was caused last wk. by the publication of numbers thought to be draft nos.

—News are not so scarce this wk., but ye ed. has many other things to do.

NEWSY REPORTS FROM ALL SECTIONS

Newark Lauds Pictures of Pershing's Arrival in France

Newark newspapers are giving considerable space to the enterprise of the Universal Film Company. The Newark Morning Ledger ran the following news story:

"Motion pictures of the landing of General Pershing's brigade in France arrived in New York on Thursday afternoon last. The pictures, which were taken by the Universal Film Company, reached New York within twenty-four hours of the time when the first official news of the arrival of Pershing's men in France was authorized for publication by the Washington authorities."

IN AND OUT OF TOWN

D. P. Davis and James W. Edmondson of the All Star Features Company, Jacksonville, Fla., were visitors in New York last week. They went home with a contract for Edward Warren's production, "The Warfare of the Flesh," covering practically the entire South.

H. O. Davis of Triangle left for the West Coast last week on a business trip to the studios of the company.

S. A. Lynch, also of Triangle, is on his way to Los Angeles.

Fred S. Meyers of Indianapolis arrived in New York last week.

William A. Steffes returned to Indianapolis after a business tour of the city.

Evan Evans of Chicago, recently appointed director of the motion picture bureau of the American Red Cross, is in New York.

Clara Kimball Young has returned from her trip through the Middle West.

H. A. Spanuth of Commonwealth Pictures, Chicago, paid a visit to New York last week.

Phil Lang, Western manager of the Kalem Company, is in New York to confer on the company's coming productions.

Leonard Fischer, managing director of the Minerva Motion Picture Company, of San Francisco, was a MOTION PICTURE NEWS visitor last week.

G. C. Driscoll, of Los Angeles, a New York visitor last week, heads a new company, which will make educational subjects.

Newark Picture Houses Scorn Summer Closing

Exhibitor Says Wartime Is When the Public Must Have Open Places of Amusement—Need Money for Taxes and Must Keep Busy

RECENT rumors that a movement had been started to bring to Newark, N. J., city officials the "necessity and wisdom" of closing motion picture houses for the season find little sympathy or support from the public. In fact the suggestion has aroused so much indignation among motion picture fans and exhibitors that it may practically be taken for granted that the agitation has been abandoned. One exhibitor declared:

"War time is precisely the time when people need amusement. If the United States were to plunge itself into a riot of grief and conduct itself throughout the war period as if a gigantic and perpetual funeral was going on, it would be soundly whipped within a short time. Not only must the people keep their spirits up, but it is essential to national victory that normal conditions be perserved in every way.

"If we are going to pay the taxes, float the loans, build the ships, raise the food, and arm, equip, train and transport the armies which this war will require, we shall have no time to pull down the shades and sit behind locked doors to weep.

"Life goes on pretty much the same as in times of peace. All the theatres of Newark are doing a pretty good business. In London I see that some of their theatres are doing a smashing box-office business."

Using Motion Picture Theatres to Aid Local Recruiting

George B. Sell, License Commissioner, made speeches in various moving picture theatres in Brooklyn during the week in a campaign to stimulate recruiting.

At the conclusion of his speech in each theatre the orchestra played "The Star Spangled Banner," and patriotic slides were flashed on the screen. The Commissioner was enthusiastically applauded in all the movie places.

E. Kaufman, chief of the motion picture division in the license office; William Brandt, president of the Associated Motion Picture Exhibitors of Brooklyn, and Louis L. Levine accompanied the speaker on the tour.



Victor Moore in a new Klever Komedy

Priscilla Theatre in Cleveland for Summer Movies

This week saw the installation of photoplays at the Priscilla, East Ninth street, in Cleveland, O., where this policy will be maintained until the opening of the regular vaudeville season.

The management announces that the house is to release first-run pictures only, beginning with Bluebird and Butterfly pictures. They opened with the Bluebird star Franklyn Farnum in "The Car of Chance."

First-Run Bookings at Los Angeles Theatres

The first Butterfly releases of the Universal booked for first run in Los Angeles were contracted by Manager Dave Burshon, of the California Universal Exchange this week.

"The Flame of Youth," starring Jack Mulhall, will be on at H. P. Caulfield's Garrick theatre the coming week, and following that the Mary MacLaren subject, "The Plow Woman," will be shown.

"Man and the Beast" has been booked for first run exhibition at the Burbank.

Travel Club Wants Motion Picture Men

The Travel Club, which is co-operating with the Government in the matter of National Defense, is making a special appeal for members. Many traveling men in the motion picture industry are already members.

Good roads, conservation of national resources, preservation of historical sites and the fostering of a spirit of brotherhood among travelers are objects of the organization. There is an insurance feature also. E. C. Turner, Seventeenth street and Union Square, New York, is corresponding secretary.



Lillian Walker in Ogden Corp. State





Rights Feature, "Lust of Ages"

Sunday Movies in Chattanooga Bring Out 11,000 Patrons

CHATTANOOGA, TENN.—City Commissioners last week agreed that motion picture theatres should be run on Sunday as a special dispensation for the soldiers at Fort Oglethorpe. Not a little pressure has been brought to bear from many sources on this particular matter, and the Commissioners, at a conference that followed their regular session, took action favoring Sunday motion pictures.

Prominent men have come out in support of picture shows on the Sabbath. It is realized that this day is the only time for recreation that the thousands of soldiers at Fort Oglethorpe have.

Consequently on last Sunday the Alcazar, Fine Arts, Bonita and Royal picture theatres opened at 1.30 p. m., and continued in operation until 7 that night, then closed until church services were over at 9 p. m., when they reopened and remained in operation until 10.30.

Special films were shown, and it was estimated that 11,000 people attended the performances during the hours that the film houses were open. Three of the houses put out S. R. O. signs.

Hundreds of soldiers took advantage of the opportunity for recreation and amusement, and greatly helped to swell the attendance. When asked about the opening of the theatres, Attorney-General M. N. Whitaker made no comment, other than that he would be heard from later.

Officers of the Signal Amusement Company, which operates a string of film houses, believe they are justified in opening the shows because of the insistent demand from military authorities, labor unions and various commercial and industrial bodies and individuals.

Speculation is rife as to what the Attorney General's atitude will be.

Mutual Changes Its Manager at Dallas

W. T. Knapp, of Dallas, Texas, has been promoted to manager of the Mutual exchange at that point. His assistant will be L. M. Cobbs, of Amarillo. C. A. Clegg has resigned.

Hard Knocks Killed Censorship in Illinois

THE statewide censorship bill in Illinois did not die at the end of the session of the Legislature unassisted, it seems. George L. Reker, former corporation counsel in Chicago, who went to Springfield for Essanay and K-E-S-E, tells the story:

"When I arrived in Springfield the bill had already come up in the House and been referred to the judiciary committee. I did not believe the committee would approve it. However, the following day the bill came back to the house with the full approval of the judiciary committee. There was no chance for a fight to be made there, and the bill went up to the Senate with the House's O.K.

"The Senate referred the bill to its judiciary committee, and for several days I watched the proceedings of that body. When I became assured that the committee would approve the measure, I launched into my fight with both fists. Going before the committee, I pointed out that to approve such a bill and create a state board of censorship would be to usurp Chicago's legal right to home rule.

"On such an argument I induced the committee to add an amendment to the measure, excluding Chicago from supervision of the proposed state board of censors. This gave the entire proceedings a new complexion, and it became necessary to send the amended bill back to the House for reconsideration which, of course, occasioned a delay.

"However, I had acted only two days before adjournment, and of course there was no opportunity for the House to consider the bill in the rush to complete other unfinished business. Thus the measure died a natural death and Illinois exhibitors were saved from state censorship."

Mabelle Heikes Justice Praises Selig Courtesy

MABELLE HEIKES JUSTICE has returned to New York to resume her literary work after several weeks spent in Chicago, where she has been in conference with the Selig Polyscope Company. Before she left for the east Miss Justice spoke interestingly of her work. She said:

"There is a feeling of satisfaction and pride on the part of an author in viewing a finished production after having had the close coöperation in the work of both producer and director. The making of 'Who Shall Take My Life?' has been a pleasure to me rather than a work.

"From its very beginning I have watched and worked with the production step by step. Under the personal supervision of William N. Selig and the fine production of Colin Campbell, the picture was brought to a point where the author was called in, and after several weeks of coöperation in cutting and assembling the picture is now ready for release.

"Many of the final and important decisions in assembling the film were left entirely to the judgment of the author. This courtesy on the part of the Selig Polyscope Company is one that should be accorded every earnest working photodramatist by every film company. By such coöperation there must be unquestionably the production of greater stories and better films.

"The usual plan of taking a photodrama from the hands of the author and not giving him a glimpse of his brain child again until it has been pruned and often distorted by everyone else down the line and becomes to the originator an unrecognizable screen product is all wrong.

"'Who Shall Take My Life?' was written for an object—the abolishment of capital punishment in circumstantial evidence. But with no attempt at propaganda the story itself was left to teach the lesson. And now since the film has been completed and exhibited at private showings to many great prison reformers, it has been a great gift to the author to sit back and watch the impression of the story on these men and on law makers who would no longer tolerate capital punishment."

AMONG THE EXCHANGES

Harry Lustig, Metro, in Los Angeles

Harry Lustig, special representative of the Metro for mountain and coast states, spent a portion of the past week in Los Angeles with Manager Harry Ballance of the local exchange. Mr. Lustig was just completing a tour over the entire territory, and was on his way to his headquarters at Denver.

George Kleine Says Bookings Are Good on Conquest Films

George Kleine, distributor of Conquest Pictures, produced by the Edison studio, announces that his branch offices throughout the K-E-S-E. organization report unusual interest by exhibitors in these pictures, especially the program feature of seven reels, which Mr. Kleine is offering with the privilege allowed exhibitors of selecting any one subject from it.

The first program scheduled for publication, July 14, embraces a four-reel feature, "Chris and the Wonderful Lamp," written by Albert Stearns; "The Luck of Roaring Camp" and "Skylarking on Skiis," two reels; "He Couldn't Get Up in the Morning" and "Captains of Tomorrow," one reel.

A recent folder sent out by Mr. Kleine says:

"Conquest Pictures were not made to evade censorship, but rather to invite it, knowing they would stand the acid test. Cameramen, scientists, explorers and adventurers circled the globe seeking subject-matter for these Conquest Pictures. Lives have been risked and fortunes expended, unheard of experiences encountered to obtain some of the scenes in Conquest Pictures."

New Exchange and Other Moves in St. Louis

Several of the St. Louis exchanges have made changes in office staff, and one new exchange has been opened. S. J. Baker, former manager of the Bluebird plays, has organized the new exchange, with offices in the Empress theatre building, to handle state rights productions of M. H. Hoffman. Mr. Baker says only big features like "The Bar Sinister" and "The Sin Woman" will be distributed.

H. E. Elder, former manager of the Fourth avenue branch of the General Film Company, in New York, is now at the head of the General offices in St. Louis, at 3610 Olive street.

At the Vitagraph Exchange, 3630 Olive street, D. E. Boswell, formerly of Kansas City is in charge.

R. K. Evans has been appointed manager of the Pathe Exchange, at 3210 Locust street. Mr. Evans comes from Chicago.

At the Triangle office in the Plaza building, E. W. Dustin is in charge since Floyd Lewis left the company.

Live News of Los Angeles Exchanges

B. H. Collier and C. L. Theuerkauf Join California Universal—Harry C. Cohen a Selznick Addition—George Faris in Accident

B. H. COLLIER, who has been manager of the Superba theatre in Los Angeles for the past year, has accepted a position as salesman with the California Universal Exchange, and last week brought home the big contract by booking the "Gray Ghost" serial, for showing at the Symphony theatre, beginning early in July. Manager Charles Gates, of the Symphony, recently ran the Metro-Bushman-Bayne serial, and the business fell off materially at the end of the subject, causing them to add this attraction to his program, which at present consists of a local news weekly of 500 feet, and the current Metro release.

Manager C. L. Theuerkauf, manager of the Bluebird Exchange in Los Angeles, has booked the Lois Weber production, "The Hand That Rocks the Cradle," for two weeks at Clune's Auditorium, early in July. Mr. Theuerkauf is shortly to be transferred to the San Francisco California Universal Exchange, where he will be in charge of booking the Bluebird subjects. His work will be taken up here by B. H. Collier, who was recently added to the California Universal staff.

Manager B. E. Loper, of the Los Angeles Pathe Exchange, is making an extensive tour to Southern California points in the interest of booking the coming Pathe serial, "The Fatal Ring." He will go as far on the coast as San Diego, and return by the inland route to the Imperial Valley.

Harry C. Cohen, who has been affiliated with the L. J. Selznick Exchange at San Francisco, has been transferred to the Los Angeles office where he will serve as assistant to Manager H. H. Hicks, and look after the booking.



"Doc" Graham, Gen'l Mgr. Queen Feature Service, Birmingham, Ala.

Dave Burshon, manager of the Los Angeles California Universal Exchange, is taking a short vacation, owing to the condition of his health, and is spending the time at Great Bear Valley. Mr. Burshon expects to be gone one week, and upon his return all exchangemen expect the biggest fish stories of the year.

The many Los Angeles friends of George Faris, manager of the Greater Vitagraph Seattle Exchange, were shocked to learn of an accident in which he nearly lost his life. A canoe capsized with him on a lake near Seattle, and he was rescued more dead than alive by boy scouts. Faris was formerly affiliated with the Los Angeles Vitagraph Exchange.

Robert Emador, salesman of the Los Angeles Greater Vitagraph Exchange, is making a trip over the Arizona territory, going as far East as Gallup, New Mexico.

Two Leading Detroit Theatres Run "O. Henry" All Week

For the third time the O. Henry two-reel features from General Film have been running in the two biggest houses in Detroit during the same week.

The pictures in this instance are "No Story," which played the week of June 25 and repeated the week of July 2, and "The Love Philtre of Ikey Schoenstein," which played all of the week of July 2 instead of the half week for which it had been billed.

At the same time the new releases were being introduced, making four reels of O. Henry being shown in the extra time. The same thing had been done twice before in these houses.

Harry Leonhardt, in West, Steps from Fox to Goldwyn

Harry Leonhardt has taken the position of general western manager for the Goldwyn Distributing Corporation. He leaves a similar position with William Fox. He will go first to Denver. His territory will include Seattle, San Francisco and Los Angeles.

Goldwyn's branches in the four zones are organized under these heads:

Denver, W. S. Rand; Los Angeles, G. C. Parsons; San Francisco, C. M. Simmons, and Seattle, C. F. Hill.

For twenty-five years Mr. Leonhardt managed everything from Shakespearean dramas to tableaux vivants and modern vaudeville with the Keith and Proctor interests. He has been four years with William Fox.

He is well and favorably known to all branches of the trade and the Goldwyn Distributing Corporation is to be congratulated on its acquisition.

THE EASTERN STUDIOS

THE "fastest boat that ever breasted Lake Cayuga"—to use the maker's own terms—is being built at the studios of the Whartons, for use in their next feature. LeRoy Baker is building the speedster, and when it is finished it is to have more power than any other boat on the big lake. A converted automobile engine is to be used as the driving power, and Mr. Baker intends to make the tests of the boat in a bathing suit and a life preserver.

NORMA TALMADGE delights in odd and exquisite old fans. She uses them in her pictures wherever possible. Her latest Selznick production is "The Moth," which will rival "Poppy" as a screen triumph, if predictions come true. Miss Talmadge appears under the business management of Joseph M. Schenck.

ROSCOE ("FATTY") ARBUCKLE asserts that at least one good joke should be perpetrated at the family breakfast table every morning. This is more essential to starting the day right than the inevitable newspaper or coffee and rolls in the opinion of the funniest fat man on the picture screen, who is now engaged in making Paramount-Arbuckle comedy two-reelers.

OUIDA BERGERE, when she isn't placing a new discovery or arranging for an established star to set new records for salary in the motion picture profession, writes scenarios and casts pictures.

Outside of business hours Ouida Bergere is spending the heated term in the country. There is not a telephone or an electric light on her premises.

"As I haven't had a vacation in three years," Miss Bergere declares, "I want to rest my ears and my eyes a little this summer, when the Broadway day is done."

MARGUERITE MARSH, sister of Mae, who was operated upon several weeks ago for appendicitis, is recovering rapidly and last week was able to visit the Goldwyn studios at Fort Lee and meet the American Press Humorists, who spent the day there.

On Friday, July 13, she will accompany her sister to Chicago for the opening of the Exhibitors' convention, which is to be known as Mae Marsh-Goldwyn Day. Sister Marguerite will resume her work in an early Goldwyn production.

SONIA MARCELLE, who played the part of an Italian mother in Madge Kennedy's first Goldwyn production, plans a trip to Russia this fall to reclaim her library and furniture.

Her identification with the party that has lately come into power at Petrograd caused her to depart from that country hastily two years ago. In so doing she was forced to leave much of her personal property behind her.

GOLDWYN PICTURES will send the first motion picture man into the United States Aviation Corps. George Hill, Mae Marsh's cameraman, has presented his resignation to the Goldwyn Company and will depart shortly for the Mineola Aviation Field on Long Island, where he is to learn the science of aviation.

It is not as a flier but as an air photographer that Hill wishes to serve his country. Photography, in the air, in the machines occupying the third line of aerial defence and classified as the observation corps, is playing a major part in the battles along the Western front.

LITTLE Mary McAlister, Essanay's six-year-old star, who was recently made a sergeant in the regular army, is one of the most active members of Uncle Sam's fighting force in the present recruiting rally.

Attired in her official uniform, with an automatic pistol almost as big as she is swinging at her side, this winsome little girl is a familiar figure around recruiting offices in Chicago. It is estimated her work has netted more than 1,000 recruits to the army.

THE part taken by Evart Overton, Vitagraph star, in "The Enemy," which tells the story of a man cursed by drink, called for him to do a great deal of drinking. He, of course, used ginger ale instead of whisky, but he drank so much of the stuff that his stomach was seriously affected, and during his long lay-off he has been under constant treatment for the trouble."

Mr. Overton has begun work with Miriam Fouche, a newcomer to Vitagraph, in "Soldiers of Chance."



Doris Kenyon, Pathe's Star

A NEW outdoors stage for World-Pictures Brady-Made has been erected alongside the Peerless studio in Fort Lee. This is said to be the largest al fresco stage in the East, with dimensions equaling 65 by 125 feet. In these summer days four directors are constantly producing within this area, and with the players, cameramen and other employees, hail as a godsend their liberation from temperatures under glass.

"THE GUARDIAN," for publication on the World-Pictures Brady-Made program late in August, will have an all-star cast, embracing June Elvidge, Montagu Love and Arthur Ashley. Mr. Love is the guardian, Miss Elvidge the beautiful ward, and Mr. Ashley the villian double dyed.

DE JALMA WEST, who plays the part of Captain Kean in the forthcoming Metro play, "The Trail of the Shadow," is a graduate of the government Secret Service. He is a veteran of the Spanish-American war and has seen service in the Philippines.

West has an honorable discharge from the army, in which he served in Cuba and at San Juan Hill. After five seasons on the stage under the management of Klaw & Erlanger, he joined the Secret Service. Mr. West was in Trieste, Austria, when the war broke out.

"MOTHER" MARY MAURICE of Vitagraph was the recipient of an ovation last week when, during a three-day rest, she accepted an invitation and went to the country place of George Peck, near Hudson, N. Y.

During a matinee Mother Mary was recognized and compelled to make a speech, in which she urged co-operation to help the country win the war.

The Vitagraph player worked ceaselessly during the Liberty Bond campaign and has now inaugurated a movement to collect old kid gloves to be sewed together and made into linings for the coats of soldiers who are in the trenches.

MARGUERITE CLARK, who possesses among other distinctions the honor of being the only motion picture star who does not drive her own car, is now busily at work mastering the intricacies of the gear shaft. The Famous Players-Paramount star is going to drive a taxi cab in her next picture, and Director J. Searle Dawley insisted that she practice with her own car rather than saddle the company with indemnities for seven or eight hundred wrecked flivvers.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

A DECIDEDLY western picture titled "The Desire of a Moth" is to be made by Universal Company with a big cast which includes Ruth Clifford, Monroe Salisbury, W. H. Bainbridge, G. Raymond Nye, Arthur Mackley, E. A. Warren, and about fifty cowboys. Consent has been secured for the use of mountain locations in the vicinity of Forest Home, about eighty miles northeast of Los Angeles. The company left Saturday for the location and will be there probably one week.

Director George Cochrane, who recently returned to Universal City, is to direct Ben Wilson and Neva Gerber in a series of five-reel subjects, the first of which is at present known as "Gladsome." Hayward Mack has been cast for an important role.

Baby Zoe Rae is to be featured in a five-reel subject, "The Cruise of The Jolly Roger," which was put in production this week. Gretchen Lederer, Lillian Peacock, Charles West, and Brownlee make up the cast, which will be made by a new director, Elsie Jane Wilson, the fourth woman to take up the making of films at Universal. Miss Wilson has played in a great number of Universal subjects.

A new picture, "A Gentle Ill Wind," a light comedy drama with Ruth Stonehouse as star, is being made by Louis Chaudet, who has Lloyd Whitlock as lead, and J. Webster Dill and Harry Dunkinson, as supporting members.

"EMBARRASSMENT OF RICHES," with Neal Hart in the featured part, is a two-reel subject Director George Marshall is now filming. Caroline Vaughn is new leading woman for this producing unit, and Joe Rickson will appear as the heavy.

Eileen Sedgwick and Fred Church will be the leads of "Phantom Gold," now in the making by W. B. Pearson. The story was written by Shelly Sutton and Geo. Hively, both of the Universal scenario staff.

Three Universal serial companies are progressing successfully. Director Jack Wells is on the tenth episode of "Perils of the Secret Service"; Stuart Paton has the "Gray Ghost" Company working on the eighth release, and Jacques Jaccard, with the "Quest of Virginia" unit, is at Bear Lake Valley for a number of scenes.

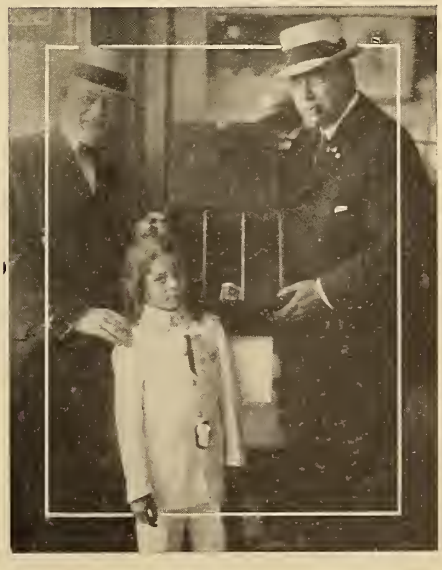
A new plan is to be tried out by the producing company under the direction of Elmer Clifton. Two cameramen will work with the producing unit, one taking unimportant scenes under the direction of Clifton's assistant, Henry Murray, while Mr. Clifton directs the making of the more important scenes. This company is now filming "Sky High," a comedy drama written by Waldemar Young and featuring Brownie Vernon and Herbert Rawlinson. This is a story of circus life, and Universal production department has furnished the organization with a complete circus outfit. Rawlinson appears as the daredevil balloon rider and stunt man of the circus, and Miss Vernon has the role of the sweet young thing of the village where the circus is stranded.

E. MASON HOPPER, who directed scores of subjects for the Essanay Company in Chicago, and since coming to the coast has been affiliated with the Lasky and Morosco organization, is to direct alternating subjects of a light comedy nature which feature Eddie Lyons and Lee Moran, with Edith Roberts, who is to remain with this organization. Roy Clements will direct the Nestor Company on every other picture. Fred Palmer, who has written the past thirty scenarios for this company is to continue as writer.

Director James Young, of the Paralta, last week learned of the death of his father at Baltimore, Md. The father was state senator and very prominent in affairs pertaining to Baltimore, where he had served as mayor and chief of police. The funeral was attended by the governor and staff, police force, city council and other prominent men of Baltimore.

Complete cast for the first Bessie Barriscale production, "Rose O' Paradise," to be marketed by Paralta, was given out at the studio this week. Norman Kaiser, who has appeared in Famous Player releases, is playing the lead opposite the star. David Hartford will be seen as heavy; Howard Hickman in the character rode; LuCille Younge, feminine heavy, and Edith Chapman, feminine character.

The Glendale Feature Film Company, organized by business men of Glendale, has completed its first picture, a western, titled "The Lone Bandit," which is to be marketed by the Mutual Film Corporation. Edward Alexander directed and played the lead, supported by Charles Pearle, Gloria Payton, and others. Walter Newman, former scenario writer at Vogue and Universal, is to be co-director.



Harry Haldeman, Chairman of Los Angeles Red Cross, Opening the Douglas Fairbanks Chapter, with Tally, the Los Angeles Exhibitor

THERE was a thrilling railroad accident staged by accident at the Signal Studio this week when a passing train hurled a baggage truck through the walls of the station and into a set where the Helen Holmes Company was working. Carelessness on the part of some one is the cause of the accident, which resulted in the partial wrecking of the station, and the injury of one man, Virgil Hart. The truck had been left too close to the track, and the passenger train sidewiped it, throwing it from the track. Hart suffered a fracture of a bone in the forearm. It is considered miraculous that other members of the company were not injured because of the force with which the baggage truck passed through the station walls and alighted in the center of the players.

The Helen Holmes Company is now working on the second episode of the "Lost Express" serial. This deals with the mysterious disappearance of an important document to a number of men. It disappears from a table surrounded by the men who are in the smoking compartment of a pullman train. No one enters or leaves the compartment, nor is there a window or door opened. The explanation is said to be very simple but is beyond the men to fathom.

John MacKinnon, character player, was this week added to the Helen Holmes Signal Company to take an important part in the forthcoming serial.

JESSE L. LASKY, accompanied by Charles Moosher, general manager of the Morosco Company in the east, arrived in Los Angeles Tuesday of this week after an automobile trip across the country. Mr. Lasky by completing the trip won a bet of $500 from Mack Sennett, and immediately turned the sum over to the Red Cross. Mr. Lasky will spend some time at the studio arranging details for coming productions in association with Cecil B. deMille. He advises that Lina Cavaleri and Madame Petrova will in all probability come to the coast for picture making early in August.

All of the Lasky producing organization members who could get away went to Jack Doyle's arena at Vernon, Saturday, there to witness a fight in which Jack Pickford battled Leo Huck for scenes in the coming Paramount production, "Jack and Jill." Pickford is very popular with all members of the Lasky Company, and they sought to cheer him in his first encounter with a professional fighter. Wm. D. Taylor is director in charge of the making of scenes, and he had perhaps the highest salaried audience that ever sat before a motion picture camera for fight scenes.



William Farnum in "When a Man Sees Red" (Fox Film).

DOUGLAS FAIRBANKS, to make sure releases are completed on time, added another director to the staff in the person of Joseph Henaberry, formerly affiliated with Fine Arts, where he was associated with Griffith in the making of "Intolerance" and also the filming of several other productions. John Emerson will remain as director in chief of the company, supervising the filming of all productions, but will only direct every other picture, thus having time between filming the productions to edit one subject and prepare scenario for the next while Mr. Henaberry is filming another subject. Director Henaberry is now at work with a company filming what is termed "The Optimist," from a story by Fairbanks, adapted for the screen by Anita Loos. This is spoken of as a close to nature story with the greater portion laid in New York city. Fairbanks takes the role of a sunshine and an open air propagandist. The picture will be finished within two weeks. Supporting Fairbanks are Eileen Percy, Herbert Standing, charactor actor, Charles Girard, heavy, Charles McHugh, Ruth Allen, Miss Mayo and Bull Montana.

Bennie Ziedman has returned from a trip to San Francisco made in the interest of Douglas Fairbanks, where he attended the opening of the Fairbanks subject, "Wild and Woolly," at the Strand theatre. He reports the first day's business totalled more than $1,500, and that Manager Sid Grauman had an attractive advertisement that brought results in the employment of a number of cowboys who rode through the principal streets of the city, announcing the attraction at the Strand.

THE first steps for the enlargement of the Triangle Culver City Studios were taken this week when General Manager E. G. Patterson purchased from the Harry Culver Company fifteen acres immediately south of the present studio grounds. With this additional real estate, the studio will cover an area of twenty-three acres.

"The enlargement of the producing organization for the Triangle planned by Mr. H. O. Davis," Mr. Patterson said in discussing the enlargement of the producing forces, "provides for at least six more producing organizations to be added at the Culver City plant. Present plans provide that this studio shall be the principal one of the organization, and without a doubt all dramatic units will work from there.

"No definite plans have been made with respect to comedies for the program, but it is probable these will be made at the Hollywood Studio, formerly occupied by the Fine Arts organization. Who will be in charge of this department cannot be stated at this time."

Many rumors have been heard on the coast in the past few days concerning negotiations being carried on with stars for appearance on the Triangle program, but advice at the studio is that these negotiations are being conducted by the New York office of the Triangle, and no information can be given here concerning the success of the executives with players.

Inceville, the original studio of the New York Motion Picture Company, located in the Santa Ynez canyon, has a new name. The big sign bearing the name Inceville was hauled down this week, and in its place appears "Hartville," it being the intention of the Triangle that this shall be the studio of William S. Hart, if they are successful in keeping him with their organization.

THE production staff of the Triangle Studios at Culver City was increased this week by the addition of two companies. Originally it was intended the Fine Arts Studio would be occupied by a producing organization of four or five units, but now it seems that all are to work at the Culver City plant. Jack Conway, who is making a six or seven-reel subject, with Belle Bennett and Roy Stewarts as leads, has been transferred to Culver City. The second addition is that directed by Lynn F. Reynolds. When he left Universal City, his entire organization consisting of ten people went with him to the Triangle. Other changes announced from the Culver City plant concern the appointment of J. E. Kelly, formerly manager of the cutting department, to the position of stage superintendent, and L. H. Buell has become purchasing agent, succeeding S. S. Valentine, who resigned.

One portion of the Triangle plant occupied by a number of sets now has the appearance of a dismantled fairyland. The scenes were built for the subject co-starring Thelma Salter and George Stone, made under the direction of Irvin Willat, and at present known under the title of "In Slumberland." The scenes are fantastic, containing wild flowers, fungus growths, vines, etc., many times their normal size, and so large they make the children look like wee manikins.

VICTOR SCHERTZINGER has made the final scenes for "Sudden Jim," starring Charles Ray, with Sylvia Bremer as leading woman. While directing the production of this, Schertzinger, by the aid of the troupe, composed three pieces of music, "The Irish Hula," "Girl Dear," and a nameless one-step for Charlotte Greenwood, all of which are now being published by Leo Fiest, members of the company acting as critics during waiting minutes on sets, and the music will bear the line, "Lyric and Music by Victor Schertzinger and Troupe." Prior to becoming a director, Schertzinger gave all his time to orchestra leading and the composition of music, and has to his credit thirty odd scores of incidental music for photoplays and many orchestra numbers.

Reginald Barker, having completed the Triangle western subject with Louise Glaum as star, has been granted a two weeks' vacation, and is spending the time at Catalina Island, where he hopes to meet his pet Tuna. Miss Glaum will next play under the direction of Walter Edwards in a subject which gives her a part similar to the one in "The Wolf Woman." The photoplay for this is by Monte M. Katterjohn, and from preparations now being made it is not idle prophecy to say the gowns to be worn by Miss Glaum will be even more attractive than those seen in the above mentioned photoplay.

CHARLES MILLER, who is at present directing Bessie Love, has nicknamed conscription receipt cards "German Hunt-

ing License," which bids fair to becoming popular throughout the nation. Miller has been using a great many extra players in Irish scenes he is now shooting, and has insisted that no one be employed except those who have blue cards.

An interior setting, said to have cost $6,000, is being torn down this week after seventy odd scenes were made from it by Lambert Hillyer, who was in charge of the coming Olive Thomas Triangle subject. Charles Gunn plays the male lead. The setting was prepared under the direction of M. J. Doner, sculptor at the Triangle plant, and represents a beautiful cafe. All scenes in this were made at night, which by the aid of some spot lighting effects give entire new photographic values.

Director Raymond B. West and company, which includes Dorothy Dalton as star, have three very attractive settings. They include interiors of New York mansions and an Adirondack hunting lodge. Director West and company are now working on the exteriors in the mountains some distance out of Los Angeles.

EVIDENCE leading to the conclusion that William Duncan, Vitagraph director-actor, will complete the "Hearts of Flame" serial on schedule time—July 1—was the burning of the western street set on the Vitagraph lot this week. This setting figures prominently in a number of the episodes, and the fire scene was for the last exterior to be made. The setting was one of great proportion, and when burned at night it brought several thousand people to the scene. Mr. Duncan used a band of fifty cowboys, headed by George Holt, Joe Ryan and Fred Burns, in addition to more than 100 extra people. Every possible precaution was taken and the Hollywood fire department remained at the grounds to aid in case the fire started to spread to other portions.

At the Rolin Studio it was announced this week that Kathleen O'Connor has been engaged to play opposite Toto, the clown, in subjects made by Director Hal Roach. The company is at work on the first two-reel comedy which will feature the former Hippodrome favorite. Miss O'Connor is a blonde of about the same height as Toto, and has had considerable experience on the speaking stage. Bobby Doran will be the cameraman for this company. Walter Lundin has been engaged as cameraman for the Harold Lloyd-Lonesome Luke organization.

SIDNEY REYNOLDS of the New York William Fox organization, arrived on the coast this week to serve as western representative for William Fox during the absence of A. Carlos, who has gone east to attend the William Fox annual convention. Mr. Reynolds will remain in the west only during the absence of Mr. Carlos.

"To Honor and Obey?" is the title given the coming Gladys Brockwell Fox release, which was finished this week under the direction of Otis Turner. The scenario department is now working on a new script for Mr. Turner, and production work will be started within a few days. In the picture just finished, Bertram Grassby plays the opposite lead.

Director Paul Powell is making the final scenes for the George Walsh release, which pertains to an American youth who became involved in a South American romance brought on by a motion picture company. Doris Pawn is the feminine lead.

The George Bronson Howard story titled "The Spy," which has a locale of the European war with Dustin Farnum as star, is being given its final recutting. Richard Stanton is responsible for the direction of this, and Farnum's supporting cast includes Winifred Kingston, William Burress, Charles Clary, Howard Gaye and W. E. Lowry.

THE Fox Studio will during the coming week contain numerous scenes of splendor, being interiors for the Theda Bara "Cleopatra" subject J. Gordon Edwards is now filming. Miss Bara is reported to being very successful in vamping with the kings of old Egypt, but as her production work is carried on behind screened settings, the word of her press representative must be taken for these facts. Indications are that this will be the most expensive picture ever made at the Western Fox Studio, and it is now estimated the cost will exceed the million mark. The picture will consist of ten reels or more, with one of the biggest casts ever taking part in a screen production.

Arthur F. Statter, who has been connected with the U City publicity department, has been transferred to the scenario force where he is to write comedies for the Joker Company. At present he is giving his attention to the Wm. Beaudine Company, which has Wm. Franey, Peggy Custer, Milburn Moranti, and others. Statter will be succeeded by Harold Hoadley, a son of "Pop" Hoadley, head of the comedy scenario department. Harold Hoadley has been with the American Company on the coast, and his work in the publicity department will be as assistant to M. G. Jonas.

Another addition to the comedy scenario staff is Robert Dillon, a former writer at U City, who has also been affiliated with Vogue and Keystone.

Hollywood Hookum

July 21, 1917 NEWS MORE NEWS

HOOKUM

His full name is Lawrence Dallin Clawson.

Dave Burshon is home from Bear Valley with the report he whipped all the trout streams into a creamy suds.

After the volley of rumors re. Ince, Sennett, Hart and Chaplin bombarded our ears, the glorious Fourth has no terrors for us.

Rumormeter registers beyond its capacity and is now starting over.

Director Roy William Neill gave a tea party for Enid Bennett, but the event is not spoken of as a success because they couldn't get the teapot to boil.

Handshaking is Lambert Hillyer's jonah, which has several ruined scenes to its credit. He's going to adopt the French method of kissing instead.

The old story of a scenario writer going fishing to get inspiration for a new story flitted into the office again this week bearing all the earmarks of Pat Dowling's typewriter.

General Manager I. W. Keerl of Corona Company turned the world over this wk. He admits it was a mere bagatelle, for he had a world made especially to his order.

A. Carlos makes so many bets, he keeps a private secretary to see that all payments are made.

Jack Cunningham did a mean thing the other week when he named the bloodthirsty villain of a Davey McWade McRae thriller after HOOKUM editor.

Jimmie Young has made the valuable discovery that use of a billiard table taken about by a producing company to be used to set the camera tripod on will prevent marring lawns and tennis courts where motion pictures are made. Several efficiency experts have signified their intention of adopting the plan.

The advantage of a product of Consolidated Crepe Hair over a natural mustache was learned this week when Tom Lingham could not find French Pomade in our village. Tom claims war is all that Sherman said it was.

In explanation of the Vitagraph studio swindle sheet now enroute to New York, it may be said the big water bill was not due to General Manager W. S. Smith furnishing players with a swimming pool. The companies staged six grand and glorious war shouts, each of which purports to be a raging mountain torrent.

Ken. O'Hara had a picture taken of the Paralta studio gang including Bob Kane, Tom Geraghty, Os. Apfel and others. Ken is sending the pictures to all the trade papers in the hope they'll be printed.

Oscar Apfel is reported to be directing left handed these days because he was painfully bit on the right thumb by a South American macaw.

The first screen gem from the Mt. Lassan pen of Patrick H. Dowling is not to flicker on any screen. It is titled "Charley Firr, Shadow Eater," and was written with Hal. Lockwood in mind. But the proposed star refuses to be starred because the script provides he should wear a mustache. Pat will not re-write the gem.

Tom Geraghty went home the other evening and learning his son Gerald had played in a Keystone mob scene made at the beach, gave the boy the screen name of Montague Davenmore.

Tom Gibson, Universal birth records show us, became the father of three new one reel comedies this week—triplets, so to speak.

Manager of production Fred Kley is wiring Eastern manufacturers this week to learn where he can purchase a nail straightener which may be used to reduce production costs at Lasky's. This tool is a cousin to curtain key and left-handed wrench.

Jesse Lasky's in town.

Quite a few of our set celebrated the Fourth.

Douglas Fairbanks Alley was accepted by our board of aldermen as a thoroughfare. The other important matter before the body was the reading of the minutes.

Lasky swimming pool has a lot of devotees these days.

One or two of our townspeople have taken up the art of interior decorating, and admit the inspiration was the movies. Una Nickson Hopkins of Morosco's studio, is teaching the class.

Dave Horsley still has a blank space on the fence.

Ray. West is such a lover of realism that he takes his entire company to the mountains when mountain scenes are wanted.

Wireless from vacationing Reginald Barker dated at Catalina, brings news of a nibble, much sunburn and a terrific battle with mosquitos as large as the natives of New Jersey.

Vic. Schertzinger is our ideal of an energetic youth. He writes music while waiting for completion of make-up.

Harold Lockwood toured 3000 miles to make a 5000 foot subject, but the title of it is explanatory—"Under Handicap."

Al. Christie has won the warm weather love of his troupes by deciding to make beach comedies during every hot spell. Betty Compson complains the water shrunk her bathing suit.

Colin Campbell avers that his coming production "The City of Purple Dreams" has nothing to do with the recently invented Blue Moon cocktail.

Crane Wilbur is reported at work.

Was Douglas has bought Dave Horsley's New York Los Angeles commutation ticket.

Rumors of high salaries offered scenario writers caused HOOKUM staff to decamp, for one of the boys learned that fellow Sullivan got his start on a newspaper.

SCREEN EXAMINATIONS

"The Beloved Adventuress"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS is probably the best feature in which Kitty Gordon has appeared since her entrance into motion pictures. That is, taking it from the standpoint of production and her own work in the role of Juliette La Monde. Perhaps this is directly traceable to William A. Brady, as it was he who directed "The Beloved Adventuress." At any rate Miss Gordon seems to have increased her range of expression since her last appearance. The role of Juliette was written specially for her and as a result the impression she creates is at once favorable and realistic.

The story of "The Beloved Adventuress" is full of action, a little too full perhaps, while in common with many other World pictures it deals with domestic complications and entanglements that are intimate, to say the least, and not always open to discussion in the best regulated families. However, of its type, it is a very good example. It is generally well put together and, with the exception of one or two minor inconsistencies, is convincing from every viewpoint.

Madge Evans and Lillian Cook as the young and the old Francine, and Frederick Truesdell, are prominent in the supporting cast, giving excellent performances.

THE STORY AND PLAYERS

Juliette La Monde (Kitty Gordon), musical comedy actress, loves only Morgan Grant (Frederick Truesdell). Grant deserts his wife (Pinna Nesbit) for the other woman. Years later Juliette's sister, Francine (Lillian Cook) comes to visit her fresh from an English convent. Juliette leads an altogether different life after this, for in her is awakened the feeling of mother love. When Grant, tiring of Juliette, begins to pay court to Francine and when Francine accepts his attentions knowing full well the probable consequences, Juliette goes to Grant's apartment to plead. They quarrel, a gun is drawn, and Grant is mortally wounded. Before dying he exonerates Juliette. She, seeing Francine happy with Stewart (William Sherwood), returns to Europe, where as a Red Cross nurse she meets her death.

Jack Drumier, Inez Shannon, Robert Forsyth, Edward Elkas, R. Payton Gibbs and Katherine Johnston have prominent parts.

"The Message of the Mouse"

(Vitagraph—Seven Parts)

REVIEWED BY PETER MILNE

"THE Message of the Mouse" portrays the manner in which a young girl proved the means of refuting the plot of five foreign ambassadors to gain possession of the United States billions. It is supposed to take place after the present war. With Anita Stewart in the leading role and with plenty of spying and plotting, enough to supply material for a fifteen-reel serial, it seems destined to please that portion of the public that takes to the other work of its authors with a relish. George Randolph Chester and Lillian Chester wrote the story and while it is neither very dramatic nor as unified as could be desired, its wealth of incident, in this case the constant plotting and counterplotting of all the characters, keeps the action ever entertaining.

There are secret panels, false ceilings, messages written in code and invisible ink, messages conveyed to their destination in the stems of flowers, even a mouse carries an important scrap of paper to the young lady who eventually solves the great mystery. The reader can readily appreciate the character of the picture by the foregoing. The Chesters seem to have stretched their imaginations to the very limit in the contriving of new stunts of this sort. And in so doing they have very often neglected the story. When one finally gets down to it after having gone through the maze of incidental trickery it turns out to be very inconsequential and loose jointed. But, it is a supposition practically safe, that the audience who appreciates the picture will forget all about the vitals of the story. In fact, it won't have time to even think about them.

Miss Stewart is as winsome and charming as ever in her role of Wynn Winthrop, although her part supplies her no real opportunities. Julia Swayne Gordon and L. Rogers Lytton make a pair of typical motion pictures spies. J. Stuart Blackton directed.

THE STORY AND PLAYERS

Henry Winthrop (Franklyn Hanna), financier, through the influence of Varrie (L. Rogers Lytton), a spy, agrees to allow his vast fortune to pass into the hands of foreign powers, believing his own country will gain thereby. Varrie and Marcia Elmore (Julia Swayne Gordon) work on the job together. Wynn Winthrop (Anita Stewart) working in hand with Concord (Robert Gaillard), chief of detectives, obtains a clue and following it up is finally responsible for the round-up of the conspirators and the awakening of her father to a sense of what is right. Adams (Rudolph Cameron), whom she loves and believes to be one of the spies, turns out to be a member of the secret service.

"The Little American"

(Artcraft—Six Reels)

REVIEWED BY PETER MILNE

TIME was when one could say "Mary Pickford, That's All—And Enough" in reviewing her features but even though the older order hadn't changed before this, the course of a review would be radically different in the case of "The Little American." For here one has the marvelous power of the American flag to reckon with and the spectacle of the Allies fighting the common enemy. Little Mary by herself, creates such a rumpus in the vicinity of the box office that one thinks seriously of taking out accident insurance, so just what the effect will be with these valuable supports it is rather difficult to estimate. Managers, however, would do well to reinforce the props of the balcony and get a basket to hold extra tickets.

As a patriotic spectacle and as an ideal Pickford vehicle, "The Little American" is superb. When the German hero denounces the Emperor and the system that once was his with a ferocious "damn" in order to protect Angela Moore, the Little American, and when Angela announces that she has quit being neutral and has turned human; then are the times for loud applause. But there is more than stirring speeches and patriotic flag waving to "The Little American."

For thrills we will go a long way before seeing anything to equal the sinking of the ocean liner. The tilting of the ballroom, the passengers falling and leaping from the slanting deck while the submarine commander looks on with a smile of triumph, form a series of scenes that awe one with their faithful reproduction of the actual sea disasters of which the world has heard of so often since the beginning of the war. The sinking, taking place at night, is mainly suggested by a series of flashes and yet it has all the power and more of such a sensation staged in broad daylight.

Then comes the France of today, with its blasts of battle, its wounded, its German deeds of hate, and its immortal resistance of the French. None of the details that are incidental to the confusion of war are neglected. And most of all, practically every incident of the European episode is merely a reproduction of actual accounts of the war.

Three times is the little American menaced by death, and each time it is so close that suspense runs at a record clip. There may be something impossible in her miraculous escape from the German firing squad when a shell from a French gun lands in its midst, but in picture such as this one is very likely to forget such a minor thing. The whole is knit together with a workmanship that bespeaks of a real artist. Every episode is dramatic to the last scene, each one teems with actionful scenes following logically upon one another. When the trade has so often seen the emotions of a writer get the better of his judgment as an author, it can readily appreciate the pictorial perfection of "The Little American." It combines the emotional appeal with a logical story.

The support selected for the star is of a superb order throughout. Jack Holt fares excellently with the role of Karl, Hobart Bosworth is a typical German commander, typical because of his

makeup, which closely resembles the features of the unpopular Emperor, and Raymond Hatton as Count Jules, lover of France and Angela, was never better. And a word must be said for Walter Long, who as a brutish German captain does an admirable piece of work.

The picture is another triumph for its author, Jeanie Macpherson, another for its director, Cecil De Mille, naturally it is another for Mary Pickford.

THE STORY AND PLAYERS

Karl Von Austreim (Jack Holt), a German-American, living in the United States receives word to join his regiment in Germany. He leaves Angela Moore (Mary Pickford), his American sweetheart, wondering what it's all about. Shortly afterwards Count Jules de Destin (Raymond Hatton), an unsuccessful suitor, also leaves. Later Angela has an opportunity to go to France. The vessel is sunk by a German submarine. She reaches France to find her aunt dead, the chateau transformed into a hospital. The retreating French desert it after leaving a communication telephone secretly installed. With the arrival of the Germans, Angela realizes what war has done to Karl when he attacks her in the dark not knowing who she is. Despite this, however, she still loves him. But when Angela is discovered sending messages over the telephone to the Count, the German commander (Hobart Bosworth) orders her shot. At this Karl denounces the Emperor and the German system. He is ordered shot, too, but a welcome shell from the French puts the firing squad out of commission and the couple escape. In the morning they are found sleeping at the foot of a cross by the Count. Safe behind the lines Mary is given Karl's freedom as a reward for her services, and they prepare to depart for America.

"The Fatal Ring"

(Pathe—Third Episode)

REVIEWED BY PETER MILNE

MORE complications that give promise of providing plenty of material for the remainder of the serial are introduced in this number, released under the separate title of "Borrowed Identity." Pearl and Knox still continue to strive for possession of the diamond and its setting and finally secure both pieces from Carslake, but in the last reel the villain reveals the fact that he has a duplicate diamond of glass, and many more of the same sort, and it is one of these that Pearl that striven so valiantly for.

The story is also given a peculiar twist in the third episode. Knox, first introduced as the masked bandit, and who displayed only heroic traits in the opening chapters now develops into more or less of a two-sided character. Although aiding Pearl in her pursuit of the valuable stone, he shows marked dislike to Carlton, the reporter, who has also enlisted on the side of the heroine.

So with such many and varied complications "The Fatal Ring" seems to have settled down for a run that will be as exciting as the most hopeful could have expected.

THE STORY AND PLAYERS

Carlton (Henry Gsell) releases Pearl (Pearl White), Knox (Earle Fox) and the Priestess (Ruby Hoffman) from the closing room. Through a trick Pearl and Knox are brought in the power of Carslake (Warner Oland), who shanghaies them after securing the diamond. Pearl, however, strikes back with another trick, refuting Carslake's game while Knox is later rescued by Pearl and Carlton.

"The Neglected Wife"

(Balboa-Pathe—Eleventh Episode)

REVIEWED BY PETER MILNE

THE mysterious character, the veiled woman, gains prominence in this number, entitled "A Reckless Indiscretion." Twice in notes to the neglected wife does she threaten the life of Kennedy, saying that as she has been foiled in her attempt to harm him through Margaret, she will strike him himself.

THE STORY AND PLAYERS

Doyle (Neil Hardin) commissions one of his henchmen to procure his letters to Margaret (Ruth Roland) to use against him as he is nominated for office by the reform party. The man succeeds and Margaret realizes when he grows fearful for his own future that he cares more about himself than he does about her. Norwood (Philo McCullough) gets a clue as to the whereabouts of the letters and accompanied by Margaret attempts to retrieve them, but instead he is overcome and left in a burning house while Margaret goes for assistance.

"The Last of the Carnabys"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

GLADYS HULETTE claims further honors in "The Last of the Carnabys," her latest Pathe picture. As Lucy, the last of a long line of respected Carnabys, who goes so far as to besmirch her own innocence before the public in a vain effort to save the name of her brother, she is awarded a part in which her appealing personality and innocent style fit to excellent advantage.

The story, from the pen of Sam Morse, also takes much of its charm from the unusual number of original and sympathetic touches introduced throughout its length. The prominent part in the actual working out of the plot which the collie dog plays is not the least of these. A charming piece of character work is due to the efforts of J. H. Gilmour in the role of the old butler of the Carnabys, while Eileen Chadwick as the "daughter of Broadway" is given bits of true comedy relief to inject as incidental to the main purpose of her role.

The setting of the picture is excellent in every respect. The subtitle speaks of valuable interior decorations of the Carnaby home and the fact that the pictures do justice to the claim is a most praiseworthy point. There are a number of exteriors photographed in the environs of New York's Washington Square with one of the old residences serving as the Carnaby home and in the opening reel one is treated to the spectacle of a battleship launching.

George B. Seitz prepared the scenario from Mr. Morse's story while the direction was in charge of William Parke, a man whose past successes have proved him a director of the first class.

THE STORY AND PLAYERS

Lucy (Gladys Hulette) and Gordon Carnaby (William Parke, Jr.) find themselves on the verge of ruin with the death of their mother (Eugenie Woodward). Lucy is unable to check the wild career of her brother, who before long runs heavily into debt to Etheredge (Paul Everton), a worthless character. Etheredge, realizing his advantage, makes advances toward Lucy. Angered at this Gordon kills him. Lucy urges his flight and subsequently takes the blame, giving, on the stand, a story of violated virtue as her cause for the deed. Gordon, his manhood finally asserting itself, hastens to the trial. He meets with an accident and arriving in the court room is only able to exonerate Lucy with his last breath. Lucy, though crushed in spirit, accepts the proposal of Rand (Harry Benham) and there is a promise of better days to come.

"When True Love Dawns"

(Brady-International Service-World Film—Five Reels)

REVIEWED BY PETER MILNE

EXCELLENT treatment has made "When True Love Dawns" an excellent picture. With a story that is as old as the business itself, Louis Mercanton, the French director, has made an entertaining, even gripping production. Mr. Mercanton is an artist in his work. He knows the value of every scene he "shoots," and by skillful handling of a few powerful situations he has made his whole story as good as its strongest point. The same wonderful exterior photography prevails in the picture as has been seen in the forerunners of the same brand.

Featured is Susan Grandaise, whose work attracted so much comment in "The Naked Soul." Her freshness and charm, the nicety with which she handles both light and heavy scenes stamp her an actress of real ability. Without being played up to undue advantage, Miss Grandaise quietly dominates the entire picture. Albert Signer as Destray, the opposite lead, performs with admirable restraint and the remainder of the cast maintains an unusually high standard.

"When True Love Dawns" can be well recommended for exhibitors at large. It is one of those rare pictures that will probably please all audiences, from the most exacting down.

THE STORY AND PLAYERS

Susan Breville (Susan Grandaise), because of the debts contracted by her brother (Brenton Marchville) marries Destray (Albert Signer), a wealthy business man, although her affections are centered on Paul (Paul Guide), an artist. As time goes on Destray discovers that sacrifice made by Susan, and to make her happy plans to put himself out of her life. Knowing a blast is to be set off at a quarry, he places himself just where the loosened rock will crush him. Susan divines what is to happen and rushes to save him. Afterward she realizes that Destray is much the better man.

Marie Jalabert as the Duchess of Breville completes the cast.

"Time Locks and Diamonds"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

"TIME LOCKS AND DIAMONDS," an Ince picture, is a crook melodrama of unusual interest when its few surface flaws are relegated to some obscure spot in the head. The action which is fast and full of cleverly conceived situations has the power of disposing of the inconsistencies. William Desmond, in the featured part of "Silver Jim" Farrel, works in his characteristic way and receives competent support from the remainder of the cast.

The story is by John Lynch and J. G. Hawks, and the many complications that have been injected into a rather conventional theme give the entire picture a look of freshness. The situation prevailing at the wedding and wedding-feast is one of great suspense, as is the trick worked by the crooks in robbing the necklace from the jewelry store.

All in all, "Time Locks and Diamonds" is considerably better than the average crook melodrama. Despite the fact that it relies largely on coincidence and basically mechanical situations, it is so well handled both in the writing and producing, that it fully entertains over its entire length. Walter Edwards directed.

THE STORY AND PLAYERS

Silver Jim Farrel (William Desmond) reforms from his thieving ways for the sake of his sister, Marjory (Gloria Hope), but when one of his old pals calls for assistance he decides to turn one more trick. With his right hand man, Crabbe (Robert McKim), he engineers a daring robbery of a jewelry store. The prize is a necklace. Mendoza (George Beranger), in love with Marjory, enlists the services of Seymour (Rowland Lee), son of the owner of the jewelry store, for best man. Seymour, recognizing the crook, is forced to remain silent until after the wedding and the departure of the couple. Then Farrel tells him of the manner in which his (Seymour's) father cheated him years ago, although he doesn't reveal the identity of the old man. With this Seymour assists him in escaping from detectives. The necklace is restored, while Farrel and Crabbe leave the country.

Mildred Harris, Thomas Guise and Milton Ross are others.

"The Flame of the Yukon"

(Triangle—Seven Reels)

REVIEWED BY PETER MILNE

ALASKA in the days of the gold rush is the setting of "The Flame of the Yukon," a seven reel Ince production starring Dorothy Dalton. It is a lavishly invested picture and its feature is a long and bloody fight to the death, staged in a dance hall. Miss Dalton in her role of Ethel, "The Flame," has a most appealing character to interpret and does some of the best work in her career in bringing it to life on the screen. In fact, her character is so dominant throughout the picture that it is Miss Dalton who is generally in prominence and who is responsible for the greater portion of the interest.

Monte M. Katterjohn, the author, when he created this part, slighted the others somewhat. The hero, by no deeds, commands either sympathy or admiration, and the big part in the fight is given to a comparatively minor character. On the other hand, "Black Jack" Hovey, the typical owner of the dance and gambling hall while villainous enough in part, was not created to give the proper impression of strength. Mr. Katterjohn has also resorted to rather trite means in straightening out his story at the finish, in introducing another man with the same name as the hero.

However, "The Flame of the Yukon," with its appealing titular character, has enough to its credit to place it on a very high plane. Those who like the dance hall stuff will glory in it, for the huge setting and the realistic Alaskan atmosphere brought about by the erection of entire street sets are ever teeming with action. The incidental business in the dance hall is alternately entertaining and humorous.

Melbourne MacDowell carries the part of "Black Jack" to good advantage and Kenneth Harlan is the hero. Carl Ullman as the miner, George Fowler, executes his share of the fight with great skill, while MacDowell enters into the fray as realistically as could be desired. The fight, by the way, is a terrific one. It must occupy at least five hundred feet and is filled with thrilling incidents. Charles Miller diretced.

THE STORY AND PLAYERS

Ethel, The Flame (Dorothy Dalton), queen of the Midas dance hall in Alaska, becomes acquainted with George Fowler (Kenneth Harlan), who has come from the states in search of gold. He has been unsuccessful and, the good in Ethel awakened by him, she procures money to grubstake him. Later she leaves her place in the cafe and leads a more respectable life. There comes a Mrs. George Fowler (Mary Palmer) to Alaska in search of her husband. Ethel's heart is broken, believing she has lost the only man she ever loved. But matters are straightened out by the appearance of a second George Fowler (Carl Ullman) who proves to be the missing husband.

"The Little Boy Scout"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE LITTLE BOY SCOUT," starring Ann Pennington, is somewhat too slight to hold an audience's attention undivided for an hour or more. Charles Sarver, the author, was possessed of an idea that might be termed "cute," and no doubt it appeared to be before actually visualized. However, as pictured the cuteness seems to vanish in a maze of action that is "just action" and little else. The punch that even a comedy-drama should incorporate within itself at one time or another never puts in an appearance, and although there is complication upon complication during the course of the plot's development none of them is sufficiently strong enough to evoke more than passing interest.

The boy scout stuff, while it will doubtless appear vastly entertaining to the youngsters, is overworked. The producers evidently fell back on subtitles manufactured specially for the occasion when they discovered that the picture could hardly stand on its own legs. These put a little pep in the action in the way of laughs. But when all is said and done "The Little Boy Scout" is lacking in real substance. It might pass well at a children's matinee, but it is not adequate to hold the featured place on a bill directed to adults.

Miss Pennington is given her usual opportunity to dance and appears to average advantage in the title role. Owen Moore, opposite her, is a little nervous in his acting—he gesticulates too much for the nerves of the spectator. The support embraces a regiment of soldiers, a troup of boy scouts and the American flag.

THE STORY AND PLAYERS

Justina Howland (Ann Pennington) flees from her Mexican guardian (Fraunie Fraunholz) when he plans marrying her to his son in order to gain control of her fortune. She takes refuge with a regiment from Massachusetts on the other side of the border and immediately makes friends with the Lieutenant (Owen Moore). The boys collect enough money to send her to her aunt in Lowell, Mass., and here she later renews her acquaintance with the Lieutenant. Her subsequent adventures have to do with the manner in which she outwits her guardian who comes in pursuit of her and close with her marriage to the Lieutenant.

"Patsy"

(Fox-Film—Five Reels)

REVIEWED BY PETER MILNE

TYPICAL is a word used to excess, but it may well be employed in describing this latest effort of June Caprice. It is a typical vehicle for such as she and she is just as typical as ever before. Miss Caprice, though she seems to have a following, ought really to increase it, and to do this she must take her work a little more seriously. She has a very good time, it seems, in her pictures. She laughs profusely when there is nothing particular to laugh about and she rushes hither and yon animated to her very finger tips. But the secret of the success of a capricious maid is not in laughing all the time. Look pleasant, yes, but a laugh when the point is all obscure from the audience is rather boring when employed constantly.

The story by Joseph F. Poland takes up the case of the breezy girl from the west who wins her guardian's love on the quiet and then tells him about it in the end. It has a number of good twists and has been ably constructed. John G. Adolphi was in charge of the production and has done a very satisfactory piece of work.

Harry Hillard appears opposite the star and Little Jane Lee has a bit which she does with her usual skill.

THE STORY AND PLAYERS

Patsy Prim (June Caprice) is sent east by her father (John Smiley) to an old friend. The old friend has died and instead Patsy finds herself in charge of his son Dick (Harry Hillard) and his butler Griggs (Fred Hearn). Dick, after a night's revel,

has married Helene (Edna Munsey), an adventuress. Patsy, not knowing this and in love with Dick herself, learns from the French maid (Alma Muller) that a man must marry a girl if he remains out late with her. She engineers a trick that bears these results. The adventuress shows up, but she turns out to be the wife of Griggs, and so Dick's marriage with her counts for naught.

"The Car of Chance"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

FINANCE and romance are the dominant qualities in this comedy-drama featuring Franklyn Farnum and Brownie Vernon. The story, written by Waldemar Young, starts off very well, indeed, with an original situation the full possibilities of which are realized in the subsequent complications in which the principals find themselves. The leads, already well known through their team work in previous Bluebird releases, handle their roles to good advantage and the members of the supporting cast are well fitted to their respective parts.

Although the element of comedy is usually uppermost throughout the five reels, there is a good supply of melodrama to keep things ever on the jump. The twist supplied by the strike and the discovery that Mott-Smith is a villain in more ways than one bring things to a climax that is generally satisfactory. The various threads of the story have been handled capably by the scenarioists, Mr. Young and Eugene B. Lewis.

William Worthington has given the picture a production that fills the bill excellently.

THE STORY AND PLAYERS

Arnold Baird (Franklyn Farnum), society man, receives a seven-passenger automobile and a hundred dollars to be used for its repair as a legacy from his late father. He institutes a jitney bus transit company with the assistance of his friends and starts in business just at the time when William Mott-Smith (H. J. Bennett), head of the trolley company has refused the demands of his employees for more money. They declare a strike. Baird starts to clean up and finally brings Mott-Smith to his knees. His terms are a high position in the transit company, a good salary, and plenty of time for a honeymoon with Ruth (Brownie Vernon), a girl Mott-Smith thought he was going to marry.

Helen Wright, Molly Malone, Mark Fenton, Walter Belasco and Harry De More complete the cast.

"A Study of the Eye"

(A Kay Film—Terry Human Interest Subject, No. 2)
REVIEWED BY JOSEPH L. KELLEY

"STUDY of the Eye," the second Terry Human Interest subject, released by A Kay Film, is a novel bit of reelage showing the eyes in their different shapes, sizes and colors with a descriptive paragraph running with the drawings, telling what the different eyes indicate in a person's character, disposition and manner. Sketches of the eyes of President Wilson, ex-President Taft, Lincoln and General Pershing are shown, with a descriptive paragraph inserted, bearing out the story which the eye is said to tell.

The subject is shown in a short reel. The sketches as presented are clear and distinct and offer an interesting history of the different formed and colored eyes of man.

Educationals

(Third Number of "China and Chinese" Series—"The Stag's Biography," Ditmar Subject)
REVIEWED BY JOSEPH L. KELLEY

INTIMATE views of China and its people are given in the third number of the interesting series, titled "China and Chinese." In this number is shown the manner in which the Orientals deal with their criminals, an interesting phase of which is the information that the criminal's family is made to suffer with the criminal. A scene shows a crowd of woman and children, members of the family of which one has been convicted of a crime, being huddled into a box-car preparatory to banishment into exile.

Results of the opium habit are shown, the examples given portraying beggars, criminals and poverty stricken Chinese who have fallen victims of the drug habit, An opium store is shown and the den where the drug is smoked. A sub-title announces that the marketing of opium was prohibited by law in April of the present year. The third number of "China and Chinese," has a new interest in every foot of its short reelage.

"THE Stag's Biography," the late Ditmar subject, can be ranked, justly, with the best of these subjects. The different stages in the life of the stag's sweeping antlers are shown. The animal first sheds one and then the other. A few weeks later the new growth begins and from this time to full maturity, which covers approximately the space of a year, the different stages in growth of the antlers are shown.

"Aladdin's Other Lamp"

(Metro-Rolfe—Five Reels)
REVIEWED BY PETER MILNE

VIOLA DANA is featured in this picture, which is full of pretty little episodes, hung together well enough to maintain a mild degree of interest from start to finish. June Mathis prepared her scenario from Willard Mack's playlet, "The Dream Girl," and the direction was in charge of John Collins.

Episodic to a considerable degree those who prefer a lighter form of entertainment cannot help but appreciate such passages as that in which little Patsy dreams of being a modern Aladdin. The genie which emerges from her old lamp and who leads her to the gorgeous costume hall is a figure full of romance. The pathetic plight in which Patsy finds herself after she has clapped her hands in sheer delight at her surroundings, to suddenly discover herself in rags and tatters, very much like the familiar Cinderella, is full of appeal because Miss Dana performs with a sweetness and unassuming manner that is most realistic.

Miss Dana's performance is throughout, a meritorious one. In playing the part of a young girl Miss Dana, it may safely be said, has few equals and no superiors. And in "Aladdin's Other Lamp" she is given plenty of opportunities to demonstrate her ability along these lines. The picture without her, would show to poor advantage. As it is, her excellent sense of her role has brought most attractive results.

THE STORY AND PLAYERS

Patsy Smith (Viola Dana), drudge in the boarding house of Mrs. Duff (Ricca Allen), who caters to seamen, has ambitions much higher than her sordid surroundings. Her two best companions are old Captain Barnaby (Henry Hallam), and Harry Hardy (Robert Walker), a butcher boy who studies law at night. Patsy procures an old lamp that once lay in her trunk and like Aladdin she rubs it and wishes. She dreams of being with her mother (Nellie Grant), but it is only a dream and she awakes to throw the lamp from her window. But later she discovers in it papers that reveal the whereabouts of her mother, and at last she is transported to a real home and Hardy is given a better opportunity to study.

Augustus Phillips, Edward Elkas and Louis B. Foley complete the cast.

"Light in Darkness"

(K-E-S-E (Edison)—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"Light in Darkness," produced by Edison for the K-E-S-E program, has for its theme the injustice that is sometimes visited upon a person because that person is placed in the wrong light before the tribunal of justice. The story also emphasizes the point that even though a man or woman has expereinced the degrading life within prison walls, there is the opportunity to "come back."

Peter B. Kyne, who is responsible for the story succeeded in putting plenty of action in his plot and makes it possible for his characters to move with a meaning in every gesture. Alan Crosland adapted it to the screen. The action moves fast and with a naturalness that could not be much improved upon.

Shirley Mason, who has the leading feminine role, interprets the part wiht a nice consideration for its finer qualities and the lesson which it is meant to impart. Frank Morgan enacts a very human role and at no time does he permit "acting" to enter into his impersonation. The scenes of prison life are depicted without the usual melodramatic incidents which some directors are prompted to take for granted without any apparent reason, in presenting a picture of this nature. Little of the criminal side and more of the human is shown, which fact places "Light in Darkness" in first place with the screen dramas presenting subjects dealing with prison and reform life. The later scenes of the picture show life in the far West and these, too, have been depicted with thoughtfulness for our sense of scenic beauty. William Tooker, J. Frank Glendon, George Trimble, Bigelow Cooper and William Wadsworth make a strong supporting cast. A touch of the improbable enters the plot at points, presumably to preserve the continuity, but taken as a whole it is a picture that will be well received by any audience.

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Alexander, Sara	1	Fouche, Miriam	1	Nielsen, Karen N.	1
Allen, Estelle	1	Fowler, Henry	1	Niemeyer, B.	1
Allen, Winifred	3	Fox, Julius C.	1	Nires, Al.	1
Altman, William	2	Foxe, Earle	3	Oakman, Wheeler	1
Anderson, Augusta	1	Frances, Eva	1	O'Dental, Marie	1
Anderson, Claire	1	Frederick, Alma	1	Oland, Warner	1
Angel, R.	1	Frost, W. A.	1	O'Malley, Pat	1
Apfel, Oscar	2	Furry, Ella	1	Osborne, Marie	1
Argot, Lange	1	Gail, Mrs.	1	Ostriche, Muriel	6
Barber, G. R.	1	Gerard, Carl	1	Pagano, Marie	2
Barrows, H. A.	1	Gibson, Margaret	1	Pagano, G.	1
Barry, Frank	1	Gilbert, Henrietta	1	Pantill, Robert	2
Bayne, Beverly	1	Gilbert, Maude	2	Pardee, Madeline	3
Beaumont, Grace	1	Gish, Lillian	2	Paul, Fred	1
Bellen, Cosmos	1	Gonzales, Myrtle	1	Perry, Fayette	1
Bennet, Enid	1	Greenwald, Abe	1	Peters, George	1
Bennett, T. W.	1	Greeson, Elsie	1	Petite, Wanda	1
Benson, Curtis	1	Grey, Jane	1	Pettus, Zuleme	1
Black, W. W.	2	Griffin, Frank	2	Pickford, Lottie	1
Blair, Ruth	7	Griffith, Frank	1	Pollock, Helen	2
Blessing, Christine	1	Hakes, Helen T.	1	Pollard, Harry	1
Blinn, Jack	1	Hall, George	3	Prendergast, Betty	1
Bonde, Cosimo	1	Hall, Jane	1	Quinn, J. W.	1
Boyd, Clarence	3	Hart, Wm. J.	1	Raleigh, W. Stuart	1
Boyle, Miss	1	Hart, Betty	2	Rand, Anthony	1
Bracey, Sidney	2	Hawkins, Michael	1	Reach, Emil	1
Buars, Tom	1	Hawks, Wells	4	Reed, Florence	7
Burke, Bud	1	Hawley, Orrin	1	Reiff, Helen	1
Burns, Edward J.	2	Heywood, Doris	1	Rockwell, Florence	1
Burrough, Tom	1	Hines, John	1	Roden, J. B.	1
Cagerio, Katie	1	Hirsh, Patrick H.	1	Roseman, Ed.	1
Campbell, Webster	1	Hodges, Runa	1	Roth, Michael	2
Carney, Harry	1	Holmes, Lulu	1	Ruchti, J.	1
Carter, Nan	2	Holt, Edwin	1	Salzman, Aaron	1
Caspar, Geo.	1	Hopkins, Jack	2	Saunders, Earle	1
Castle, Mrs. Vernon	2	Horner, Violet	2	Schade, Betty	1
Cecil, Edward	3	Hoyt, Marion Agnes	1	Schwarz, Charles	1
Chapin, Fred	1	Hulette, Gladys	1	Shields, Ernest W.	1
Christians, Marguerite	2	Hulse, Vaughan	1	Shipman, Nell	1
Claflin, A.	1	James, Gladden	1	Shirley, William	1
Clare, Frank	1	Johnson, C. W.	1	Sihley, Laura D.	1
Clark, Jack	1	Johnson, T.	1	Sidney, C.	1
Coburn, Gladys	1	Jolivet, Rita	1	Siegel, Mary	1
Cohn, Martha L.	1	Jores, E. F.	1	Sissing, J.	1
Collier, Constance	1	Kalich, Bertha	1	Slattery, Nellie	2
Collins, Nick	1	Keeley, Frank	1	Smith, Cameron	1
Connolly, William	1	Keough, M.	1	Smith, J. Murray	1
Crocket, Davy	1	Kingsley, Walter	1	Spencer, Ernest	1
Crowe, Eleanor	1	Kingston, Ethel	1	Spurgeon, Robert	2
Cunard, Grace	1	Klaxton, Kale	1	Standing, Jack	6
Curtis, Marion	2	Klinger, Yetta	1	Stark, Leighton I.	1
Darling, Grace	3	Laird, Margaret	3	Sterling, Mr.	1
Darvean, Fred R.	1	Larkin, George	2	Stuart, Austin	2
Dave, June	1	Lauillard, Edward	3	Sullivan, Daniel	2
Dean, Louis	5	Laurie, Frieda	1	Sullivan, James R.	1
Decker, James	2	Leavitt, Harry	1	Sutherland, Victor	1
DeCamp, Frank	1	Lee, Carie	1	Sweet, Blanche	1
DeCordoba, Pedro	2	Lee, Frank J.	4	Swensen, Albert	2
Deely, Ben	4	Leeds, Cecilie	2	Taggart, Ben	2
DeForest, Hal	1	Lehr, Anna	1	Taylor, Walter	1
DeLopez, Mme.	1	Lennon, Alice	2	Tearle, Conway	1
Desmond, William	1	Leno, Al.	1	Thomas, H. H.	1
DeTorre, Calles	1	Leod, John	1	Thompson, Margaret	1
DeVere, Harry	1	L'Estrange, Julian	1	Thorne, Ruby	1
Diamond, James R.	3	Lewis, A. Lloyd	2	Thorp, Ruth	4
Diamond, Virginia	1	Lieher, Fritz	1	Tarves, James G.	1
Dickson, Lydia	1	Linden, Einar	2	Trent, Viola	1
Diggs, Ida May	1	Loeffler, Velma	1	Tucker, William	1
Dillon, John Webb	1	Love, Bessie	1	Turner, Alice	2
Dix, Richard	1	Low, Walter	1	Tyler, Harry Alman	1
Doerr, L.	1	Lynch, Jack	1	Ulrich, Lenore	1
Donnelly, Dorothy	1	MacGregor, Eugene	1	Van Nosdall, G. J.	5
Doublier, Mme.	1	McCann, V.	1	Varela, Louis C.	2
Drawer, P. O.	1	McCullough, Walter	1	Vaughn, Arthur	1
Dwyer, James	2	McDermott, Vincent	1	Vaughn, Robert	1
Ebersley, Miss	1	Machado, Mr. M.	1	Voshurgh, Alfred	1
Eckstrom, Carl	1	Marcus, Miss	1	Walcamp, Marie	3
Fair, J.	1	Marquez, F.	1	Walters, E. J.	3
Farrar, Geraldine	1	Martin, Alma	1	Ward, Mr.	1
Faye, Julia	1	May Natalie	1	Ward, Carrie C.	1
Fenwick, Irene	1	Mayall, Herschell	1	Warsbauer, Joe B.	2
Fielding, Margaret	1	Mayfield, Charline	2	Wayne, Eric	1
Fineley, Ruth	1	Maynard, Myra	1	White, Charles T.	2
Fiegelman, L.	1	Merkyl, Wilmuth	3	White, John J.	1
Fleming, Claude	1	Messinger, Walter	1	White, Olive	1
Ford, Charles	1	Miller, Walter	3	Willis, Lloyd D.	1
Ford, George	1	Morgan, Thomas	1	Willis, Paul	1
Forde, Victoria	1	Murray, J. K.	3	Wilson, C. T.	1
Forman, Tom	1	Musselbach, Wm.	1	Wise, Moses	2
Forrest, Alan	10	Nansen, Betty	1	Yarnall, R. B.	1
		Nelson, Anna	1	Young, Fred Grant	1

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmars' "Living Book of Nature"
June 4. Transporting Wild Animals....500 feet
June 11. American Deer .....500 feet
June 18. The Orang Apprentice.....500 feet
June 25. Babies of the Farm.....500 feet
Scenics and Educational—Split Reels
June 6. Alaska Wonders in Motion, No. 1 ——
June 13. New York to Florida..... ——
June 20. China and the Chinese, No. 2... ——
June 27. Alaska Wonders in Motion..... ——

Foxfilm Comedies

Apr. 30. An Aerial Joy Ride.....2 C
May 7. A Roman Cowboy.....2 C
May 14. His Bomh Policy.....2 C
May 28. Suds of Love (Hank Mann).....2 C
June 11. Six-Cylinder Love (Tom Mix).....2 C

General Film Company

BROADWAY STAR FEATURES
The Third Ingredient (Mildred Manning, J. Frank Glendon, Alice Mann).....2 C-D
Friends at San Rosario (Mildred Manning, Frank Norcross, John Ellis).....2 C-D
Past One at Rooney's (Mildred Manning, Gordon Gray) .....2 D
The Marionettes (Mildred Manning, J. Frank Glendon, Frank Crayne).....2 D
The Green Door (Mildred Manning, Walter McGrail) .....2 C-D
The Guilty Party (Patsy Deforest, Frank Brule) .....2 D
The Cop and the Anthem (Thos. R. Mills).2 C-D
Vanity and Some Sahles (Mildred Manning, Wallace MacDonald).....2 C-D
The Gold That Glittered (Albert Roccardi).2 C-D
No Story (Thos. R. Mills, Stanley Walpole, Alice Rodier).....2 D
A Service of Love (Mildred Manning, Walter McGrail).....2 C-D
The Love Philtre of Ikey Schoenstein (Mildred Manning, Bernard Siegel, Dan Hayes) .....2 C-D
The Gifts of the Magi (Patsy Deforest, Wm. Dunn) .....2 C-D

ESSANAY
("THE BLACK CAT STORIES")
Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

(HAM AND BUD COMEDIES)
Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hoho Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES
Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts hy Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Basehall at Mudville.....1 C
Rescuing Uncle .....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
June 27. The Yellow Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother? .....2 D
July 18. When Sorrow Weeps.....2 D
July 25. The Uneven Road.....2 D
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D

MISHAPS OF MUSTY SUFFER (THIRD SERIES)
(FEATURING HARRY WATSON, JR.)
Apr. 15. Wet and Dry.....1 C
Apr. 22. Truly Rural .....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep .....1 C

SELIG-HOYT COMEDIES
June 25. A Day and a Night.....2 C
July 9. A Rag Bahy.....2 C
July 23. A Contented Woman.....2 C
Aug. 6. A Midnight Bell.....2 C
Aug. 20. A Runaway Colt.....2 C

SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, July 2, 1917
DREW—The Matchmakers (Mr. and Mrs. Sidney Drew).....1 C
Monday, July 9, 1917
DREW—Lest We Forget (Mr. and Mrs. Sidney Drew).....1 C
Monday, July 16, 1917
ROLMA—Blood Will Tell (Ralph Herz)...1 C

Mutual Film Corporation

Monday, July 9, 1917.
MUTUAL SERIALS—The Trap (Chapter 14 of "The Railroad Raiders") 2 D, 05648-49
Tuesday, July 10, 1917.
LA SALLE—When Lulu Danced the Hula, 1 C..... 05655
GAUMONT—Mutual Tours Around the World; Some Egyptian Towns; Havana, Capital of Repuhlic of Cuha; Aigues-Mortes, a city of the Crusades, 1 Trav..... 05656
Wednesday, July 11, 1917.
MUTUAL—Mutual Weekly, No. 132, 1 Top 05657
Thursday, July 12, 1917.
CUB—Jerry at the Waldorf (George Ovey), 1 C..... 05658
GAUMONT—Reel Life; a Submarine of the Past; a Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; "Animated Drawings from Life"; a Hasty Pudding; Professional Etiquette, 1 Mag..... 05659
Monday, July 16, 1917
MUTUAL SERIALS—The Mystery of the Counterfeit Tickets (Chapter 15 of The Railroad Raiders), 2 D.....05660-61
Tuesday, July 17, 1917
LA SALLE—The Kissing Butterfly, 1 C.. 05667
GAUMONT—Mutual Tours Around the World: Avignon, A City of Southeastern France, The Ruined Palace of Tiherius—Timhuktu, The Mysterious, A City of the Sudan, 1 Trav.... 05668
Wednesday, July 18, 1917
MUTUAL— Mutual Weekly, No. 133, 1 Top. 05669
Thursday, July 19, 1917
CUB—Jerry's Star Bout (George Ovey) 1 C..... 05670
GAUMONT—Reel Life: Magazine; Incandescent Light; A Novel Bicycle Race; The Cocoanut; The Boy Scout Signal Corps; "Animated Drawings from Life"; America's Leading Weekly of Humor and Satire; Hints for Selling Hats; The Naked Truth, 1 May. 05671

Paramount Pictures Corporation

Monday, July 16, 1917
BURTON HOLMES—An Oregonian Niagara, 1 Trav.
KLEVER KOMEDY—The Wrong Mr. Fox (Victor Moore), 1 C.
BRAY-PICTOGRAPH—No. 76, 1 Mag.
Monday, July 23, 1917
BURTON HOLMES—Catching and Canning Oregon Salmon, 1 Trav.
COMEDY—Title not announced.
BRAY-PICTOGRAPH—No. 77, 1 Mag.

ARBUCKLE COMEDIES
April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rought House.....2 C

Pathe Exchange, Inc.

Sunday, July 15, 1917
The Neglected Wife, No. 10 (A Veiled Intrigue), (Ruth Roland, Roland Bottomley, Corenne Grant, Neil Hardin and Philo McCullough), 2 D, Balhoa.
The Fatal Ring, No. 2 (The Crushing Walls), (Pearl White, Earle Foxe, Warner Oland, Harry Gsell and Ruby Hoffman), 2 D, Astra.
Lonesome Luke in Stop! Luke! Listen! (Harold Lloyd, Harry Pollard, Behe Daniels and Bud Jemison), 2 C, Rolin.
Sweden's Waterways (Sc.), and Placer Gold Mining (Indust.), 1 Split reel, Sveafilms, Inc. and Pathe.
Jerry on the Joh; Love and Lunch, (C-Cart.) and New York's Giant Barge Canal, (Sc.) Split reel, International.
Wednesday, July 18, 1917
Hearst-Pathe News, No. 58, 1 Top.
Saturday, July 21, 1917
Hearst-Pathe News, No. 59, 1 Top.
Sunday, July 22, 1917
The Neglected Wife, No. 11 (A Reckless Indiscretion), (Ruth Roland. Roland Bottomley, Neil Hardin, Philo McCullough and Corene Grant), 2 D Balhoa.
The Fatal Ring, No. 3 (Borrowed Identity), (Pearl White, Earle Foxe, Warner Orland and Ruhy Hoffman), 2 D Astra.
Know America, No. 16 (Southeastern Texas), 1 Sc.
Wednesday, July 25, 1917
Hearst-Pathe News, No. 60, 1 Top.
Saturday, July 28, 1917
Hearst-Pathe News, No. 61, 1 Top.

Triangle Komedies

Sunday, July 15, 1917
His Sudden Rival.....1 C
The House of Scandal.....1 C
Sunday, July 22, 1917
His Fatal Move.....1 C
An Innocent Villain.....1 C

SENNETT-KEYSTONES
May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love .....2 C
June 3. Cactus Nell.....2 C

Ultra Film Co.

A. KAY COMPANY.
A Day at West Point.
West Is West.
The Rustler's Frameup at Big Horn.

A. KAY (TERRY CARTOONS):
Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary .....1 C
Some Barrier .....1 C
His Trial.....1 C

(TERRY HUMAN INTEREST REEL)
No. 1. "Character as Revealed in the Face," Educ.
No. 2. "Character as Revealed in the Eyes," Educ.

Universal Film Company

Week of July 16, 1917
SPECIAL RELEASES
NESTOR—A Dark Deed (Eddie Lyons, Lee Moran and Edith Roherts).....1 C
L-KO—Surf Scandal (Dan Russell and Gladys Varden) .....2 C
UNIVERSAL—Animated Weekly, No. 61.1 Top
STAR FEATURETTE—The Weh (Cleo Madison) .....2 D
UNIVERSAL—Screen Magazine, No. 28.1 Mag.
JOKER—He Had 'Em Buffaloed (William Franey) .....1 C
POWERS—Box Car Bill Falls In Luck (C-Cart.), and In the Heart of India (Educ.), Split reel.....1 Reel
UNIVERSAL SPECIAL—The Gray Ghost (Episode 4, "The Fight"), (Priscilla Dean, Eddie Polo and Harry Carter)..2 D

REGULAR RELEASES
GOLD SEAL—The Six Shooter Justice (Harry Carey and Claire DuBrey)....3 D
VICTOR—One Bride Too Many (Matt Moore and Jane Gail).....2 C
GOLD SEAL—A Limh of Satan (Ruth Stonehouse) .....3 D
VICTOR—The Paper Hanger's Revenge (Eileen Sedgwick).....2 C
IMP—Hatton of Headquarters (Lee Hill and Charles Mailes).....2 D
BIG U—The Punishment (Rohert Leonard).1 D

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American Japan Pictures Co.
The Land of the Rising Sun (10 Epis.) 10 reels

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8. The Golden Rosary, D.....5 reels
Apr. 14. (Educational Subject) .....1 reel
Apr. 21. A Forceful Romance (Sunshine) C.....1 reel
Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Charter Features, Inc.
The Lincoln Cycle (Benjamin Chapin), one episode each week.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

First National Exhibitors' Circuit, Inc.
On Trial (Essanay Production).....— reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... . . .

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jabs" Comedies.....1 reel each

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
(PRESENTING BILLY WEST)
The Millionaire .....2 reels
The Genius .....2 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation
The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

(Continued on page 439)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

June 11. A Mute Appeal (Van Dyke)..... 5
June 18. Golden Rod (Apollo)..... 5
June 25. The Road Between (Erbograph).... 5
July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Artcraft Pictures

June 24. Wild and Woolly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5
July 9. The Car of Chance (Franklyn Farnum and Brownie Vernon)..... 5
July 16. The Greater Law (Myrtle Gonzales and George Hernandez)..... 5
July 23. The Rescue (Dorothy Phillips 5
July 30. The Little Terroir (Violet Mersereau) 5
Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5

Butterfly Productions

June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5
June 16. Flame of Youth (Jack Mulhall)..... 5
June 23. Man and Beast (Eileen Sedgwick).. 5
July 9. The Reed Case (Allen Holubar and Louise lovely)..... 5
July 16. High Speed (Jack Mulhall and Fritzie Ridgeway) 5

Fox Film Corporation

June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Some Boy (George Walsh)..... 5
June 24. The Siren (Valeska Suratt)..... 5
July 1. Patsy (June Caprice)..... 5
July 8. The Innocent Sinner (R. A. Walsh's Drama with Miriam Cooper)..... 5
July 15. Two Little Imps (Jane and Katherine Lee) 5
July 22. To Honor and Obey (Gladys Brockwell) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

June 4. The Mystery of No. 47 (Ralph Herz), Selig..... 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5
July 2. The Man Who Was Afraid (Bryant Washburn), Essanay.....
July 9. Light in Darkness (Shirley Mason), Edison .....
July 16. Range Boss (Jack Gardner), Essanay
July 23. The Golden Idiot (Essanay)..... 5
July 30. The Barker (Lew Fields), Selig.. 5
Aug. 6. Skinner's Baby (Bryant Washburn), Essanay 5

Metro Pictures Corporation

June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore), Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5
July 2. The Trail of the Shadow (Emmy Wehlen) 5
July 9. Peggy, the Will O' the Wisp (Mabel Taliaferro) 5
July 16. The Hidden Spring (Harold Lockwood), Yorke..... 5
July 23. The Belle of the Season (Emmy Wehlen) 5
July 30. Miss Robinson Crusoe (Emmy Wehlen), Metro..... 5

Mutual Film Corporation

June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders), Horkheimer..... 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5
June 25. The Upper Crust (Gail Kane), American 5
July 2. The Masked Heart (William Russell) 5
July 9. Mary Moreland (Marjorie Rambeau) 5
July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5

Paramount Pictures Corporation

June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impresario (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5
July 2. At Frst Sight (Mae Murray), Famous Players..... 5
July 5. Big Timber (Kathlyn Williams and Wallace Reid), Morosco..... 5
July 9. The Love That Lives (Pauline Fredericks), Famous Players..... 5
July 12. Forbidden Paths (Vivian Martin and Sessue Hayakawa), Lasky..... 5
July 16. What Money Can't Buy (Jack Pickford, Louis Huff, Theodore Robberts), Lasky..... 5
July 19. Cook of Canyon Camp (George Beban), Morosco..... 5

Pathe Exchange, Inc.

June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
June 10. Blind Man's Luck (Mollie King).. 5
June 17. Fires of Youth (Frederick Warde, Helen Badgley and Jeanne Ragels), Thanhouser 5
June 24. When Baby Forgot (Baby Marie Osborne), Lasalida..... 5
July 1. The Woman in White (Florence La Badie), Thanhouser 6
July 8. The Cigarette Girl (Gladys Hulette, William Park, Jr., Florence Hamilton and Warner Oland), Astra... 5
July 15. It Happened to Adele (Gladys Leslie, Peggy Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Arey), Thanhouser..... 5
July 22. The Last of the Carnabys (Gladys Hulette, William Parke, Jr., Paul Everton, Helene Chadwicke, and Harry Benham) Astra Film..... 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

June 10. The Girl, Glory (Enid Bennett).... 5
June 10. Love or Justice (Louise Glaum).... 5
June 17. Paws of the Bear (William Desmond) 5
June 17. The Clodhopper (Charles Ray), Ince-Kay Bee 5
June 24. Madcap Madge (Olive Thomas), Ince-Kay Bee 5
June 24. Hater of Men (Bessie Barriscale), Ince-Kay Bee..... 5
July 1. The Flame of the Yukon (Dorothy Dalton), Ince-Kay Bee..... 5
July 1. Her Excellency, the Governor (Wilfred Lucas and Elda Millar), Triangle 5
July 8. A Strange Transgressor (Louise Glaum) 5
July 8. Time Locks and Diamonds (William Desmond) 5
July 15. The Mothern Instinct (Enid Bennett), Triangle 5
July 15. The Sawdust Ring (Enid Bennett), Triangle 5
July 22. A Successful Failure (Jack Devereaux and Winifred Allen), Triangle 5
July 22. Sudden Jim (Charles Ray)..... 5

Vitagraph V-L-S-E.

June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce)..... 5
July 2. Caste (Peggy Hyland and Sir John Hare) 5
July 9. The Message of the Mouse (Anita Stewart) 5
July 16. The Stolen Treaty (Earle Williams and Corinne Griffith)..... 5
July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5

World Pictures

June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Robert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5
July 16. The Beloved Adventuress (Kitty Gordon) 5
July 23. A Self-Made Widow (Alice Brady).. 5
July 30. The Iron Ring (Arthur Ashley, Gerda Holmes and Edward Langford).. 5
Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5

STATE RIGHTS RELEASES

(Continued from page 438)

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.

Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

TABLOID REVIEWS FOR BUSY EXHIBITORS

Pathe Exchange

"South Eastern Texas." (Combitone.)—Another in this interesting series of Texas pictures is this latest release of the Combitone Pictures. It shows the raising of fox terriers, the oil wells and the residential section of Beaumont, and the lumber industry of Orange. All views most entertaining.

"Nippon's Natural Glories." (International. Split reel.)—Average scenic showing gardens of Japan, split with the animated cartoon "Der Captain Discovers Der North Pole."

"Der Captain Discovers Der North Pole." (International. Split reel.)—Highly laughable animated creation featuring the famous Katzenjammer Kids. The captain flies to the Arctic Circle and there looks about for the north pole but as usual he comes to grief at the hands of the kids. Smooth animation and unusually laughable antics performed by the characters. On the same reel with "Nippon's Natural Gardens."

Universal Program

"Six-Shooter Justice." (Gold Seal. Three reels. Week of July 15)—Real old-time Western with killings and a barroom fight in prominence. The girl tenderfoot makes a mistake, and judges the bad man good and the good man bad, and until the latter proves his worth suspense runs high. Harry Carey, Claire Du Brey, Bill Gettinger and Arthur Witting are the principals. T. Shelley Sutton wrote and Fred Kelsey directed.

"A Dark Deed." (Nestor. Week of July 15.)—Good comedy burlesque; the Swami fakir with still a second fakir faking the first. Written by Jack Cunningham, and containing enough complications to make it lively all the way through. Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble do excellent work.

"Surf Scandal." (L-Ko. Two reels. Week of July 15.)—Dan Russel in the role of Sand Dow, a strong man, puts a lot of laughter in this two-reeler, and is ably assisted in his work by a collection of clever gags, instituted by Director Noel Smith and his staff. The action is staged about a swimming tank and the beach, and has a number of pretty girls among those present. The support includes Gladys Varden and Walter Stephens.

"The Web." (Star Featurette. Two reels. Week of July 15.)—Usual struggle between love and burglary on the part of a lady of the world with the usual result. As crook melodrama, this is satisfying, although nothing out of the ordinary except in the way of production which, in charge of George Cochrane, is very good indeed. Cleo Madison, Jack Nelson, Gretchen Lederer and George Pearce have the leading parts.

"Some Nurse." (Joker. Week of July 15.)—Quick and pleasing burlesque comedy written by Jack Cunningham, with Gale Henry and Milton Sims in the leading parts. Hubby gets tired of his wife, and when his woman-hating uncle comes for a stay tries to get rid of her. She, however, retires to a beauty parlor and emerges very much beautified, and then hubby and uncle are rivals.

"One Bride Too Many." (Victor. Two reels. Week of July 15.)—The bridegroom on the eve of his marriage takes too many drinks abroad, and goes home to his apartment which he has rented to a Frenchman and his daughter. Matters are straightened out with much difficulty and comedy. Matt Moore and Jane Gail have made this picture excellent. Delicate situations are handled with a true comedy sense. Cyril Bentenck wrote the scenario and Moore produced.

"He Had 'Em Buffaloed." (Joker. Week of July 15.)—Fine burlesque on the Western melodrama, with William Franey as the stranded actor, who is elected sheriff to gratify the whim of the bad man higher up. He turns the tables, and finally becomes the hero of the town. Others are Za Su Pitts, Milburn Moranti, Lillian Peacock and Bobbie Mack. C. B. Hoadley wrote the story, and William Beaudine directed.

"The Wrong Man." (Bison. Two reels. Week of July 2.)—Another Western, presenting Harry Carey in the role of a down-and-outer who, through trickery, is arrested for holding up the stage. Through the services of the girl he escapes, captures the real bandit and restores himself in the good graces of the townsfolk. Fritzi Ridgeway, George Berrell, Vester Pegg, Ed Gibson and Bill Gettinger are others.

"Dare-Devil Dan." (Victor. Week of July 2.)—A fairly good reel, aiming at comedy and achieving it in a few scenes, most of which come in the beginning of the picture. A girl of the slums has the bandit-craze and goes out with intent to rob but instead she is responsible for the rouding up of a group of real crooks. Ruth Stonehouse wrote the story and appears in the featured part to very good advantage.

Mutual Film

"Mutual Tours, No. 34." (Gaumont. One reel. Tues., June 26.)—Naples, the largest city of Italy is the spot first visited in this reel and in it are shown the castles of St. Elmo, Mount Vesuvius in the distance, Positipio promontory, dividing the bay and many of the beautiful avenues and driveways. The audience is then shown Buenos Aires, the capital of Argentina with a population of one and a half million. Residents call the city the "Paris of America"; the massive Government houses and other federal buildings are shown as is also the National Hippodrome, and a beautiful monument erected by Spanish residents.

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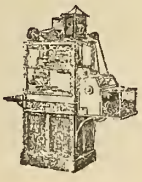
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June
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1917



The Editor,
The Motion Picture News,
New York City.

Dear Sir:-

We are certainly pleased to tell you that your magazine has been pulling exceptionally well. As far as I know at this time, it will be included on our next list. Your co-operation in the past has certainly been appreciated.

Let me again assure you that the assistence we have secured from your columns is appreciated and I will express my best wishes for continued success in the trade in which you are playing such a prominent part.

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SECTION OF MOTION PICTURE NEWS

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Edited by E. Kendall Gillett

Co-operation Necessary

THE members of the Anti Misframe League as well as those operators who have not yet joined but who are alive to conditions and wish to help the industry are called upon to do certain things which must be done if the industry is to progress as it should.

The members of the League have started by guaranteeing to handle film which comes into their theatres as it should be handled and sending it out to the next house or back to the exchange in better condition than it was when it was received by them. This is right and should be done, for it is only in this way that the public interest can be kept up in motion pictures. Film in good condition makes business, those in poor condition kills business.

* * * *

HOWEVER, and here is where cooperation applies, the exchanges no matter of what classification must not, under any consideration, lean upon the operator. They must not put work on his shoulders which he has assumed merely out of the kindness of his heart for the good of the business.

Each exchange, whether state rights or the branch office of one of the large distributors, MUST support an inspection room and MUST see to it that the footage is there on every reel in order that the entire story may be told in every film. They MUST also test all patches and see that every film which goes out at least starts in proper condition. At the present time this DUTY is being shirked. We receive complaints from houses supposed to be receiving " first run " film which, it is stated, would be a disgrace to run in a " ninety day house "—4,000 feet of film when there should be 5,000 feet, in order to tell the story, and other conditions equally unpardonable.

* * * *

THIS is one factor which will kill the business.

Here is one answer—I had lunch the other day with a prominent man in one of the distributing organizations. I was telling him of these conditions. He made the statement that in each one of their exchanges and, as far as he knew, in all first class exchanges the organizations are supporting what he considered to be departments which should be able to take care of this condition. When I told him that he was wrong in this and that his film had been complained of along with that of other distributors he was most emphatic in condemning any exchange manager who would allow these conditions to exist. Why?

Because it is one of the factors which is to-day driving the public away from picture houses. The story of the film is not there as it should be.

* * * *

AFTER talking further the man in question congratulated the members of the Anti Misframe League on their stand and the help they are giving, but he said that the industry needed more. He said that it is the duty of each exhibitor and each operator who found film in this condition to sit down and write a letter to the manufacturer, the president of the company if possible, complaining and calling attention every time film in bad condition is received direct from the exchange.

Do it now—Don't wait—everybody do his bit and conditions will be improved. Because film is old is no excuse for incomplete stories or poorly patched reels.

* * * *

FILM is meant to entertain the public, whether first run or last run, therefore just as much care should be taken in one instance as in the other, otherwise patronage will be killed.

If the film companies receive one kick to-day and another in six months, nothing is accomplished. It is the continuous in-flow of complaints which will bring about an improvement in this deplorable condition.

Get behind and push. Let the Anti Misframe League be the nucleus for the movement, but let all exhibitors and operators do their part. It is a movement for greater prosperity to all.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

New Departure Screen

CHARLES E. BENSON, of the Benson Hopley Screen Company, Sacramento, Cal., is the inventor of the Duplex Screen, a radical departure from any projection surface now in use. It is built on the principle of the well known half-tone or photogravure, the only difference being that while the half-tone is photographed on copper plate *through a screen,* and the interstices etched out with acid, thus preserving the fine graduations of shadow between the opaque and the high lights, the Benson-Hopley screen is a half-tone screen of which the half-tone points or dots are bright and highly reflecting while the interstices are white and impregnated with chemicals which are highly absorbent to different light rays, thereby preserving all film values when a picture is projected upon it. This screen also has the advantages of a bright, reflecting surface, or a plain white surface with none of the objectionable features of either, for in the projected picture viewed from front or any angle the illumination is the same, true perspective being maintained as close as ten feet and perfect definition as far away as three hundred feet. The side distortion or elongation of the picture, when viewed from a side seat, is eliminated, screen sense, or "fade away" of the picture is entirely done away with, every particle of shadow in the film being reproduced on the screen, greater definition is claimed for this screen than has ever been produced on a uniform surface, in fact all the film value is reproduced on the screen minus the loss in throw.

Heretofore all curtain surfaces have been a one unit surface and a ray of light striking a uniform or one unit surface diffuses in exactly the same way a jet of water spatters when striking a wall; this diffusion illuminates the finer shadow values between the high lights and black, dissolving them out, thus producing a picture in which a large portion of the detail is lost. The Duplex preserves this detail, a much greater perspective is thereby presented, producing a stereoscopic effect and presenting all the third dimensional value possible in present day photography.

While white screens do not, as we know, expose a reflective surface high enough to bring out all the film values, bright screens dissolve out the finer shadow values, some of them even destroy values to a still greater extent by excessive absorption, which cannot be said of the Duplex, as this screen combines the good features of all other screen surfaces.

Over two years have been spent in developing the Benson-Hopley screen before presenting it to the trade. The process of manufacture is both mechanical and chemical; the raw cloth being treated with a certain salt forming a rapidly absorbing white base upon which is developed a half-tone screen with highly reflecting points, these points when a picture is projected upon a screen bring up the high lights and whites. while the fifty per cent absorbing surface absorbs the diffused rays, thereby preserving the half-tones. Every thread is kept at right angles through the entire process so that when the finished product is ready it can be installed in any way without stretching and without wrinkles or puckers. It is also made in any degree of intensity, thus meeting any requirements of the individual theatre. Much annoyance has been caused in the past by oxidization of metallic surfaces and discoloration of white surfaces, which the Benson-Hopley Company claim is impossible when their screen is used. They guarantee the Duplex for the life of the cloth against tarnishing, discoloration or oxidization, and as it can be cleaned with soap and water, gasoline, kerosene, or any cleansing compound that does not contain grit, and can also be handled, rolled or rubbed with impunity it has these points to recommend it. Truly, the screen is "the heart of the house" and has been a source of much trouble owing to the unscientific structure of a one unit surface. The carbon, the lens, the condensers, the light beam are multiple, while the screen has been single. In the Benson-Hopley screen, however, the surface is multiple thereby connecting the link in scientific and correct projection.

It is hoped the Duplex Screen will be able to fulfill the claims made for it by its inventor, and while the Department is not in a position at this time to prove or disprove the above claims. we are awaiting samples of the various screen surfaces for a try-out before passing upon them.

NOTICE

A mistake was made in the last issue of Motion Picture News as to the date of the third meeting of the Society of Motion Picture Engineers. This should have read Hotel Sherman, Chicago, July 16, 17 and 18.

Aiming at Perfection in Projection

MOTION picture theatre owners are giving far more attention to the matter of perfect projection, according to statements by W. L. Loudy of the sales department of Enterprise Optical Manufacturing Company of Chicago, who is now in Los Angeles on a tour of the country. Mr. Loudy has now covered half of his trip, and in every section he has visited he has found the exhibitor is keen for anything that will benefit "his picture." This is particularly true in the smaller cities and towns, regardless of whether there is much competition or not. Mr. Loudy has found the exhibitor has come to see the need of giving the people the best picture possible, and have found that poor operating room equipment is the greatest liability a theatre can have. He reports the number of sales of Motiographs this year far in excess to those of the same period in 1916.

Requiescat in Pace

ONE of the saddest events in the history of Local 384, Moving Picture Machine Operators Union of Hudson County, New Jersey, was the sudden demise of Charles Murphy, whose funeral was held on Tuesday, July 3rd.

On June 30, Brother Murphy, who had complained of not feeling well for the past two days, was taken to the West Side Hospotal, New York City, operated upon, and died four hours later.

Brother Murphy, a member of Local 384 since its inception, had at the last meeting of that local been elected vice-president, and was to have received the oath of office on July 14. He had been employed at the Franklin theatre, Union Hill, for quite some time. The deceased is survived by his widow, Mrs. Louisa Murphy, one son, Charles, who is a chemist in the employ of the Swiss Color Works, Harrison, N. J.

The writer having known and been associated with the late Brother Murphy, can only say that the loss sustained by the family is only equal to the loss the local feels in losing one who by his great personality endeared himself to all. Our heartfelt sympathy goes out to those who in their hour of sorrow are in need of sympathy and we can but express the hope that the Master will greet our friend and brother with the words, "Well done, thou good and faithful servant."

You Will Burn It Out

Indiana writes: "What would happen if I were to use a choke coil where the cycles are higher than the rated capacity of the coil? Would there be any danger in doing this?"

ANSWER: You understand, of course, that you have given me but little information to work on, but such as it is I will try and answer the question to your satisfaction. If the choke coil is made for 60 cycles and should be used on a higher frequency. that is, 120 cycles, there would be no damage to the coil, but you would be unable to obtain sufficient amperage for the proper burning of

the arc. If, however, on the other hand, you were to install the coil on a circuit whose frequency was lower than 60 cycles, the current flowing through the coil would be increased to such an extent that the coil would become overheated, and would burn out ultimately. Please remember when writing to the department to give all possible data, thereby enabling us to be of immediate service to you.

Handy Lubricants

THE Climax Lubricating Company, Philadelphia, Pa., has submitted to this department samples of their lubricants especially adapted for use on motion picture projectors. We have had these samples thoroughly tested out and can heartily endorse them.

Their No. 1 lubricant is for intermittent movements; a medium grade of oil, neither too light or too heavy, and will not gum. The No. 2 lubricant is for use on the working parts of the lamp and is several degrees heavier than the number one.

As they are put up in collapsible tubes of convenient size, and the price depends upon the size tube ordered, there is no doubt these lubricants will meet with the approval of operators who are ever in search of something that will do all the makers claim for it, as well as being a handy addition to their tool kit.

Rewinding Motor

H. J. A., New Jersey, writes: "Have a small ½ h.p. motor, induction type, that has been through a fire, and I would like to know if it is necessary to take apart the stator for the purpose of reinsulating the laminations? Also, wish you would explain the purpose of the collector rings on the rotors of large induction motors."

ANSWER: Unless the fire your motor has "been through" was intensely hot I do not think it will be necessary to reinsulate. The insulation is ordinarily asphaltum varnish, and this material is not affected by even a high degree of heat. Answering your second question: In order to limit the current drawn from the line at starting, yet giving a strong torque, the rotor must have a definite winding, quite like that on the stator, though conveniently for a low voltage, and in its circuits there must be put an ohmic resistance. The rings and brushes are to provide for this exterior starting device, which in a way resemble a direct current starting rheostat. Resistances rather than reactances are imperative, otherwise the rotor currents will lag by such an amount as to be ineffective.

Wonderful Projection

ONE evening recently, in answer to the insistent invitation of Brother Tony Guglielmo, operator of the Pastime Theatre, Union Hill, N. J., I wended my way to that part of the Palisades where the above-mentioned theatre is located. The operator did not know I was in the house, although he had anticipated my coming and left tickets for me at the box office, I had the advantage over him from the fact that I came unheralded and paid cash for my ticket.

The Pastime Theatre, seating approximately 1100 people and containing one balcony, is owned and operated by the Pastime Theatre Company of Union Hill, N. J., whose president is C. William Jones. The management of the theatre devolves upon Irving Rose and his assistant, William Jacquish. The projection room in charge of Brother Guglielmo is equipped with two Simplex projectors with Speedco Arc Controllers, and the picture is projected upon a Gold Fibre screen. The feature production on the night of my visit was the great moral drama, "One Law for Both." In addition there was another feature film called "The Witching Hour." What was truly remarkable was the fact that throughout the entire evening, and the showing of these two pictures in addition to a Keystone comedy lasted an entire evening, the projection could rightly be termed *quality*. Rarely has it been my pleasure to see such projection as I witnessed that evening. Not for one moment was there the slightest trace of light discoloration, and the pictures were at all times in perfect focus. Another point that caused me to wonder was the perfection with which one reel was dissolved into another. It was absolutely impossible to discern at just what instant this occurred unless looking at the front of the operating room to note when the rays of light changed from one machine to the other. Brother Guglielmo is a member of Local 384, Moving Picture Machine Operators of Hudson County, N. J., and has been in the employ of the abovenamed theatre for several years, and if he consistently produces the same class of work which prevailed during my visit there is no doubt but that he has a life-time job with this company.

The Pastime Theatre, as well as being one of the leading theatres in Union Hill, is also one of the most patriotic, for it was they who set an example for other theatres to follow (which it is hoped they did) when they purchased $2,500 worth of Liberty Bonds from the First National Bank. In addition to this sum there was expended a large amount for the purchase of additional bonds which will be sold to every employe on the instalment plan.

In conclusion, I want to thank Brother Guglielmo, not for his kind invitation, which was, however, appreciated, but for the really excellent work he performed in delivering results upon the screen which were most pleasing to the eye and more fully carried out the illusion, which are all motion pictures are, of seeing real actors on a real stage, and that was what they appeared to be, thus accomplishing the purpose for which motion pictures are intended of furnishing real life stories in a real life-like manner.

Roll of Honor

WALTER HEFT, Gary, Ind.
R. K. HIRSTH, Gary, Ind.
CLAUDE WILLIAMS, Gary, Ind.
BAYLESS COSNER, Gary, Ind.
H. G. CROSE, Gary, Ind.
JOHN CVITKOVICH, Gary, Ind.
JOE MILLION, Gary, Ind.
JONES M. HARTSOCK, Gary, Ind.
GEORGE VAICHIS, Gary, Ind.
P. H. BROWN, Springfield, Mo.

Members previously recorded.....118
Members registered this week..... 10

Total membership to date.....128

An Old-Timer Writes

P. H. BROWN, Springfield, Mo., writes: Please enter my name on the Honor Roll of the A.M.F.L. I am heartily in favor of it, and believe it will be a boon to all operators, as well as cleaner and better projection, for certainly misframes do spoil a picture. I have been cutting out misframes for the last seventeen years, and there has never yet been a reel leaving my operating room with a misframe in it. I would like to say also if operators would leave their little punches in their tool box the projected pictures would look much better on the screen. I am enclosing a piece of film which I amputated from today's picture. Note the punch marks. This is a sample of what I find every day. As I said before, I have been in the business for some little time, commencing in the days of the old spool bank machine, when we only had film from fifty to a hundred feet in length, and there were no projection departments then. Everything was by rule of thumb.

COMMENT: You certainly have spent the best part of your life at the craft, and if, as you say, you have been cutting out misframes for the past seventeen years, you have certainly had your work "cut out" for you. It is some statement to make that during all that time there never has been a reel leave your operating room with a misframe in it. I agree with you regarding the punches, for the specimen of film you enclose is but a fair sample of that which I receive from operators every day. But I much prefer Brother Pastre's method of disposing of that little "weapon of mutilation" and that is, bury it deep where it never can be resurrected. True, in the old days there were no projection departments, everything being by rule of thumb, and operators then were hungry for information which would enable them to do better work as well as make them more familiar with the apparatus in their charge. While many of the "old school" operators, who worked solely by rule of thumb, were able, and did produce excellent screen results, they were unable to explain how they did so, their training being entirely practical and lacking of technical instruction. I hardly think, with all due respect to the old time operators, they could today with the added improvements that have been made in projectors and the introduction of the varous motor generators and

rectifying outfits produce the results they were enabled to attain at that time were it not for the instruction obtained from and suggestions made in the projection departments. The developments in the past few years in equipment, etc., have kept the operators "up on their toes" to be not left in the rear in the march of progress. As you will note, your name has been placed upon the Roll of Honor and membership button and card will be mailed you in due time. I thank you sincerely for your offer made in the closing paragraph of your letter wherein you say if you can be of any assistance to me I have but to command you, and you can rest assured I will avail myself of your offer.

Paper Prepared by the Committee on Electrical Devices of the Society of Motion Picture Engineers

PART II

(Continued from July 7th issue)

6. Relation to Alternating Current of Frequency Flicker and Its Synchronization with the Shutter.
7. Nature, Size and Structure of Carbons Required for Both Alternating and Direct Currents for Various Currents.
8. Proper Angle of Carbons for Alternating Current and Direct Current.
9. Maximum Density of Current at Carbon Points in Order to Obtain Maximum Efficiency.

6. The electric arc, when operating on alternating current is known to possess the peculiarity of varying in intensity to a marked degree with the peak and zero points of the alternations, being clearly visible to the eye on frequencies under 40 cycles.

At commercial frequencies higher than 40 cycles this may be visibly demonstrated by moving under the arc a light colored pencil or other object against a dark background. When moved rapidly under direct sunlight or direct current arc, the pencil would naturally appear blurred, owing to the rapid change of position. Under the alternating current arc, the rapidly moving pencil would seem to be a number of pencils, each one clearly visible, with dark intermediate spaces. This is precisely the same affect as is obtained by moving the pencil in the light beam of a projector with the shutter revolving.

In reality, we are therefore dealing with two intermittent periods in the light source when operating a film projector with an alternating current arc; namely, the light interruption of the shutter and the rise and fall of the light intensity of the arc. The former depends for its frequency upon the speed of rotation of the shutter and the number of wings therein, while the latter depends upon the frequency of the current.

In determining the relation between current frequency and shutter movement, we might for example imagine a shutter with three 60° openings and revolving at 40 revolutions per second.

This would give us 120 dark spots per second. An arc lamp on 60-cycle current would also have 120 dark spots per second. It is therefore evident that under these conditions, if the shutter opening occurred at the same instant at the zero point of the cycle, practically no light would be obtainable on the screen, as the shutter wings would block out the light each time it occurred.

If now the shutter be moved 60° on its shaft the maximum light would be obtained, as then shutter openings would register with the peaks of the current alternations. These conditions, of course, would prevail only if the shutter and current were perfectly synchronized. If the speed of the shutter were reduced to 20 revolutions per second, 4 peaks at each opening.

While the 60-cycle current prevails in practice, the aforementioned speed and shutter openings do not; consequently, at the normal shutter speed of 15 revolutions per second, the shutter openings would be out of step with the current frequency, with the result that some of the shutter openings would receive one, some two and some three impulses of light, causing a visible variation of light on the screen.

Since each projected image is illuminated for a time period, equal to the sum of all the shutter openings during one revolution, the light impinged on each image would be the same if the light source were constant. With the alternating current arc, the light would vary with the number of peaks to each respective image, the variation and resulting flicker depending upon actual difference in frequency of shutter flicker, or, in other words, depending on how much they are out of step.

The following diagrams show these variations under the nor-

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For perfect projection there is only one carbon—Silvertip
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National Carbon Co., Inc., Cleveland, Ohio

mal conditions of a projection speed of 16 images per second, with a 60-cycle arc, and using a commercial shutter of two 80° wings with two 100° openings.

It is obvious from the above that a current flicker can be avoided in alternating arc projection only by occasional accidental synchronizing for short periods of time, or by a carefully planned synchronization, together with special shutter design.

It is evident that current flicker is an inherent objection to alternating current arc projection. There are other faults better known, such as the bluish color of the light, the poor concentration of light at the light source focus of condensor, and the noisy buzz of the arc.

Without entering into details of these other objections, which are apart from the subject matter of this paper, the mention of them seems permissible, as it completes the evidence against alternating current projection and proves its use poor practice.

Since the direct current arc possesses none of these objections and since a large variety of thoroughly satisfactory and practical apparatus is on the market for converting alternating current to direct current, there seems to be no excuse for faulty projection, resulting from the use of alternating current.

7. For alternating current, cored carbons in both upper and lower are always used and these are the same size. This is essential, of course, since the rate of consumption is practically the same for both the upper and lower carbon. On direct current some operators use cored carbons, both upper and lower, and also use the same size carbon for the positive as well as the negative.

While it is sometimes desirable to use cored carbons, both positive and negative, it is the wrong principle to use the same size—the negative carbon should always be smaller than the positive.

For all around service the most advisable ratios will be such that the cross-section of the positive carbon would be twice that of the negative carbon, but in actual practice we find that a negative carbon would not have the carrying capacity for the current required for the positive, if the latter were operated at maximum current density. Therefore, the following combinations are a compromise which have been standardized for various current densities. These are as follows:

MAXIMUM CURRENT

Size.	Alternating Current.	Direct Current.	Plain Negatives, Direct Current.	Metal Coated, Neg. Dir. Cur.
1″	100	85-100	¾ cored or sol.	⅜ sol. spec. coated
⅞″	90	65-85	¾ " "	⅜ sol. reg. coated
¾″	75	50-65	⅝ " "	11/32 " " "
⅝″	60	50	½ " "	5/16 " " "
9/16″	50	40		
½″	40	35		
7/16″	25	25		
⅜″	15	15		
5/16″	0	10		
7 mm.	8	8		
6 mm.	6	6		

In the table of direct current capacities, from the ⅝″ size up, the next smallest sized solid carbon is used as the negative.

Cored negative carbons give steadiness at the cost of the candle power of the arc. Under certain conditions it is possible to operate carbons at somewhat higher current densities than here given, and still obtain satisfactory service. It is, however, essential, in order to operate at these higher current densities, that special small diameter metal coated negative carbons be used, the reason being as already mentioned that such combinations can be operated at high current densities, with short and steady arcs free from noise, whereas, for the same current density and the use of ordinary negatives, the arcs would be unsteady.

8. Since the light from the direct current arc is omitted from the crater of the positive carbon, it is desirable that the carbon be tilted at such an angle as to point the crater directly at the lens, and still prevent the lower carbon from cutting off the light. An angle of about 25 degrees has become standard for this service. With an alternating current arc the light is given by both carbons, which means that it is desirable to use the carbons more nearly vertical. A slight angle is, however, necessary in order to make draft conditions correct.

9. With alternating current the carrying capacity is limited by the ability of the carbon to carry the current, whereas on direct current, it is limited by the ability of the crater to stand up under high current densities; that is, the ⅜″ carbon can carry 60 amperes alternating current without undue heating, but on direct current, 50 amperes would be the limit, since a higher current value would tend to break down the crater formation with subsequent unsteady operation.



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WE SELL ON THE INSTALLMENT PLAN

From a Manager

S. V. WALLACE, Cambridge Springs, Pa., writes: There are a lot of fellows like myself that devour the Projection Department and yet you never hear of them until some idea crops into their heads that seems good enough to hand around. One of these is the Anti-Misframe League, and while Mr. Pastre's idea is the best thing that has come through in years, I don't understand why every operator in the country does not pledge himself AT ONCE to do this. Why, if there was a day set (by the locals and published in every paper so that those outside of the organization would learn about it) on which every operator would take out misframes, the result would be WONDERFUL. And two or three more such days would mean the elimination of millions of the annoying evils that reflect upon his profession. But they will appear again is the cry I have heard, for the cause still exists, and operators are only human beings (although they accomplish wonders to the average fan), and eventually will tire of a good resolve so an ounce of prevention is worth a pound of cure. And here goes for a little experiment I have tried and found to be good. I have a small piece of looking glass fastened to the table between the rewinding apparatus (meaning between the two reels on the rewinder), and on the wall directly above it is an electric light which reflects up through the film, so that when one is rewinding he can see whether the picture is free from misframes or not, in fact, you cannot go wrong at all without knowing it. (Unless you happen to look away from the work you are doing for a moment or two and one slips by.—Ed.) The table is just a foot wide, and the light on the wall is just even with my eyes, and back far enough to reflect in the right angle when I stand there to make a patch. Too large a glass will not give as good results as a smaller one, and, my boy, the operator claims it is a wonder in helping to locate misframes and match sprocket holes properly. I am of the opinion that all the misframes are not going to be eliminated, but if a person knows what they are to do and can see when they are doing it the chance for error will be reduced considerably, so I pass this along.

In Reply.—I agree with you. There are any number of operators of whom you never hear until some idea takes root in their brain and they pass it along. But, of course, you know there are thousands of good ideas that never see the light of day, for the reason that the one in whose brain it originates does not feel that it is of any value. And that is why we welcome any and all suggestions, and separate, as it were, the wheat from the chaff, and in this way we find things that are of value to many of our readers who are in insolated places. WONDERFUL! Would indeed be the answer if a day were to be set apart where each and every operator would remove every misframe from the film which he was that day using. But that is a little too much to hope for, although we do believe that the League is making some of the exchange managers sit up and take notice. Your reflecting mirror stunt is a good one. It could, however, be so located as to perform the same duties without causing any undue strain to the eye, which is probably the case with you, if you were to cut out a square opening about three inches in diameter and fitting in the opening a piece of ground glass such as used by photographers, and under the glass placing an incandescent lamp of low candle power, which could be controlled by either a separate switch, or simply by reaching under the table and loosening the bulb to extinguish the light or tightening the bulb to light it.

S. L. Nicholson Wins Westinghouse Promotion

SAMUEL LINDSEY NICHOLSON, who has been sales manager of the Westinghouse Electric & Manufacturing Company since 1909, has been promoted to the position of assistant to vice-president, with headquarters at East Pittsburgh.

Mr. Nicholson is unusually well known throughout the electrical profession, his varied activities bringing him in contact with its numerous branches.

He was born in Philadelphia, received his education in the William Penn Charter School of that city, and began his business career in 1887.

In 1898 Mr. Nicholson became sales representative of the Westinghouse Electric & Manufacturing Company in New York City, subsequently having charge of the city and industrial division of the New York office. On the reorganization of the sales department in 1904 he was made manager of the industrial department, which position he successfully filled until his selection as sales manager of the company in 1909.



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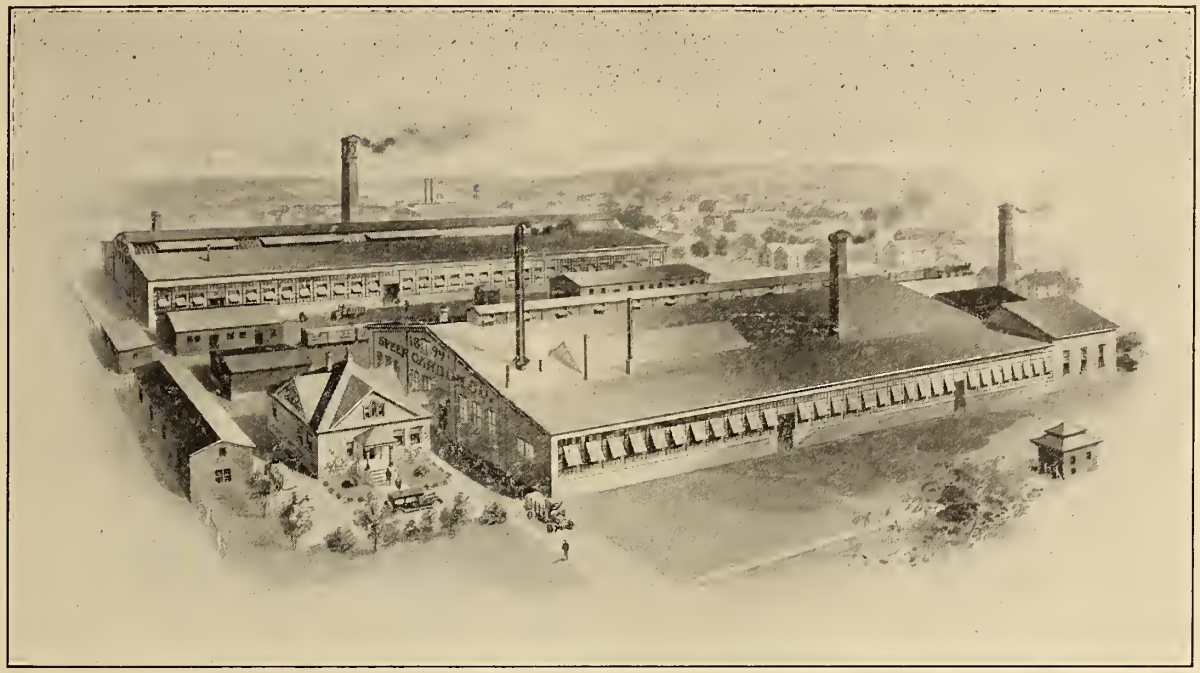


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THE CAMERA

A Bibliography on Color Photography

AS a logical successor to the bibliography on "Color," which appeared in the Camera Department last week, we have now to present a summary of the more useful and instructive books and articles on the subject of "Color Photography."

Up to the present there have not been published a very great number of systematic treatises, upon Color Photography; but even though the list of such works is a limited one, and well within the scope of complete classification, we shall here consider only such books and articles as will prove instructive and interesting to the practical worker upon color photography or cinematography.

There are, without doubt, many actual workers who have experimented on an extensive scale upon the various processes of color cinematography, with but little recourse to the literature of the subject, but when the enormous cost of experimental work is considered, and the very limited returns which are secured, in proportion to the financial outlay, it really seems as though all experimenters should, in justice to themselves, become familiar with the work along similar lines which has already been accomplished by others. This knowledge can only be acquired by a painstaking analysis of the literature upon the subject under experiment, and in view of this undoubted fact we need offer no apology for presenting the following list of reference works upon the subject of "Color Photography."

BIBLIOGRAPHY

1. "La Triplice Photographique Des Couleurs et L'Imprimerie."
(Three Color Photography and Printing)
by Alcide Ducos Du Hauron.
Publisher—Gauthier-Villars, Paris, 1897.
Price, $1.50.

As is generally known, practically every process of color photography that has materialized to date was foreshadowed in 1869 by the publication of Louis Ducos Du Hauron's booklet "Les Couleurs en Photographie," and as a result of this anticipation, of so many subsequent color processes, Du Hauron has always been considered a pioneer in color photography.

The book now being considered was compiled by L. Ducos Du Hauron's brother, Alcide, and is a collection of the more important papers of Louis, the actual worker upon color photography.

Like most works of similar nature, this book, which is somewhat historical in its treatment of the subject, is strongly partisan in tone; Alcide would have it that practically all fundamental discoveries in color photography originated with Louis Ducos Du Hauron. There is no doubt whatever that the last named inventor has done much good work of a practical nature upon color photography, but, upon studying his earlier writings, it becomes apparent that he was not always correct in his theoretical assumptions.

In his long career as a color photographer Du Hauron produced many original and effective results, however, and these are all intimately treated in his brother's compilation, along with much other valuable information upon the color processes. Du Hauron's stereoscopic system the Anaglyph is thoroughly treated, as well as some phases of three-color printing. This work is valuable in a documentary sense.

2. "Kromskop Color Photography"
by Frederick E. Ives.
Publisher—The Photochromoscope Syndicate, Ltd., London, 1898.
Out of Print—Consult at Libraries.

This interesting booklet was issued just after the commercial introduction of the "Photochromoscope," and gives a clear account of Mr. Ives' method of three-color photography. Illustrations and operating instructions are given, covering all models of viewing Kromskops and also the lantern Kromskop, while an important feature is the inclusion of a list of Mr. Ives' numerous patents (*up to* 1898) on this apparatus, and on three-color taking-cameras.

The most important item in this little treatise is a reprint of Ives' lecture "The Perfected Photochromoscope," which was given before the Society of Arts (*London*) on April 22, 1896. This lecture sets forth in lucid manner Mr. Ives' principle of securing his trichromatic negative records through a set of filters constructed in accordance with the Maxwell curves, which are color-mixture curves. While it is generally contended that tricolor taking-filters should be constructed to approximate color-sensation curves, instead of color-mixture curves, Mr. Ives' results have always been of such quality as to prove that his method is entirely practical, though possibly not so tenable theoretically as the pronouncements of other workers upon the same subject.

3. "The Photography of Colour"
by E. Sanger Shepherd.
"Journal of the Society of Arts"—Vol. 48
Issues of August 31st, September 7th, September 14th, and September 21st, 1900.
Pages 758-766, 769-776, 781-788 and 793-797, respectively.
Out of print—May be consulted at large libraries.

The name of Sanger Shepherd is a prominent one in the realm of practical color photography, and, as might be expected, this series of lectures is a clear and comprehensive presentation of the theory and practice of color photography.

Starting with the subject of light, the reader is led through the details of wave-motion, refraction, and photometry, and then to the consideration of color-sensitized photographic emulsions, and the adjustment of taking-filters for orthochromatic work.

From these considerations it is but a step to the study of the fundamental color-sensations, and the preparation of tricolor taking-filters. Here we have for comparison the Maxwell mixture-curves and the Abney sensation-curves (*normal spectrum*), which latter were utilized by Shepherd at one time as the basis for tricolor filter construction.

After filter preparation comes the study of color synthesis by projection and subtractive print making. Tricolor taking-cameras are also discussed. This series of lectures ends with the subject of three-color printing by photo-mechanical methods, and is an interesting elementary course of instruction in the various problems of color photography.

4. "A Handbook of Photography In Colours"
by T. Bolas, A. A. K. Tallent and E. Senior.
Publisher—Marion & Co., London, 1900.
Price $1.50.

In point of size this is, perhaps, the most complete treatise upon color photography that has been published to date in English. It is divided roughly into three parts—a historical section by Mr. Bolas; a section on tricolor photography by A. A. K Tallent; and a section on Lippmann interference heliochromy by Edgar Senior.

Mr. Bolas' historical chapters could be read with profit by some of the muddling photographic and technical writers of the present time, who always preface an article on color photography with a pitifully inaccurate attempt at historical introduction; while Tallent's chapters upon three-color photography will provide the material for plenty of experimentation on the part of the practical reader.

Although the section on interference heliochromy, by Edgar Senior, will not prove of great value to the practical color photographer, the production of natural color photographs by stationary light-waves is a subject of immense scientific interest, and is well treated by Senior who has been an extensive worker upon the interference method.

Although the "Handbook of Photography In Colours" was first issued quite some thime ago, we understand that Messrs. Marion & Co. published another edition a few years since, and copies of this treatise are no doubt still obtainable.

5. "The Photography of Colour"
by Sir Wm. Abney, D.Sc., F.R.S.
"Journal of the Society of Chemical Industry"—Vol. 20.
Nov. 30th, 1901—pages 1060-1071
May be consulted at Public Libraries.

This was the second Hurter Memorial Lecture, before the Liverpool section of the Society of Chemical Industry, and is a most instructive treatment of the theoretical considerations of tricolor photography.

The Abney "color-patch" apparatus is described, and its use, as applied to the determination of the fundamental color-sensations and their luminosities, is explained. For comparison there are reproduced the curves of Maxwell and König, and Abney's own determinations, along with numerous other sets of curves and equations, bearing upon the preparation of tricolor filters from measurements of the spectrum.

The transmission-bands of several sets of tricolor taking and viewing-filters are reproduced, and Sir William's methods of adjusting the filters to color sensitive emulsions are also elucidated.

The subject of three-color printing and print making is covered, as well as the additive methods, and the clear descriptions and numerous illustrations make this article of Abney's a valuable contribution to the literature of color photography.

6. "Dreifarbenphotographie nach der Natur"
(*Three-color photography from Nature*)
by Prof. Dr. A. Miethe.
Encyklopädie der Photographie—No. 50.
Publisher—W. Knapp, Halle a/S, Germany, 1904.
Price 50 cents.

No list of works upon color photography would be complete which did not include some item upon the subject by Dr. Miethe, of Charlottenburg, who has been for years an experimentalist upon the subject of practical tricolor photography and three-color printing.

In his little book "Dreifarbenphotographie nach der Natur," Miethe describes in comprehensive fashion the results of his numerous experiments upon tricolor practice, and also the apparatus which he has used. His chapter upon color-sensitizing is of historical interest, for it will be recalled by readers that Miethe, and his assistant Traube, were the first to make practical use of the Isocyanine dyes as color-sensitizers.

Of special interest are the descriptions and illustrations of Miethe's bathing and drying apparatus, and also his tricolor camera and triple projecting lantern. These latter, along with other particulars of Miethe's procedure were described in English a few years ago.*

We consider that anyone who can negotiate German text will be well repaid by a thorough perusal of Miethe's treatise.

7. "Natural Colour Photography"
by Dr. E. König—Translated by E. J. Wall.
Publisher—Hazel, Watson, & Viney, Ltd., London, 1906.
Price $1.25.

This is a translation of Dr. König's popular treatise, "Die Farbenphotographie," to which considerable data has been added by the translator.

The theory of color photography is not dealt with at length in this book, which was primarily intended for the amateur and the practical experimenter.

Accordingly, the major portion of the text is devoted to working instructions and formulae, covering the operations of filter-making, color-sensitizing, etc., as applied to a variety of well-known color processes.

Dr. König's name is the guarantee of an instructive treatise, and E. J. Wall's name assures a faithful translation, and it is certain that everyone can find something of value in this work.

8. "Die Grundlagen der Farbenphotographie"
(*The Basis of Color Photography*)
by Dr. B. Donath,
Wissenschaft Series, No. 14.
Publisher—F. Vieweg, Brunswick, 1906.
Price $1.25.

Here is a book which is different from all others that have so far appeared on the subject of color photography. Donath's work is a philosophical treatise, devoted to the theoretical basis of color photography, instead of to the practical manipulation required by the various systems.

As we pointed out on a previous occasion, the theoretical aspects of color photography are generally subordinated to the practical considerations by writers of text-books; but here is an almost

* "Photography in Colors—The Three-Color Method," by A. Bosch.
"Scientific American,"—Sept. 12th, 1903, pages 185-6.

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exclusively theoretical treatise, and one which should be ardently studied by experimenters upon the color processes.

Inasmuch as Donath's book has not come into wide circulation in this country the following outline of its contents is in order.

The first section of the work is devoted to a thorough scientific treatment of Interference color photography, the various laws of wave motion and stationary-wave phenomena. In spite of its thoroughness, and unquestionable value, this section cannot appeal very strongly to the practical color photographer, but the second portion of Donath's treatise is devoted to a thorough elucidation of the tricolor theory, and constitutes the most valuable and important feature of the work.

The relationship between the fundamental colors and the taking-filters having been established, the proposition of color-sensitizing is touched upon, but in this department the Donath book is somewhat archaic—Ethylred having been the sensitizer in vogue when this treatise was written.

In the remaining portion of the book the scientific, or theoretical, aspects of numerous other color processes are considered, and their advantages or limitations are competently pointed out. All customary methods of additive and subtractive color synthesis are, of course, included, and the excellent diagrams and plates in Donath's treatise make it one of the most desirable items in the literature of color photography.

9. "Screen-Plate Colour Photography"
by C. E. Kenneth Mees, D.Sc.
"Journal of the Society of Arts" (*London*)—Vol. 56, January 17th, 1908, pages 195-205.
Consult at large libraries.

After the Lumiere "Autochrome" color-screen plate was introduced in 1907 it did not take long for screen-plate color photography to become a topic of great interest in photographic and scientific circles.

The paper now being considered was read before the Society of Arts by Dr. Mees in January, 1908, and is an instructive presentation of the history and theory of screen-plate color photography. This well-known variation of additive color photography is always interesting to study, and we might here remark that this paper of Dr. Mees', and another (*subsequently to be mentioned*) by the same author, constitute the most accurate and important literature upon the subject of the screen-plate processes.

10. "The Photography of Coloured Objects"
by C. E. Kenneth Mees, D.Sc.
Publisher—Wratten & Wainwright, Croydon, 1909.
Reissued in amplified form by the Eastman Kodak Co. in 1916.
Price 50 cents.

It is doubtful if any one other treatise on color photography has been so successful in giving amateurs and students a clear insight into the laws of color, and their photographic application, as this indispensable booklet by Dr. Mees.

This book is intended for practical photographers, and treats extensively of color-correct photographic rendition, *e.g.*, orthochromatic photography; but first of all the reader is given a thorough grounding in the nature of color.

We must admit that in our own case the study of color was made easy by the adoption of Dr. Mees' suggestions embodied in this book. On page 4 (1909 *edition*), for instance, the author says:

"It seems to me that we should form the habit of considering a red object, not as one that reflects red, but as one that absorbs green and blue-violet.

"The importance of this definition is that it defines 'red' without reference to the colour of the incident light."

To the newly converted student it will prove surprising how easy one can define colors by considering the hues which have been absorbed in their formation, and this one example from Dr. Mees' text will serve to indicate the simplicity of the manner in which he has treated a sometimes irksome subject.

(*Continued on page* 456)

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MUSIC AND THE PICTURE

Popular Music for Pictures

BY GEORGE H. MAPES

THERE are still left a few places in the motion picture world where the ragtime or popular song music reigns supreme. These are mostly in the larger cities and the argument advanced is that the audience demands it. Is this really true? If the musicians who think it is would try to experiment a little by playing the picture, perhaps they would soon find out that the majority of the audiences does not want the so-called popular music.

What most people desire is to have a musical accompaniment to the picture. This cannot be done with popular music, and there can be no argument on that score. The places where ragtime music can be used to advantage are comparatively limited, and I am emphatically against the use of the popular song unless there is a direct cue for it. Why I shall state further in this letter.

The musician who strives to make the music fit the picture is going to make the greatest success. If the picture calls for popular music it should be used, but not otherwise. To illustrate: It would be just as ridiculous to play Bach or Beethoven in cabaret and saloon scenes as it would be to play Irving Berlin for a church or death-bed scene. The average audience is intelligent enough to know if the music and the picture fit each other. Play the picture to your best ability and you will suit most of the audience.

The so-called demand for popular music is not as great as it seems to appear. The part of the audience which desires popular songs played is mostly the young folks and then they want tunes played that they know. If the song is new, they do not recognize it; you might as well be playing something else. When directly asked most of these people will admit popular songs do not fit the picture, but that they like to hear them.

You cannot play the picture and use these popular songs. The minute popular tunes are started those in the audience who recognize them immediately associate them with the words of the particular song, and unless it is a direct cue how can the words harmonize with the picture on the screen. Popular songs for use in playing motion pictures are useless, and if you must use light music play instrumental tunes which have no words. Better still, use music with character to it unless the screen scene positively forbids it.

Music for Indian Pictures

Years ago when film manufacturing was in its infancy, Indian pictures were an every-day feature, but today the short subject, the one and two-reel picture, is not the main part of the performance; it is booked in most cases to simply fill the program.

A topical review, a five-reel feature, a short one or two-reel subject and a comedy is the most popular theatre program today. The five-reel picture is always the feature of the day and the theatre management as well as the musicians always concentrate their best efforts on that subject. Indian features, five or six-reel pictures of Indian character, are a rarity in these days, but when one is made, when it reaches your theatre, then don't forget—it is the most important part of the program; it is the feature of the day and the first thing you will be looking for is Indian music. You cannot fake the American in this field; every American knows the sound of Indian music. You cannot possibly fake your way through a five-reel or full-hour performance, and it is to your advantage to note or obtain the following Indian compositions:

1. *Four Indian Love Lyrics,* by Amy Woodforde, Finden. No. 1, "The Temple Bells" (4/4 Allegretto); No. 2, "Less Than the Dust" 3/4 Agitato); No. 3 "Kashmiri Song" (4/4 Moderato); No. 4, "Till I Wake" (4/4 Lento).

2. *Indian Dance,* by Kiesewetter. Very effective and characteristic.

3. *Indian War Song,* by George Smith. A 3/4 Andante, expressive of exceptional tonal beauty.

4. *Indian War Dance,* by George Smith. The title of this composition sufficiently explains its purpose.

5. *Indian War Dance,* by Bellstedt. Positively the most popular Indian composition written; it is a 2/4 Allegretto with real effects of an Indian war dance.

6. *Ramona Intermezzo,* by Lee Johnson. A 2/4 Allegretto Movement; most appropriate for exterior scenes.

7. *Indian Love Theme,* by M. Winkler. A 3/4 Andante Cantabile of a sustained and very expressive character.

8. *Indian Serenade,* by L. King. A 4/4 Movement of exceptional tonal beauty; a composition most appropriate for love themes or scenes.

9. *Flaming Arrow,* by F. H. Losey. A characteristic Indian dance in a class by itself.

10. *Suite Aboriginal,* by Dennison Wheelock. No. 1, "Morning on the Plains" (6/8 Allegro Pastorale); No. 2, "The Lovers Son" (4/4 Legato Moderato); No. 3, "The Dance of the Red Man" (4/4 Vivace Movement).

11. *Indian Dance,* by Lewis Browne. A very catchy 2/4 Allegro Movement.

12. *Indian Summer Suite,* by M. L. Lake. No. 1, "Dawn" (4/4 Andante); No. 2, "Dance of the Pumpkins" (2/4 Allegretto Grazioso); No. 3, "Love Song" (6/8 Andante con moto); No. 4, "At Twilight" (4/4 Andante). This suite represents one of the finest musical thoughts conceived in years, and is absolutely indispensable for the conscientious musician.

13. *Desert Suite,* by Homer Grunn. A suite of five tone pictures which every musician should possess. No. 1, "At Sunrise" (4/4 Tranquillo); No. 2, "Choya Dance" (2/4 Movement); No. 3, "On the Mesa" (2/4 Slowly); No. 4, "Mirage" (3/4 Scherzando); No. 5, "Oasis (3/4 Allegro commodo).

14. *Tomahawk Dance,* by A. Herman. An Indian characteristic composition of unusual merit.

15. *An Indian Melody,* by Bucalessy. A 2/4 composition in G minor; very expressive and melodious.

16. *Scalp Dance* and *Love Song,* by M. L. Lake. Two highly effective compositions by a famous composer.

The above mentioned compositions can be bought wherever music is sold.

"FIRES OF REBELLION"

(Bluebird Production)

(Reviewed on page 281)

Theme: Serenade (6/8 Andantino by R. Czerwonky

1—After Sunset (4/4 Dramatic Moderato by Pryor until—T: "What had Dan ever done."
2—Continue to action (watch for steam whistle) until—T: "Cora Hayes apt to play."
3—"Silver Bell" (4/4 Gavotte) by Isenman until—S: "Helen had kept, etc."
4—Dramatic Tension No. 1 by Ascher until—S: "The fight."
5—Agitato to action until—T: "Show us the way."
6—Finale from "Ariele" (Allegro) by Bach until—S: Beginning of reel 2.
7—"Erl King" (Dramatic Agitato) by Schubert until—T: "Helen was accepted."
8—"Dreams of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "It was the adjustment."
9—Theme until—T: "Garwey possessed a sudden wealth."
10—"Sweet Summer Rose" (3/4 Andante) by Armand until—T: "Another mouth to feed."
11—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: "Letter."
12—Dramatic Adagio by Kretschmer until—T: "Blake had prepared a surprise."
13—Theme until—S: "Drunken father opens door."
14—"Cavantine" Dramatic Andante by Bohm until—T: "Don't stop to cash the check."
15—"Heloise Intermezzo" (2/4 Andantino by Langey until—T: "Cora's employer gave Madge, etc."
16—"Valse Lente" by Schuette until—T: "Cora had heard only."
17—"Longing" Dramatic Andante by Bendix until—T: "Madge was dazzled."
18—Popular One Step until—T: "Madge's soul grew sick."
19—Piano improvise to action until—T: "Untrained in any craft."
20—Theme until—T: "The poster is finished."
21—"Dawn of Hope" until—T: "With each flight of stairs."
22—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "Don't remember do you?"
23—"Erl King" (Dramatic Agitato) by Schubert until—S: "The fight."
24—Agitato to action until—S: "After the fight."
25—Theme until * * * * * * END.

A Bibliography on Color Photography

(*Continued from page* 454)

We will pass over the chapters upon orthochromatic photography as they are outside the scope of the present review, but three-color photography is comprehensively considered in the last chapter of this work. For a clear and accurate statement of the scientific basis of three-color photography it would be hard to surpass Mees' explanation in Chapter 8 of his treatise.

Our remarks upon this book may seem in the nature of extravagant praise, but will be found to be fully justified upon a thorough perusal of the work in question.

11. "An Atlas of Absorption Spectra"
by C. E. Kenneth Mees, D.Sc.
Publisher—Longmans, Green, & Co., London, 1909.
Price $2.00.

This work contains half-tone reproductions of the photographed spectra of a large number of organic dyestuffs, such as are employed in the preparation of photographic color-filters. Inasmuch as the "Atlas" was prepared in the Research Laboratory of a practical photographic manufacturer, it follows that the dyes chosen for analysis are such as find employment in practical work.

The spectrograms were taken through a so-called "neutral-tint" black glass wedge and show the absorptions of the various dye solutions in the form of a curve which may be said to somewhat resemble the true spectrophotometric absorption curve.

In the hands of a spectroscopist, or an experienced physicist, this "Atlas of Absorption Spectra" will prove useful to some extent, for by referring to its spectrograms an experienced worker can select a dye, for some specific purpose, without having to prepare and examine a whole lot of dye solutions. In the case of experienced workers, therefore, this book will prove helpful, but the average student or worker upon color photography will not be able to derive more than a very elementary knowledge of dyestuffs from it.

(*To be continued*)

"ONE LAW FOR BOTH"

(Ivan Production)

(Reviewed on page 3163)

Theme: Cavatine (3/4 Dramatic Moderato) by Bohm

1—"Melody" (Andante) by Friml until—T: "His Excellence Sergius, etc."
2—Continue to action until—T: "Elga's brotber wbo's, etc."
3—Piano Solo to action (very sbort scene) until—S: "Flasbback to former scene."
4—"Prelude" (Dramatic Lento) by Racbmaninoff until—T: "Inform our Comrades, etc."
5—"Courtesy" (3/4 Andante) Intermezzo by Wiegand until—T: "The Revolutionary Meeting."
6—"Ein Maercben" (Dramatic Andante) Fantasia by Bach until—S: "Interior of Governor's office."
7—"Dramatic Maestoso" by Ascber until—T: "Magda's Reception."
8—"Russian Nights Waltz" by Katz until—S: "Soldiers on horses."
9—Continue ff until—S: "Girl dancing."
10—Continue Waltz Allegro Tempo until—S: "Cossacks galloping on horses."
11—"Allegro" by Bacb until—S: "After riot."
12—"Nocturno" in G minor (2/4 Moderato) by Krzyzanowski until—T: "Elga, too, is a spy."
13—"Erotik" (4/8 Lento) by Grieg until—T: "Please spare my brother."
14—Continue ff until—T: "Tell me what made you a revolutionist."
15—Silence until—S: "Girl dancing."
16—"Clytic Dance" by Pabst Tympany Rolls during riot scene until—T: "When they robbed me of my father."
17—Tbeme witb ad. lib. Tympany Rolls until—T: "At tbe break of day."
18—"Chanson Russe" (4/4 Expressivo) by Smitb until—T: "Tear off your mask."
19—"For Thee" (Dramatic Andante) by Kate Vannah until—T: "I must kill the man. etc."
20—"Erl King" (Dramatic Agitato) by Schubert (watch sbot) until—T: "Killed the man."
21—Continue or repeat to action until—T: "Slazek is dead."
22—"Passacalle" (3/3 Allegro Moderato) Intermezzo by Gregh until—T: "Letter Because of his love, etc."
23—Theme until—T: "Slow moved the days, etc."
24—Orchestra Rest piano or organ improvise to action until—T: "Let me go with you."
25—"America! My Country 'Tis of Thee"—first 8 bars only followed by
26—Piano or Organ to action until—T: "In America."
27—"Sweet Summer Rose" (a flower song) (3/4 Andante) by Armand until—T: "Donald Winters a New York Gambler."
28—"Ballerina's Vision" (Valse Lente) by Brahau until—T: "The count and countess celebrated, etc."
29—Continue ff until—T: "Your husband owes a duty, etc."
30—Theme until—T: "After many months in America."
31—"La Soubrette Entr Acte" (4/4 Moderato) by Boex until—T: "In writing on book 'To tbe Woman I love.'"
32—Theme until—T: "The return from the honeymoon."
33—Select fine Waltz until—T: "My tortured conscience, etc."
34—Theme until—T: "Time marks the passing, etc."
35—"Quietude" (4/4 Moderato espressivo) by Gregb until—T: "I was tbe happiest girl, etc."
36—"Among the Roses" Idyl (4/4 Andante) by Lake until—T: "The darkening world, etc."
37—Orchestra Rest-Piano or Organ improvise to action until—T: "Three days have welcomed, etc."
38—"Cupidetta" (2/4 Moderato) Intermezzo by Tobani until—T: "Your brotber! wby is be living, etc."
39—Theme with ad. lib. Tympany Rolls until—T: "Don't go! I was wrong."
40—Continue or repeat ff until * * * * * END.

"THE PRICE OF PRIDE

(World Film Corp.)

(Reviewed on page 115)

Theme: Romance (4/4 Andante con moto) by Gruenfeld

1—Piano Solo improvise to action until—T: "I smell fudge."
2—"Miracle of Love" (6/8 Moderato) by McKee until—T: "Judge Endicott."
3—Continue to action until—T: "Tbe junior master, etc."
4—"Al Fresco" (2/4 Allegro Giocoso) by Herbert until—S: "Man looks at picture."
5—Theme until—T: "Tbe rose says, etc."
6—"Venetia" (6/8 Dramatic Moderato) by Tobani until—T: "Very well, Madge."
7—L'Adieu" (12/8 Andante) by Karganoff until—"Sbe wounded my pride."
8—"Canzonetta" (2/4 Allegretto) by Herbert until—T: "Nan baving heard, etc."
9—Theme until—T: "Baby William Arnold."
10—"Maesmawr (Valse Lente) by Curti until—S: "Nan at piano."
11—Piano improvise to action until—S: "Nan stops playing."
12—Silence until—T: "As the days passed."
13—Theme until—T: "Evening sbadows."
14—"Minuet" (3/3 Allegretto) by Paderewski until—T: "Twenty years pass."
15—"Intermezzo" from Goyescas (3/4 Allegretto mosso) by Granados until—T: "While his half brother, etc."
16—Piano improvise to action until—S: "William looks at cards."
17—"Heavy Dramatic" by Oebmler until—T: "Exterior scene."
18—"Amerinda" (2/4 Intermezzo) by Lee Orean Smitb (watcb for train effects, etc.) until—T: "After drifting about, etc."
19—"Prelude Du Deluge" (4/4 Andante Sostenuto) by Saint Saens until—S: 'Nan at piano."
20—Piano improvise to action until—S: "Man stops playing."
21—Silence until—T: "I bave not seen you bere."
22—Theme until—T: "I'm sorry you lost, etc."
23—Continue pp until—S: "William leaves Nan."
24—"Prelude" (2/4 Allegro) by Jaernefelt until—T: "Two weeks later."
25—Good Hurry to action start pp then to action with train effects until—S: "Train is stopped."
26—"Dramatic Tension No. 1" by Ascher until—T: "You remember tbat young dandy."
27—"By the River" (12/8 Andante Sostenute) by Morse until—T: "I arrest you, etc."
28—Hurry to action until—T: "I just saw the sberiff."
29—Continue pp until—T: "A week later."
30—Tbeme until—T: "I thought I heard, etc."
31—Hurry to action (watch shots) until—T: "He is my son."
32—"Dramatic Andante" by Ascber until—T: "He is your own son."
33—"After Sunset" (Dramatic 4/4 Moderato) by Pryor until—T: "Forgive me, my boy!"
34—"Boreas" a northern Idylle (3/4 Andante con Moto) by Trinkaus until— * * * * * END.

"THE TRAIL OF THE SHADOW"

(Metro Pictures Corp.)

Theme: Awakening of Spring (4/4 Dramatic Andante) by Bach

1—"Romance" (4/4 Andante con moto) by Rubinstein until—S: "Galoping horses."
2—Galop to action (watch sbots) until—T: "Where a tiny thread, etc."
3—"Simple Aveu" (Andantino) by Tbome until—T: "Tbe idle ricb."
4—"Ballerina's Vision" (Valse Lente) by Bendix until—T: "Calm yourself, Bernice."
5—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Tbe Indian Squaw's bands."
6—Theme until—T: "Remember! tbis is our secret."
7—"Ein Maerchen" (Melodious Fantasia) by Bacb until—T: "If you are badly hurt, etc."
8—"Cavatine" (Dramatic Andante) by Bobm until—T: "You're more beautiful than ever."
9—"Dramatic Tension No. 1" by Ascher until—T: "And now things are different."
10—Long Agitato to action until—S: "Girl on floor."
11—Continue pp until—S: "Outlaw writing letter."
12—"Legende" (Melody) by Friml until—T: "Tbe dawn of a second day."
13—"Dramatic Tension" by Winkler until—T: "Tben followed days, etc."
14—"Serenade" (2/4 Andantino) by Herbert until—T: "Last night was the first time."
15—"Les Sylphes" (Valse Lente) by Bacbmann until—T: "Dancing scene."
16—Popular One Step until—T: "Find Mr. Leslie."
17—Continue pp until—T: "You thief! you bave sold me out."
18—"Dramatic Tension No. 1" by Reissiger until—T: "After my father's deatb."
19—Organ improvise to action until—T: "And then Harry came back."
20—"Love Song" (Andante) by Henselt until—S: "Harry calling the Padre."
21—Theme until—T: "To the Shepherd, etc."
22—"Fifth Nocturno" (6/8 Dramatic Allegretto) by Leybach until—T: "On the edge of the desert."
23—"Dramatic Tension No. 11" by Reissiger until—T: "Family pride receives a shock."
24—"Amerinda" (Intermezzo) by Lee Orean Smitb until—T: "Then followed days."
25—"Whispering Flowers" (Characteristic) by Blon until—T: "Travelers from the East."

26—"Canzonetta" (2/4 Allegretto) by Herbert until—T: "Henry, Clara has told me, etc."
27—There until—T: "On the morrow."
28—"Serenade D'Amour" (4/8 Moderato) by Blon until—S: "Outlaw near table."
29—Manzano" (Mexican Characteristic) by Brooks until—S: "Girl on bridge."
30—"Miracle of Love" (6/8 Moderato) by McKee until—S: "Girl enters hotel."
31—Theme until—T: "The message from the shadow."
32—"Lamento" (Dramatic Melody) by Gabriel Marie until—T: "News of Pedro's visit."
33—"Yelva" (Dramatic Overture) by Reissiger until T: "Come, I'll take you back."
34—Heavy Agitato to action until—S: "Chasing after outlaw."
35—"Lion Chase" (Grand Galop) by Koelling until—T: "Did you write this?"
36—Continue pp until—T: "Barriers swept away."
37—Theme until—T: "Beyond the trail of shadows."
38—Organ improvise to action until— * * * * * * END.

"THE PLOW WOMAN"

(Butterfly-Universal)

*(Reviewed on page 280)

Specially selected and compiled by M. Winkler.
This picture does not suggest any music theme

1—"By the River," Romance (12/8 Andante Sostenuto)—by Morse until—"The Wilderness had thought Mary."
2—"Heart Wounds" (Dramatic Allegretto) by Grieg until—T: "She was ready to suffer."
3—"Dramatic Tension" by Funck until—T: "The fort was a part."
4—"Simple Aven" (4/4 Moderato) by Thome until—T: "Cloud Scene."
5—Silence—Watch Bugle Call and "Cannon shot" followed by
6—"After Sunset" (Dramatic Moderato) by Pryor until—T: "Father was right."
7—"Indian War Dance" by Geo. Smith until—T: "No Wonder this boy's father, etc."
8—"Scalp Dance" (Indian Characteristic) by Lake until—S: "Interior of room."
9—"Dramatic Tension No. 1" by Reissiger until—T: "I'll be your brother."
10—"Lamento" (4/4 Dramatic Andante) by Gabriel Marie until—T: "If you'll hit me, etc."
11—"Dramatic Tension" by Winkler until—T: "That Night Mary."
12—"Serenade" (4/4 Moderato) by Widor until—T: "At the Soldiers Rest."
13—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—T: Storm Scene."
14—"Erl King" (Dramatic Agitato) by Schubert until—T: "You'll be all right now."
15—"Maximilian" (Dramatic Overture) by Ascher until—T: "There was a school at Bismarck."
16—"My Dreams" (6/8 Andante Moderato) by Dorothy Lee until—T: "She knew that he would fulfill."
17—"La Grace" (4/4 Moderato) by Bohm until—S: "Interior."
18—Piano Solo—improvise to action until—S: "The fight."
19—Good Hurry—to action (watch Bugle Call) until—S: "After the fight."
20—"Indian Love Theme" by Winkler until—T: "I've got to go to Bismarck."
21—"Olympia" (Dramatic Overture) by Ascher until—T: "All the Way Home."
22—"Fifth Nocturno" (6/8 Allegretto) until—S: "Indians in view."
23—"Allegro Hurry"—by Becker until—S: "Burning fort."
24—"Lion Chase" (Grand Galop) by Koelling until—T: "Peace came with healing wing."
25—"Under the Harvest Moon," Reverie by Ball—until— * * * * * * END.

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Baxter Street Methods

ONE of the most amusing incidents which occurred at a recent meeting of the executive board of Local 306 was when a manager (?) from the lower East Side appeared and demanded an explanation why he should pay the salary of his operator when the operator was not performing any labor.

The facts of the case are as follows: A union operator had been in the employ of this so-called manager for many months, when, owing to a violation of the city regulations, the house was ordered closed by the officials of the department whose rules had been violated. This occurred during the latter part of the week, I think Friday, and the manager could not understand why he should pay the operator his salary for the remaining two days, when the house was not open for business. The laugh is contained in the ensuing conversation between the manager and the president of the Operators' Union:

The manager: "I vant to find out vy I should pay an operator fer two days' pay ven he didn't work."

The president: "What do you mean, pay the operator when he doesn't work? Give me the facts, and if there is any ground for your appeal it will be taken care of."

The manager: "Vell, my house was closed fer two days and de operator claims dot he should get paid for a full veek."

The president: "Was the house closed owing to any violation on the part of the operator?"

The manager: "No. I haf a goot operator. De violation was fer standing, and ven de house was closed de operator tolt me dat he was sorry fer me, and vouldn't charge me anyt'ing fer the two days left in de veek."

The president: "You understand, of course, that operators are employed by the week, not by the day or hour. You admit you have a good operator, and yet you would haggle over the few cents involved. The operator might have said that he would make no charge for the remaining two days, which he could have done, that being a matter entirely up to him, and if he was willing to make you a present of two days' salary we could do nothing. But the fact of the matter is that he has entered a claim to this local for two days' salary, and we intend to collect it. The only redress you might have had would have been were the violation caused by any act of the operator, and as you say it was through no fault of the operator that the house was closed, it is only justice that he should receive his entire week's salary. You don't pay your rent by the day or week, and that is paid in advance, and yet should a fire occur, destroying your home, what redress would you have from your landlord? Would he return you any money for time unexpired? Yes, he would, as much as we intend to let you get away with something because you think the operator is without protection."

The manager: "Vell, I'll pay it, but it aind't right."

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BUILDING AND FURNISHING

Disappearing Orchestra in Baltimore House

Realizing the necessity of enlarging the theatre at Charles street and North avenue, the Parkway Theatre Company has decided to start work immediately. The officers are:

Harry W. Webb, president; Jacob W. Hook, vice-president; Douglas H. Gordon, Charles H. Classen, George R. Willis, Henry R. Duer, George R. Webb, J. E. Richardson, Eugene Bolster, George Weems Williams, John B. A. Wheltle, William J. Donnelly and Bernard Depkin, Jr.

Thomas R. Lamb, New York architect, has plans by which the reconstruction can be accomplished without marring the exquisite and delicate effects of the interior.

Among innovations will be a disappearing orchestra. After the last scene of the feature flashes off, and the curtains are drawn across the screen, suddenly a diffused, mellow glow of scarlet and ochre covers the stage causing the plants and flowers arranged there to take on fantastic hues.

While these lights are gradually brightening, the music grows stronger, and the musicians eventually appear on the stage as if by magic. They have been lifted to the plane of the stage by an enormous elevator. The selection is played, the encore rendered and the lights dim. While the musicians fade from sight the pictures begin again.

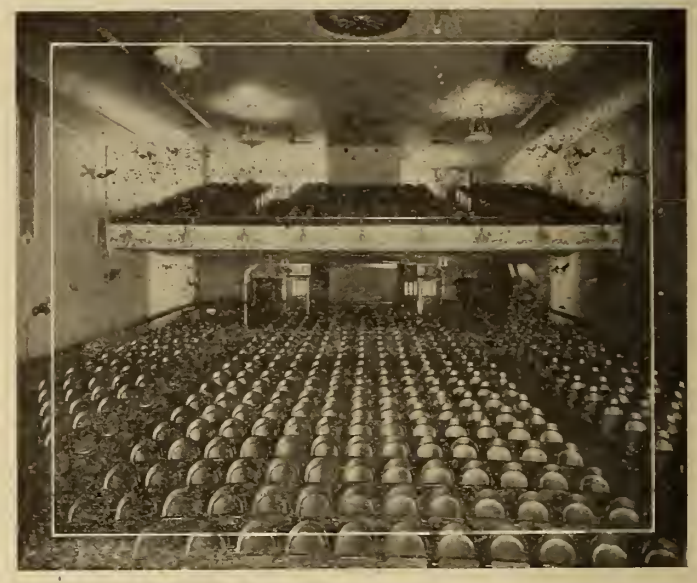
The seating capacity of the entire first floor is to be rearranged in order to make more room. Large, comfortable chairs measuring twenty-two inches across will be installed. The standing room provided for the late comers will also be enlarged.

Another feature will be the construction of a row of loggia boxes. In this row seats will be provided for the accommodation of eighty people. The entrance to the boxes will be through the tea room on the mezzanine floor.

No interruption to the regular schedule of performances will be necessary, as the workmen and artisans will accomplish their tasks when the audience is away. Later in the season, preparatory to cool weather, the lobby is to be enlarged. Revolving storm doors will take the place of the swinging doors now in use.

Minusa Gold Fibre in Knoxville

THE Signal Amusement Company of Chattanooga, Tenn., which has just purchased the Strand theatre at Knoxville, as a first move for betterment has placed a Minusa Gold Fibre screen in it. The company uses this screen throughout their string of theatres. Projection of the very best quality is their hobby.



Interior, La Salle Theatre, South Bend, Ind.

Real Fire Resisting Construction

AS a demonstration of the value of using fire resisting building materials the equipment of the Motion Picture theatre and Apartment Building at Uhrichsville, Ohio, which was partially destroyed by fire, is cited.

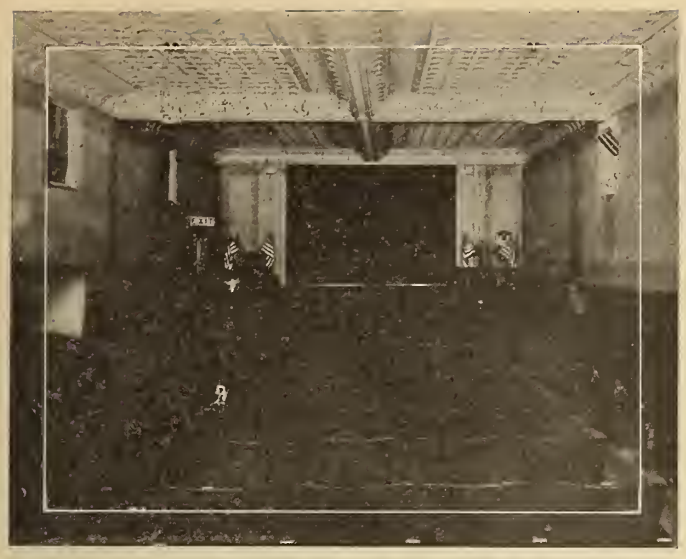
The first floor of this building was constructed with wood and the second floor with Berger's metal lumber. The building, after the fire, showed the comparative strength and fire resistive qualities of the two constructions.

The wooden floor burned freely and sagged, being practically destroyed. On the other hand the metal lumber on the floor above was unharmed and prevented the fire from spreading beyond the first floor.

Fires like this prove the importance of building fireproof buildings throughout. Metal lumber can be worked as easily as wood and takes the place of wood piece for piece. It gives an economical fireproof construction and is adapted to any size or type of building.



The Imperial Theatre of Russia



Interior Harkness Theatre, Clyde, O.

Butter-Kist Popcorn Machine Is Operated by Steam

THE Holcomb and Hoke Manufacturing Company, Indianapolis, makers of the Butter-Kist Popcorn machine, announce a new model operated by steam. This model is almost identical in appearance with the company's other models and the heating and popping elements are exactly the same.

A five-eighths horsepower steam engine is located on the top of the machine, no larger than the motor on the electric model, and is fully as efficient. The engine works with practically no more noise than the purring motor of the other models. The boiler is located in the base below. Considering the amount of work necessary in perfecting it, the machine is almost absurdly simple. It is so simple, it is practically "fool proof."



Simplicity in Construction of an Indiana Theatre



Exterior of Homer Theatre, London, England

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Exterior of the Cumberland

DIRECTORY OF NEW THEATRES

CONNECTICUT

Connecticut motion picture houses are preparing for the new season. Landow & Co., Dewitt street, New Haven, will add to their auditorium 20 by 60 feet, J. Weinstein drawing the plans.

Waterbury Theatre Company has incorporated and will improve tbeir plant. Incorporators are Ernest W. Michelferlder and Francis W. Carroll of Waterbury and Cart T. Michelferlder of New Jersey. The capital is $5,000.

Lyric, Inc., of Bridgeport, the newest Poli house, has organized thus: S. Z. Poli, president; L. M. Sagal, secretary; E. J. Poli, treasurer; W. H. Isham, Thomas M. Cullinan and Leroy D. Ball of New York.

ILLINOIS

The airdome being constructed at Danville by T. A. Gritten will be ready for business within the next few days.

Satisfactory progress is being made in the construction of the new moving picture building which Daley & Lancaster are erecting on West Main street, Carlinville. It will be an attractive picture house when completed.

The business men of Arthur have contracted with Willard Fleming, proprietor of the Garden theatre, to give free picture shows in Arthur during the Summer. This free entertainment will take place each Thursday night for a period of twelve weeks and will no doubt bring hundreds of people to town. The pictures will be thrown on a screen on the Home Bakery building.

Charles Masters of Springfield has purchased a moving picture machine and his first show was given in Carlson hall.

INDIANA

The Southside theatre, Newcastle's latest addition to the motion picture world, will open tonight. This new theatre is located at the corner of Eighteenth street and C avenue, in a new building built especially for a theatre. Ralph Brayton, who is the manager, has spared no pains to make a clean, comfortable up-to-date theatre for the residents of the Southside and will carry all the latest features.

Gary's oldest and most popular playhouse, the Orpheum theatre, at Eighth avenue and Washington street, was taken possession of a few days ago by a large force of carpenters, plumbers, painters, electricians and decorators and in the next sixty days will undergo a transformation that will make it one of the most beautiful theatres in the city. Improvements costing $20,000 are to be made in the theatre building, which will be reopened to the public on Sunday, August 19, with a big vaudeville attraction, marking the adoption of a new policy for the tbeatre. The improvements will include a number of features of a distinctive character, including the installation of a big pipe organ beneath the stage; the installation of entire new scenery of a distinctive character and a new metal screen curtain of a novel design; the doubling of the heating plant, giving double the present radiation, making the big theatre and stage comfortable in the coldest weather; the enlargement of the box office and the construction of a handsome canopy extending over the sidewalk on Eighth avenue.

The aisles will be carpeted and the lobbies will be covered with a linoleum carpet of marble design. The ceiling of the auditorium will be paneled and the decorations of ceiling and walls will be furnished and installed by Mandel Bros., Chicago, local painters and decorators being employed in the installation.

KANSAS

The motion picture houses in Fort Riley and Manhattan are not realizing as much business as they had hoped for with 7,000 soldiers in training at the Fort. It will probably show a tremendous increase this Summer when the 40,000 troops are encamped at Fort Riley, however. A new town, to be called Kelleyville, is being laid out between here and Ogden for the purpose of accommodating the men. Lots are offered to merchants at $800 and probably many dealers in the vicinity will open small shops, and ground was broken for what was said to be a new motion picture theatre a few days ago.

MICHIGAN

Jerome Selling of 217 Jefferson avenue, Detroit, is causing to be erected a new theatre to seat 1,100 at Springwells, a suburb of Detroit. Further details will be announced later.

It is the intention of Lester Matt, owner of the Strand theatre, Flint, to erect another theatre in this town. The Matt Photoplay Company has been incorporated with a capital stock of $115,000, all of the incorporators being local men of good repute.

MINNESOTA

The Miner Theatre Company of St. Cloud has received a charter of incorporation to conduct a general theatrical business with a capital of $50,000. The general nature of the business of this company shall be the owning, holding, leasing, managing and operating of theatres and places of amusement for the presentation of theatrical attractions of every character, including photo and picture plays, vaudeville and other kinds of amusement, and that, incidental to the said business, the company may acquire, own, hold, lease, mortgage, sell, or otherwise dispose of, all necessary real estate, buildings and other property necessary, convenient or proper for the carrying on and conducting of said theatrical business, and in addition thereto said company may and shall do everything necessary and essential to be done to enable it to carry out and fulfill the general purposes of its organization. George H. Miner, Charles F. Ladner, Joseph B. Rosenberger, Peter N. Foltmer and Joseph P. Bisenius comprise the first board of directors. Fuller details of their plans will be announced later.

OKLAHOMA

The Stock Amusement Company of Oklahoma City has issued plans for the erection of a $50,000 motion picture theatre to be built on Lorain avenue and West Eighty-fifth street. S. H. Weis, Schofield building, is the architect.

PENNSYLVANIA

Frank G. Stewart, J. F. Meyers, Jr. & Co., Ketcham & McQuade and E. M. Fox are estimating on plans for alterations to the Pennsylvania theatre at Front street and Girard avenue for the Jumbo Amusement Company. Bids due July 29.

WASHINGTON

The contract for the construction of a moving picture theatre building for the Osran Amusement Company at Bremerton has been awarded by Architect Max Umbrecht, Arcade building, to the E. J. Rounds Construction Company, Collins building, Seattle, for about $40,000. The structure will be 60 x 100 feet, of semi-fireproof construction. The walls will be of Dennison hollow tile.

Architect Watson Vernon, Aberdeen, has been commissioned to prepare plans for the construction of a theatre building at Centralia three stories high, 80 x 130 feet, of concrete construction, for Field, Fitzgerald & Smith, of the Field & Lease Bank. Wrecking of the buildings on the site has been started.

New Film Shipping Case

MR. A. B. CARTER of Brattleboro, Vermont, has just brought to our attention one of the most unique and practical film shipping cases which has ever been devised. The accompanying illustration will serve to bring out the various points.

The case is round and is made to contain from two to seven reels, or more if specially ordered. This in every way avoids the criticism which is so often leveled against the average shipping case, in that it is absolutely fireproof and 100 per cent. safe in every way.

The case itself is made of heavy stamped metal with a fireproof fiber lining. Each reel and reel case is in itself fireproof, for, as is shown in the accompanying cut, the reel as indicated by "A" is solid, and not built as most reels are, with holes in the sides. About the reel runs a metal band, the edges of which are turned about a heavy piece of wire, behind which fits tightly the outer edges of the reel, which are flanged. This is shown at point "G." This band is drawn tightly around the reel and is held by a strong catch, "F." Between the outer edge of the cam and the flange of the reel is sufficient space to enclose lobby display cards and one sheets.

Each reel fits over a central rod indicated by "D." This is firmly fastened in the bottom of the container, extends up through the various reels and out through the cover of the container as at "C." The end of this is threaded so that the finger screw "B" is screwed down and holds the cover on so that it is absolutely impossible for it to be moved. This is, in turn, fastened with a seal, so that when it arrives at the theatre it is in the same condition as when shipped.

The hub of the reels is made of wood, the hole through the center being lined with metal. The hub of the reel as shown at "X" has a slot at one side, into which is fastened a tape which cannot be pulled out. At the end of this tape is a little clamp which fastens to the end of the film, so that the occasional trouble which operators find in having the film become detached and piling up in the machine is absolutely done away with.



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When Frank J. Seng Paid a Fortune

for "*Parentage*" he wisely protected his investment by insuring his negative with *us*.

Immediately after the now famous

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Showing on Parentage Tremendous Success Everybody Very Enthusiastic and Print Looked Wonderful on Screen General Effect Magnificent Thanks

FRANK J. SENG 348P

When The Whartons trade-showed

their "*The Great White Trail*" at the Broadway Theatre, our developing and printing, and especially our color work, came in for a generous slice of well deserved praise. The Whartons are too old in the game to gamble with valuable negatives. We do their work and are proud of it.

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JULY 28, 1917

Motion Picture News

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TRADE ANNUAL

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VOL. XVI-NO. 4

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BILLIE BURKE

Her piquant beauty, her appealing femininity, and the gentleness of her impersonations have made her name a household word throughout the land. Miss Burke has attained an enviable position as a screen favorite.

Paramount is privileged to announce, by arrangement with F. Ziegfeld, Jr., three of her productions during the ensuing year.

The first of these will be "The Mysterious Miss Terry" by Gelett Burgess, followed by a visualization of W. Somerset Maugham's great drama of the Northwest, "The Land of Promise," in which Miss Burke appeared on the dramatic stage.

The greatest authors, directors and players will contribute their genius to her new Paramount productions.

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George Beban

ONE of the *greatest* character actors to-day is George Beban. His character delineations on both stage and screen are famous. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill. Beban's next picture will be *"Lost in Transit,"* a human interest story of love and sacrifice. Directed by Donald Crisp.

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Mme Petrova



Paramount Pictures

MME. PETROVA'S many screen successes, in which sheer dramatic power and histrionic force have carried her forward to *personal* triumphs, have created for her a host of followers. Mme. Petrova's first Paramount picture was by long odds her greatest photoplay. Her next production, *"The Law of the Land,"* from the great stage success by George Broadhurst, directed by Maurice Tourneur, will increase the large patronage that her pictures have won.

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Pauline Frederick



NO one who witnessed it will forget Pauline Frederick's last appearance on the stage in "Joseph and His Brethren." This was the climax of a successful stage career which gave her the *enviable* position of the leading emotional actress of the day. At the height of her career she deserted the stage for the screen and from the beginning she became one of the *biggest* drawing cards in Paramount Pictures. Her next picture, *"Her Double Cross,"* directed by Robt. G. Vignola, written by Hector Turnbull, scenario by Eve Unsell, will rank with the greatest screen creations.

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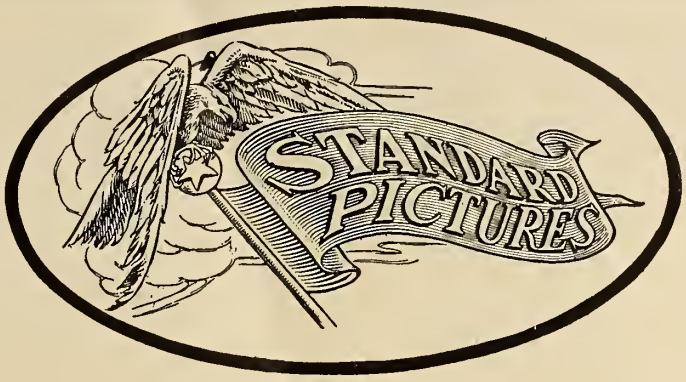


Marguerite Clark

LONG will "Miss George Washington" and "Snow White" live in the minds of exhibitors as direct return *boosters*. Each of Miss Clark's pictures seems to "out-draw" her last. Her next picture, directed by Joseph Kaufman, is *"The Amazons,"* Sir Arthur Wing Pinero's great play, which met with such unusual success on Broadway, is without doubt, her greatest triumph up to now.

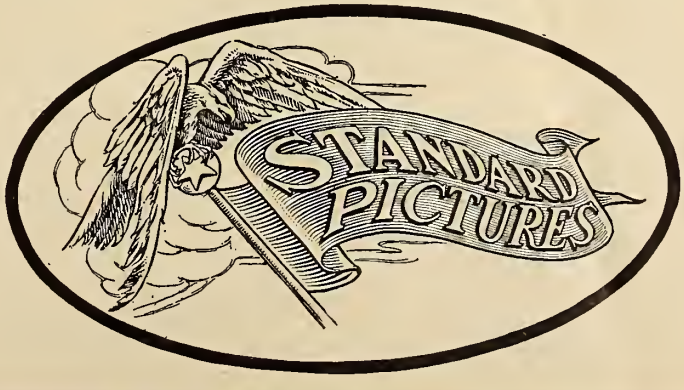
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Paramount Pictures



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Program No. 2

"Vengeance of Durand"—2 reel Drama with EARLE WILLIAMS, EDITH STOREY, Julia Swayne Gordon, L. Rogers Lytton, Harry Northrup and E. K. Lincoln.

"An Elopement at Home"—1 reel Comedy with NORMA TALMADGE, Leo Delaney Van Dyke Brooke, William Shea and Hughie Mack.

Program No. 3

"A Regiment of Two"—2 reel Comedy with ANITA STEWART, EDITH STOREY, ROSE TAPLEY, JOSIE SADLER, HARRY T. MOREY, SIDNEY DREW, E. K. LINCOLN, RALPH INCE and CHARLIE EDWARDS.

"Happy-Go-Lucky"—1 reel Drama with CLARA KIMBALL YOUNG, EARLE WILLIAMS, Rose Tapley, Bobby and Helen Connelly and Edward Elkas.

Program No. 4

"Chains of an Oath"—2 reel Drama with EARLE WILLIAMS, EDITH STOREY, William Shea, Kate Price and William Humphrey.

"Betty in the Lion's Den"—1 reel Comedy with CLARA KIMBALL YOUNG, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley and William Shea.

Program No. 5

"The Violin of M'sieur"—2 reel Drama with CLARA KIMBALL YOUNG, James Young, Little Hellen Connelly and Etienne Girardot.

"Father's Hatband"—1 reel Comedy with NORMA TALMADGE, Flora Finch, Leo Delaney, Van Dyke Brooke and Harry Lambert.

Program No. 6

"The Feudists"—2 reel Comedy with SIDNEY DREW, JOHN BUNNY, WALLIE VAN, LILLIAN WALKER, FLORA FINCH, JOSIE SADLER, Little HELEN CONNELLY.

"The Master Painter"—1 reel Drama with ROSEMARY THEBY, SIDNEY DREW, COURTNEY FOOTE.

Program No. 7

"The Test"—2 reel Drama with CLARA KIMBALL YOUNG, Harry Northrup, Naomi Childers, Herbert L. Barry.

"Fanny's Conspiracy"—1 reel Comedy with NORMA TALMADGE, Leo Delaney, Van Dyke Brooke, Ethel Lloyd and Harry Northrup.

Program No. 8

"When Women Go On the Warpath"—2 reel Comedy with CLARA KIMBALL YOUNG, SIDNEY DREW, JAMES YOUNG, FLORA FINCH, ROSE TAPLEY, JAMES LACKAYE, WILLIAM SHEA and KATE PRICE.

"How States Are Made"—1 reel Drama with Fred Burns, Anne Schaefer and Robert Thornby.

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The drama of a twentieth century knight errant whose armor was "brass"!

by Cyrus Townsend Brady and Edward Peple

Directed by Perry N. Vekroff



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"WITHIN THE LAW"

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"WOMANHOOD, The Glory of the Nation"

GREATER VITAGRAPH

THOMAS DIXON'S
MIGHTY MESSAGE of WARNING

"The FALL OF A NATION"

IN SEVEN TREMENDOUS PARTS

WITH MUSIC by VICTOR HERBERT

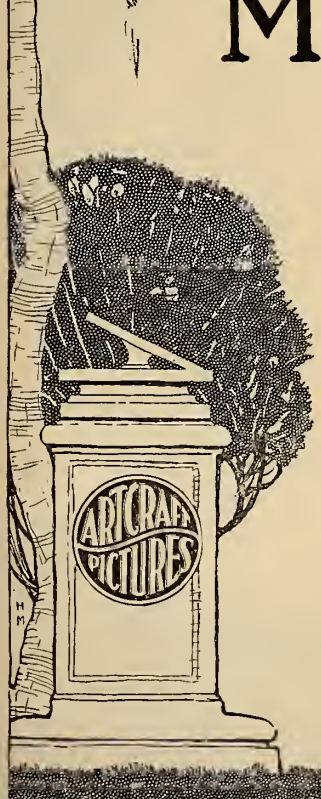


They are plotting the overthrow of America! Let your audiences see the danger that lurks in our midst!



Mary Pickford

KNOWN as "The World's Sweetheart," Mary Pickford has been a more *potent* power for increasing patronage than any other single agency in motion pictures. Her "Little American," of which the N. Y. Sun says, "Cecil B. De Mille has never done a finer picture, not even excluding his 'Joan the Woman,' and no producer has excelled his war scenes," shows that her pictures are more vital to the success of a motion picture theatre than the seats to sit in. Mary Pickford's next production, directed by Marshall Neilan, will be a picture version of the most successful play of girlhood in a generation, "*Rebecca of Sunnybrook Farm*," Kate Douglas Viggin's famous story.





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George M. Cohan

GEORGE M. COHAN is the man who made "Broadway" famous—the author and actor who has closely touched the hearts of the great American public and reaped the *tremendous* benefit of his joyous nature and "drawing power" both for himself and exhibitors showing Artcraft Pictures. *"Seven Keys to Baldpate,"* George Cohan's next picture, shows the star in his own most successful mystery play, founded on Earl Derr Bigger's popular novel. The picture was personally directed by Hugh Ford.

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Douglas Fairbanks



DOUGLAS FAIRBANKS is admittedly one of the *greatest* of men screen stars. His tireless vitality, teeming with good humor, has won inestimable popularity. His name has been synonymous with capacity houses. "Wild and Woolly" proved to be a typical Fairbanks photoplay, which means that wherever this picture played, there were never enough seats. Now comes *"Down to Earth,"* another box office wonder, revealing this unrivalled star in a picture of unparalleled punch, thrills and smiles. Story by Douglas Fairbanks. Scenario by Anita Loos, and directed by John Emerson, photographed by Victor Fleming.

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Norma Talmadge



Constance Talmadge

In Memoriam



Rita Jolivet



Friends, we have slain our enemy.

My last year's prediction is this year's fact.

LEWIS J. SELZNICK

Eva Tanquay



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I HAVE KEPT MY WORD

At last year's Convention
I told you there was more money for you
in playing my pictures at $100, under open booking,
than in playing $5 pictures.

I said I would call mine
$5 pictures,
and show you that you could make
more than the $95 difference.

Well, you have been playing my pictures
at $100,
and you keep asking for more.

No other proof is needed
that I have kept my word
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HERBERT BRENON

Presents The

FALL of the ROMANOFFS

With ILIODOR



Photographed by J. Roy Hunt

Nance O'Neil
as The Czarina

Alfred Hickman
The Czar

Ketty Galanta
Anna

Charles Craig

William E. Shay
as Feofan

Edward Connelly
Rasputin

Conway Tearle
Prince Felix

Mlle. Marcelle

A mighty empire stood powerless under one man's evil influence. The tattered exiles in the Siberian mines had ceased to hope for freedom. An enslaved nation, a people doomed to servitude through one man's villainy!

That man was Rasputin, the unspeakable.

Up from the seething whirlpool of the submerged Russian people rose a man who strove to free his native land from the reprobate's grasp. A young priest, a mystic, a friend to all, he was finally driven from Russia a hunted fugitive.

This man was Iliodor, the "Mad Monk."

This amazing story, moving onward with the sweep of a mighty symphony and tracing step by step Russia's grasp of freedom, is authentically told in "The Fall of the Romanoffs."

Produced by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation

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THE FINAL TEST OF CRITICISM IS EXEMPLIFIED IN THE NEW YORK DAILY PAPERS

"Herbert Brenon produced 'The Lone Wolf' last night and he has achieved wonders."

Tribune July 2nd.

"Master Melodramatist is what Herbert Brenon might well be called."

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"A very superior film production is 'The Lone Wolf.' Like a Belasco-made play a Brenon-made photoplay bears its own stamp."

American July 3rd.

"'The Lone Wolf' is a Brenon success."

Evening Mail July 4th.

"As General Joffre might say of 'The Lone Wolf,' 'Ca Marche.' In other words, it travels some."

Sun July 2nd.

"'The Lone Wolf' at the Broadway is the most thrilling crook photoplay yet produced."

Evening Sun July 6th.



the man behind the picture


AMERICAN PATRIOTISM!
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"THE CRISIS"
WRITTEN BY WINSTON CHURCHILL
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H. M. Lubliner
Lubliner & Trinz, Owners, Covent Garden, Chicago

HERE'S an example of the drawing power of Mutual Pictures. *Capacity Business at Covent Garden—one of Chicago's largest and finest theatres!* Covent Garden has 3,000 seats. It plays five shows a day to audiences of the highest class. And it does *capacity business* with Mutual Features! This is conclusive proof of the success of the Mutual Film Corporation's policy—"Big Stars Only."

Do you belong to the great family of 8,000 live exhibitors who use Mutual Pictures regularly every week? Are you taking advantage of the box-office value of Mutual's BIG STARS? Note this list:

★ Mary Miles Minter
★ Gail Kane
★ Marjorie Rambeau
★ William Russell
★ Jackie Saunders
★ Charlie Chaplin
★ Nance O'Neil
★ Ann Murdock
★ Olive Tell
★ Julia Sanderson
★ Margarita Fisher
★ Juliette Day
★ Helen Holmes
★ Edna Goodrich

You can book these big stars in series of superb feature productions at your nearest Mutual Exchange. You can arrange for a series of productions featuring any one star, or you can book one or two features a week regularly—as you choose. Ask your nearest Mutual Exchange to screen these pictures for you.

Whether you operate a 3,000 seat house in a big city or a 200 seat house in a small town, Mutual Pictures—"Big Stars Only," will enable you to play to capacity business. There are some NEW, BIG THINGS coming in Mutual Pictures. Write, wire or visit your nearest Mutual Exchange for complete details.

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"THE MASKED HEART"	WILLIAM RUSSELL
"MARY MORELAND"	MARJORIE RAMBEAU
"BETTY BE GOOD"	JACKIE SAUNDERS
"MELISSA OF THE HILLS"	MARY MILES MINTER
"PRIDE AND THE MAN"	WILLIAM RUSSELL

BIG STARS ONLY



AMERICAN FILM COMPANY, Inc.
Presents

MARY MILES MINTER

IN

"MELISSA OF THE HILLS"

In five acts. By Maibelle Heikes Justice. Directed by James Kirkwood. Released week of July 23rd.

"Prettier and more delightful than ever before" says the *Motion Picture News* in reviewing "Periwinkle," a recent Mary Miles Minter picture.

"Melissa of the Hills," her newest picture, is a story of strong heart interest. She is supported by an all-star cast. As a box office attraction it is sure to break records. Arrange your booking NOW at your nearest Mutual Exchange.

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AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

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MUTUAL FILM CORPORATION
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GEORGE OVEY

have established an enviable reputation for consistently high quality

"RED, WHITE *and* BLEW"

RELEASED JULY 26TH

provides a laugh a foot through a story wherein JERRY takes the place of an Indian in order to be near his loved one.

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DAVID HORSLEY PRODUCTIONS

LOS ANGELES, CAL.

CHARLES SUCCESSES in



ANN MURDOCK

Frohman Stars

THE most celebrated stars in all the world—*Charles Frohman Stars*—will soon be coming to you in motion pictures. Charles Frohman made famous such stars as Maude Adams, Ann Murdock, William Gillette, Olive Tell, Billie Burke and Julia Sanderson. His reputation is world wide. Now, by special arrangement, the Empire All Star Corporation will present the Charles Frohman successes in motion pictures.

Several companies of Frohman Players have been engaged for several months in the production of Empire Pictures. We are now ready to announce the forthcoming presentation of these renowned Frohman Stars:

Ann Murdock
Julia Sanderson
Olive Tell

These famous stars will be presented, beginning next September, in series of Charles Frohman Successes in motion pictures. Other Frohman stars and plays will be announced later.

All of the unlimited resources of the well known Frohman organization, including plays, players, properties, costumes, etc., are being employed in the making of Empire Pictures. The direction of these productions is in the hands of such notable artists as Albert Capellani and Dell Henderson.

Produced by

Empire All Star Corporation



CHARLES FROHMAN

BEST STARS — EMPIRE — BEST PLAYS

FROHMAN
Motion Pictures

Frohman Plays

THE pick of the Frohman plays—the same plays that have been successful on Broadway stages—*the same plays that have run for forty weeks to houses of $12,000.00, $15,000.00 and $20,000.00 A WEEK—these same Frohman Successes will be presented in motion pictures beginning next September.* These Empire Pictures will offer exhibitors an opportunity for bigger box-office receipts. They will present a new high standard in picture quality. Among the first Charles Frohman successes to be presented in Empire Pictures are:



Ann Murdock *in*
"OUTCAST"—"THE IMPOSTER"—"THE BEAUTIFUL ADVENTURE"

Julia Sanderson *in*
"THE RUNAWAYS"

Olive Tell *in*
"HER SISTER"

The same standard that made these Frohman successes so popular as speaking stage attractions will be found in Empire Pictures. Each play is being carefully produced. Plenty of time is being taken for production. Thousands of dollars are being expended. Exhibitors will see the results in the pictures themselves. Empire Pictures will be distributed through the exchanges of the Mutual Film Corporation. Don't wait and be disappointed. Get your reservation in for these new, super-de luxe pictures NOW! Write or wire your application at once for these Frohman successes.

Distributed by
Mutual Film Corporation
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for the crowds who waited in line to see

PARENTAGE
A MESSAGE

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at the
COLONIAL THEATRE
Chicago
CONVENTION WEEK

FRANK J. SENG
Times Bldg.
New York

Goldwyn Pictures

"Polly of the Circus," Its Author and Mae Marsh

GOLDWYN selected "Polly of the Circus" as its first release because it is a beautiful, romantic story that gives a company like Goldwyn a splendid opportunity to show its skill in production.

And also, because "Polly of the Circus" is one of the most remarkable money-making plays in the history of the modern theatre. It is an *international* play—known in all lands—and has been presented in every large and small city in North America.

Mae Marsh, its star, is a world-wide favorite and here again achieves the same kind of brilliant success that came to her as the heroine of "The Birth of a Nation" and other classics of the screen. Miss Marsh is hailed by the New York Times as "the Maude Adams of the screen" and by the Chicago Daily News as "the Bernhardt of the films."

Margaret Mayo, the author of "Polly of the Circus," is the most skilled and successful woman playwright in the world. She has given months of her time to the filming of this "Classic of the Big Tops."

And, added to this unusual trinity of big story. world-known star and big author, Goldwyn, with its organization of specialists, contributes *a production that establishes a new and hitherto unattained standard in motion pictures.*

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THE FIRST
Goldwyn Picture
Released September 9th, 1917

Goldwyn
Presents



MAE
MARSH
in

POLLY OF THE CIRCUS

By Margaret Mayo

The most famous circus romance ever written made into a tremendous and costly production to inaugurate the Goldwyn releases throughout the world.

Goldwyn Pictures

"Baby Mine" Introduces Madge Kennedy

MADGE KENNEDY, the most brilliant comedienne on the American stage, makes her first screen appearance in "Baby Mine," a huge stage success which was chosen as the second Goldwyn release to introduce a new star.

"Baby Mine" is the most successful money-making farce ever written by an American author. Besides enjoying long runs in all the larger American cities and playing in every section of the country, it has been produced throughout the English-speaking world and had runs in France, Germany, Russia, including a run of 120 performances in Pekin *in Chinese.*

Madge Kennedy, the star, is known to hundreds of thousands of theatergoers through her work in "Fair and Warmer," "Twin Beds," "Over Night" and "Little Miss Brown," comedies and farces that made fortunes in the theater. Goldwyn predicts that she will be the next star to gain world-wide popularity through the medium of the screen.

Margaret Mayo, whose knowledge of stagecraft and farce comedy situation is unrivaled, *has* personally watched every phase of the making of this picture and titled it in person to give the exhibitors of America the benefit of her skill and abilities.

Goldwyn, giving "Baby Mine" the advantages of splendid production and direction, ventures to predict that *it will be acclaimed as one of the swiftest and most appealing farces ever made for the screen.*

THE SECOND
Goldwyn Picture
Released September 23rd, 1917

Goldwyn
Presents



MADGE KENNEDY
in
BABY MINE
By Margaret Mayo

The greatest farce comedy of a generation, introducing for the first time on the screen the most brilliant comedienne of the American stage.

Goldwyn Pictures

Maxine Elliott Makes Her Screen Debut

GOLDWYN succeeded in bringing Maxine Elliott to the screen where many other big companies had failed. This international favorite and famous beauty achieves in her screen debut the greatest success of her entire career.

Miss Elliott's first Goldwyn production is "Fighting Odds," a play worthy of this distinguished artist. Her debut on the screen will be eagerly awaited by millions of people. She is one of the world's most widely exploited personalities and the pictorial publications have carried her fame and beauty to every country on earth.

Irvin S. Cobb, America's greatest humorist and successor to Mark Twain, and Roi Cooper Megrue are the authors of "Fighting Odds." Mr. Megrue's reputation as the author of "It Pays to Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Society," and other plays, is a tremendous box office asset for all exhibitors.

Goldwyn applied all of its efforts to make this a brilliant and unusual production and now expresses the belief that no other noted player ever came to the screen from the stage in an abler dramatic vehicle.

In "Fighting Odds" the American public will see the many refinements and improvements that Goldwyn is introducing into film production.

THE THIRD
Goldwyn Picture
Released October 7th, 1917

Goldwyn
Presents



MAXINE ELLIOTT
in
FIGHTING ODDS
By Roi Cooper Megrue *and* Irvin S. Cobb

A tremendously vital drama of a beautiful and loyal wife's fight against one of America's millionaire masters of Big Business.

Goldwyn Pictures

A World-Famed Story for Jane Cowl

WHEN Goldwyn persuaded the greatest emotional actress of the American stage to become one of its stars, it was only fair to provide her with a story of great dramatic and box-office value.

So we obtained for Jane Cowl "The Spreading Dawn," a story that had 2,000,000 a week circulation as a serial in the *Saturday Evening Post* for many weeks. Millions of Americans know this story and will hasten to see this splendid artist bring it to the screen.

Basil King, the author, wrote "The Inner Shrine," "Wild Olive," "The Street Called Straight," and "The High Heart," now running as a serial in the *Post,* and the power of his name will bring millions of people into the motion picture theaters of the country.

In Miss Cowl you have the heroine of "Within the Law," "Common Clay," and "Lilac Time," three plays that were the sensations of their period; plays that she did much to make by the sheer power of her personality. The fame and beauty of this star have been spread into the world's far corners by pictorial publications published in many languages.

"The Spreading Dawn" bears all of the Goldwyn marks of distinction in production—*richness, good taste and refinement.*

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone: Vanderbilt 11

THE FOURTH
Goldwyn Picture
Released October 21st, 1917

Goldwyn
Presents

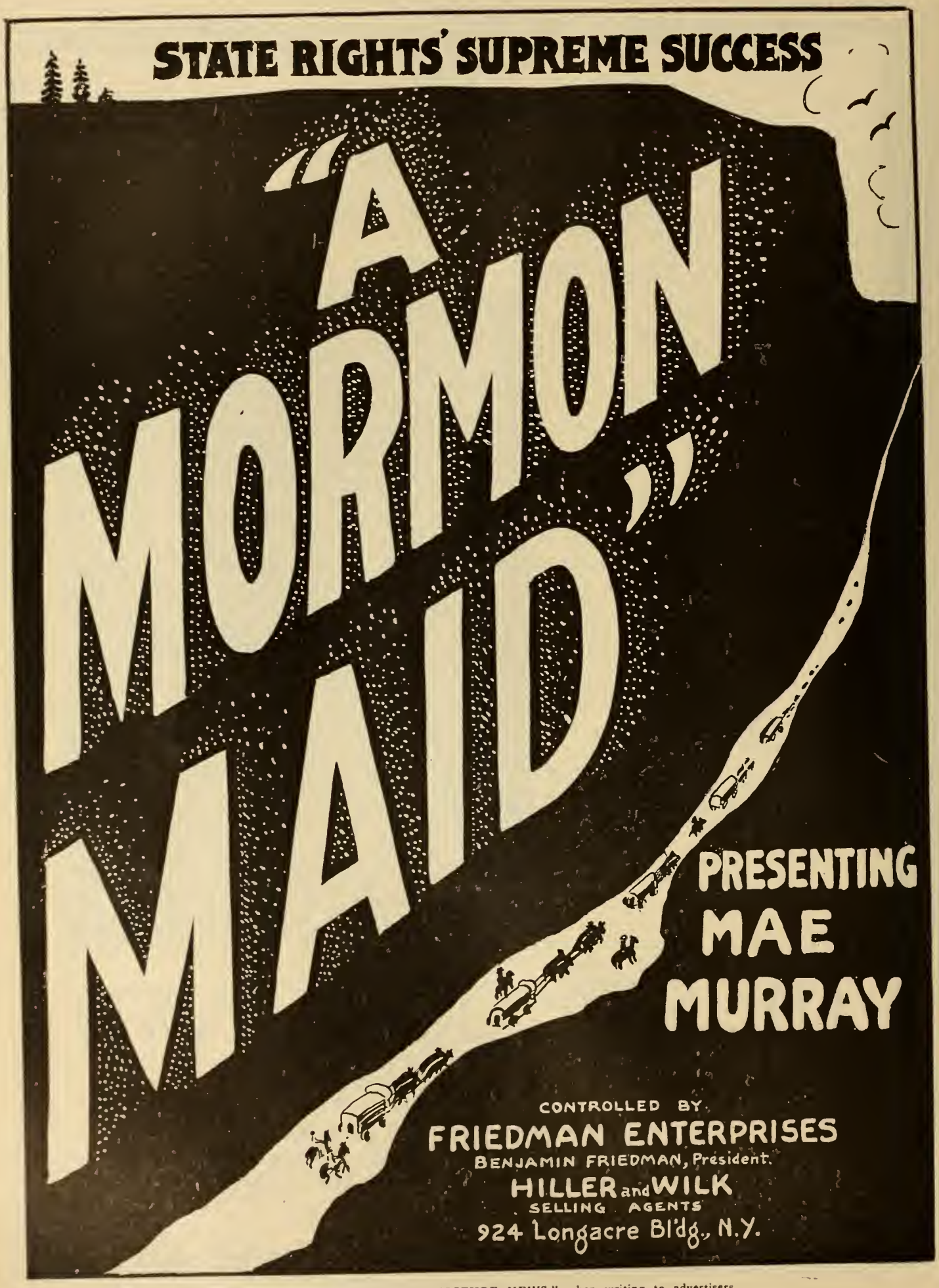


JANE
COWL
in

THE SPREADING DAWN

By Basil King

This powerful story, known to millions of American readers, brings to the screen the greatest emotional star of the English-speaking stage.


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PRESENTING MAE MURRAY
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QUALITY!

is the praise-note of every trade paper criticism, exhibitors' comment and exchange report we receive. General Manager Berst, of Pathe, recently made the proud boast that there wasn't a Thanhouser-Pathe production that ever had to be "submitted for arbitration"—meaning that the batting average of our pictures was exactly 100 per cent! And Florence La Badie, Frederick Warde and Gladys Leslie, "the Smile Girl," have batted 100 per cent for box offices all over the land.

"DID YOU EVER SEE SUCH NOTICES?"

is well fitted to be our advertising slogan, for the fact remains that you HAVEN'T seen such notices as the reviewers accord our productions. No other *single* producer receives them and the reason is simply that we have the stories, stars and EXPERIENCE that are necessary to yield quality *all the time.*

"THE WOMAN IN WHITE"—A gripping drama throughout, capably directed and ably acted, and reaches a high water mark in Thanhouser productions."

Exhibitors' Trade Review

"FIRES OF YOUTH"—A typical Thanhouser effort and one that will win on any program, having a special interest for every age."

Sunday Telegraph

"AN AMATEUR ORPHAN"—The success of "The Candy Girl" and its predecessors will be repeated by "An Amateur Orphan."

Moving Picture World

"THE CANDY GIRL"—Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."

Motion Picture News

"VICAR OF WAKEFIELD" (Special Release)—This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel."

Moving Picture World

"WHEN LOVE IS BLIND"—The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the "Sex problem" there is in the story has been handled with great delicacy."

Sunday Telegraph

"POTS-AND-PANS PEGGY"—Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

Exhibitors' Trade Review

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Pathé

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We can highly recommend Mrs. Vernon Castle as a great box office attraction. Each night we have played her to capacity-with a big crowd outside waiting for the second show. If there is any other star who will draw the business she does we would like to know her."—*Carlisle and Bedard, Bellevue Theatre, St. Albans, Vt.*

"On every occasion I have shown Mrs. Vernon Castle on my screen I have had capacity houses. I consider her one of the best box office stars in the business."—*Sam Newton, Jr., Broadway Theatre, Saratoga Springs, N. Y.*

"I want to get a booking on the new five reelersyou are going to have featuring Mrs. Vernon Castle. I am so well pleased with her drawing power that I am anxious to get all your releases featuring her."—*Al. J. Bedford, mgr. Family Theatre Co., Port Huron, Mich.*

"I have played Mrs. Castle to the best box office receipts in the history of both of my theatres and can recommend her as a box office attraction to any exhibitor."—*Benj. Apple, mgr. Arbor Theatre, Albany, N. Y.*

Ask the nearest Pathé Exchange about the coming Irene Castle releases

Pathé



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Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser


Pathé
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star of
THE FATAL RING-

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Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

Pathé

Ruth Roland

everybody's favorite,
star of
The Neglected Wife



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Mollie King

Mollie King
is the star of the 5 part
Gold Rooster Play
The On-the-Square Girl
Produced by Astra
Directed by Geo. Fitzmaurice

A sensational, splendidly acted and directed play that is way above the average in quality. A prominent exhibitor says Mollie King packs his house;

"'Blind Man's Luck' with fascinating, beautiful Mollie King packed our house to the doors. Many of our prominent men after seeing the star on the screen are talking about moving to New York."—*R. M. Chisholm, President American Amusement Co., operating the Diamond Theatre, New Orleans.*

The one and only **Baby Marie Osborne** is announced in the five part Gold Rooster Play

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Produced by Lasalida

This tiny five year old child positively ranks among the very greatest drawing stars of the screen.

"There is an unconscious charm about the performance of this five year old star which sets her apart from the usual child actress and creates in her pictures an uncommon illusion of reality "—

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Baby Marie Osborne

Pathé

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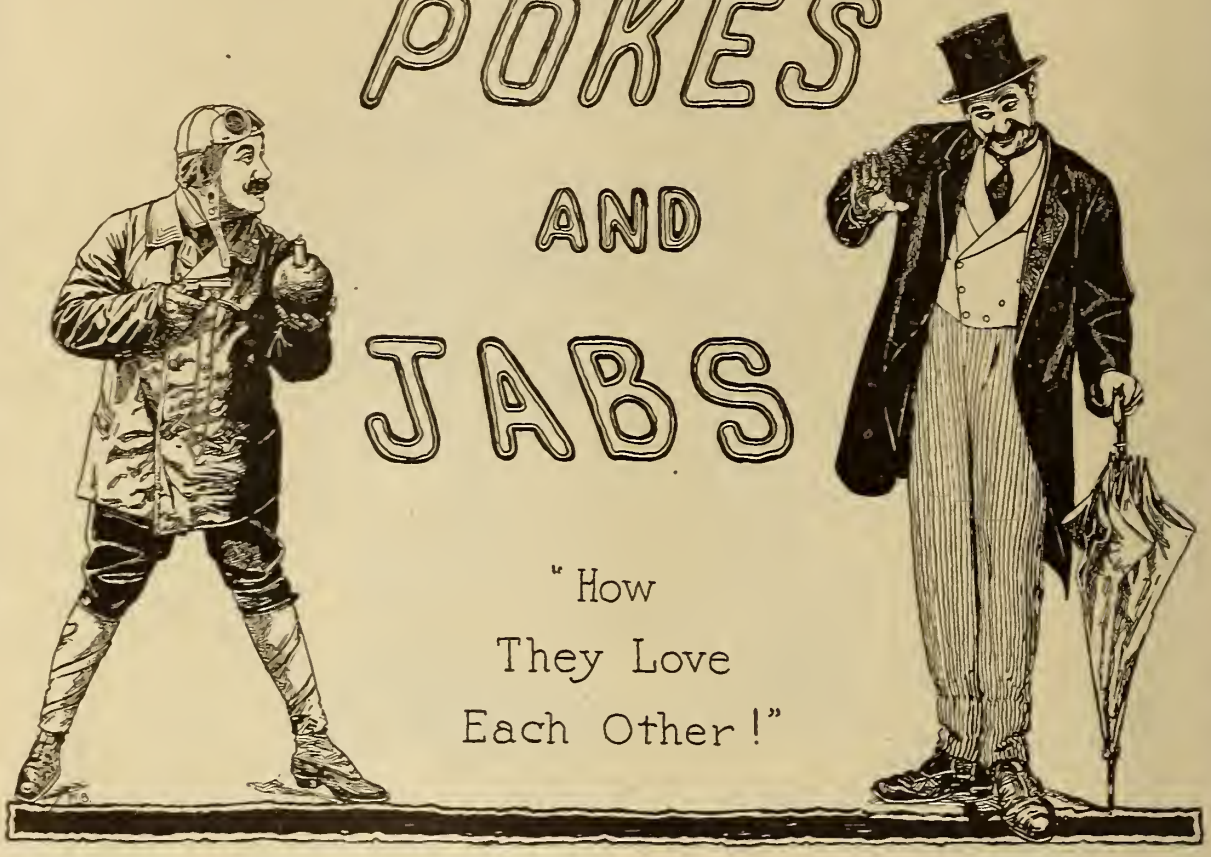
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The Beloved Characters of "O. Henry"



Nellie Spencer and Carleton King in "Little Speck of Garnered Fruit."

THE BRIDE AND "KID" McGARRY

"The bride waited in the rosy glow of the pink lamp shade. The miracles were not all passed away. By breathing a desire for some slight thing—a flower—a pomegranate—a—oh, yes, a peach—she could send forth her man into the night, the world which could not withstand him, and he would do her bidding."

Reverently, as upon a celestial vision, "Kid" McGarry had gazed at her. Then had drawn on his coat and stepped from their new, warm flat into the glaze of a February street, and there had pondered. Now where t'ell was he to get her a *peach?*

You, Benedick of slipping tresses and nuptial glamour dulled by years, would have discounted craftily the feminine element and taken her an orange back. And snickered in secret at the flush of pleasure your clairvoyance earned.

But "Kid" McGarry burned with a holier fire. In deadly seriousness he charged into the frozen crevasses of winter to fetch HER—"in the rocker with her feet resting upon the world"—her desire.

And how he did fetch it, at the cost of the most Herculanean labor and of mental ordeals untold—and what happened when he gave it to her—is expressed with crashing effect by O. Henry's pen—and upon the screen—in "Little Speck in Garnered Fruit."

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The Proof

NEW YORK EVENING JOURNAL THURSDAY, JUNE 28, 1917

'GOD'S MAN' IS SURE TO PLEASE AND CHARM

By "ZIT."

"Is this 945 Bryant?"

"Yes."

"Is 'Zit' in?"

"On the phone. Who is this?"

"This is William L. Sherrill."

"Hello, William L. What can I do for you?"

"Zit, I wish you would do me a personal favor."

"Go to it."

"My new feature picture, 'God's Man,' featuring H. B. Warner, directed by George Irving, is playing on the Loew Circuit. Would you mind running over and seeing the picture, and giving me a review on it? I would appreciate it greatly. You know my office is in the Times Building, and I wish you would come down and see me some time."

"I'll do that."

Well, when a big man like William L. Sherrill takes the pains to ask a poor "think-he-is" critic to go and review his latest effort, as Lillian Lorraine sings at the Palace this week, "Says I to Myself, Says I, I Will." So to Loew's midnight aerial roof garden, with movies "as you like them," I took myself all alone.

The only seat I could find in that vast roof garden was one little chair by the music, the place was so crowded. At 9:18 appeared the sign, "William L. Sherrill presents 'God's Man,' with H. B. Warner," and the "God's Man" picture was on. It's seven reels, 15 minutes to a reel, and 15 times 7 are 105 minutes, or one 1 hour and 45 minutes.

What Mr. Sherrill wants me to criticize in this picture I don't know, for there is nothing to criticize. All you can do is to shout its praises. I was held spellbound. It scared me, it pleased me, thrilled me; made me sad, made me glad; and if it did that to me, it's going to do twice as much for anyone else, for surely I am compelled to see probably more pictures than the average picture fan. My only regret was that the picture wasn't three hours and forty-five minutes.

Marcus Loew charges his staple price for admission, and if he had doubled the price, as he does when he plays a pinochle hand in spades, no one would be sorry for what he paid after witnessing "God's Man." It is a moral lesson beyond a doubt. It takes you from the church to race track and gambling, wine, women and song. It shows you the good side of character, the bad side, all the tricks in the underworld, and the good things in the overworld. It shows you what craving for money will do. It is full of love, hate, death, sacrifice. It brings you right back home.

There is only one thing in the picture I did not like. The author, George Bronson Howard, has made New York City the city of vice, the city that corrupts, the city that ruins men and women. George Bronson Howard is a great author, and has probably travelled all over the world, and why he should land on New York as being the only place where a man or woman can be ruined is quite beyond me. Every little town has its Broadway, and if the musical director, Mr. Lutz, who forms the orchestrations for the pictures that play the Loew theatres, had been really smart and had any kind of wit after the slide appeared followed by Broadway and its white lights, the orchestra would have played George M. Cohan's famous song, "Don't Blame It All on Broadway." That would have been a "get back" at the picture, which would have caused a storm of applause. If orchestraters would sometimes select an appropriate melody to accompany a slide or picture, they could cause as much of a laugh as some of the title slides.

The slides in "God's Man" are exceptionally good, witty and up-to-date. It has always been, and I have said many and many a time before, that it is the policy of this department not to divulge the story of a picture.

H. B. Warner, "God's Man," goes through heaven and hell to try to do what's right, and when his entire ordeal is over he really gives himself to God, the Great Judge and Jury of us all.

Don't fail to see "God's Man." The acting is superb, the cast is remarkable, the story intense. It will make a better man of you and give you food for thought when it's all over.

Thank you, Mr. Sherrill, for asking me to go to see it.

German Bomb Platter

months for illegally transporting dynamite on s passen[illegible] from New York to Van[illegible]

shown mo[illegible] tics

The Maurice [illegible] eratich los[illegible]al per[illegible]c battle that la[illegible] hardly [illegible] Mage The cr[illegible]

Note:- Marcus Loew booked "God's Man" for 62 days solid in New York City alone.

Note:- "God's Man" begins a run July 8th at Jones Linick & Schaefer's Studebaker Theatre, Chicago.

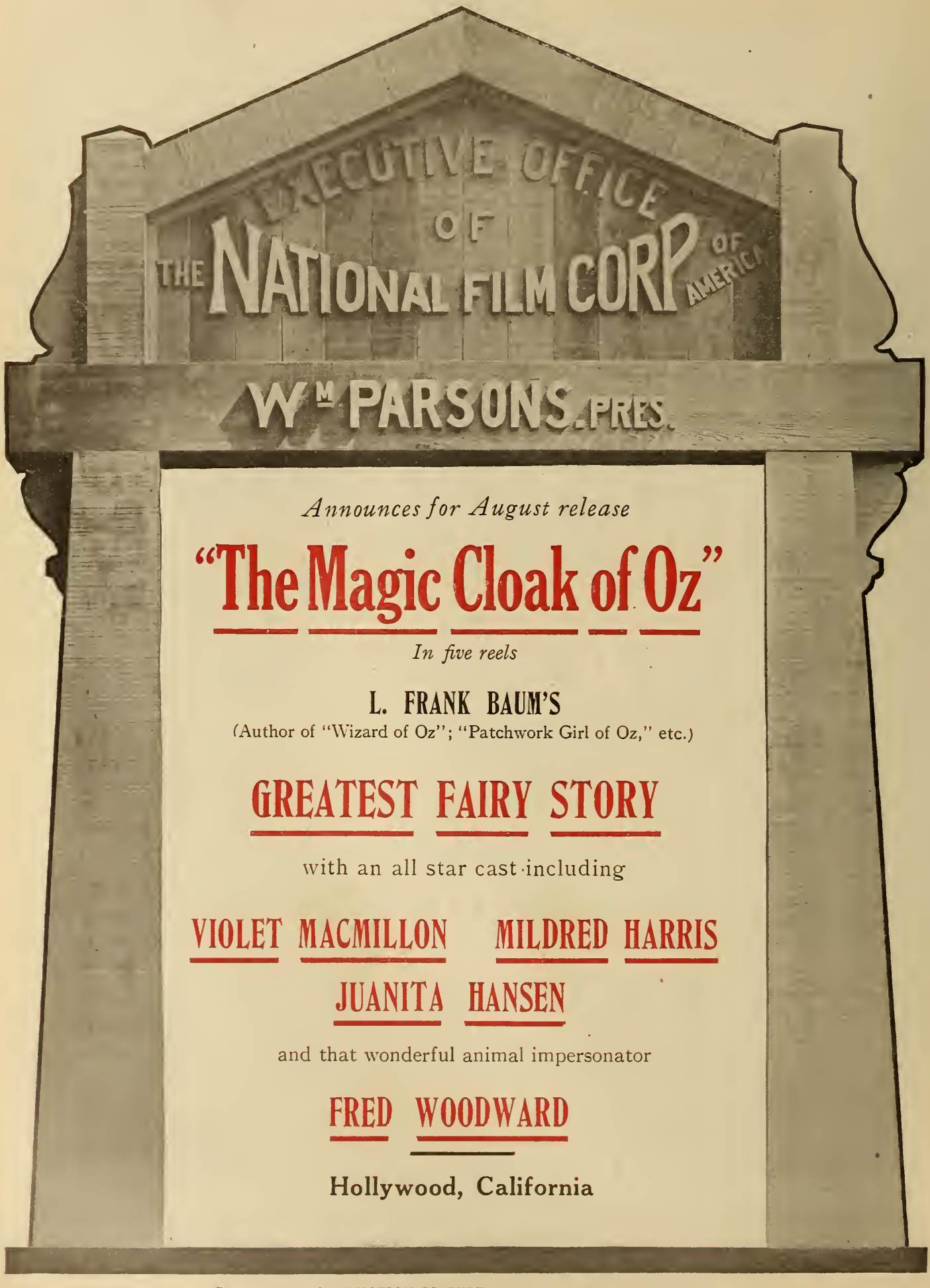
FOR TERRITORIAL BOOKING PRIVILEGES ADDRESS

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President
TIMES BUILDING
NEW YORK



How can an advertiser continue advertising? By giving YOU value.



Announces for August release

"The Magic Cloak of Oz"

In five reels

L. FRANK BAUM'S

(Author of "Wizard of Oz"; "Patchwork Girl of Oz," etc.)

GREATEST FAIRY STORY

with an all star cast including

VIOLET MACMILLON **MILDRED HARRIS**

JUANITA HANSEN

and that wonderful animal impersonator

FRED WOODWARD

Hollywood, California

EXECUTIVE OFFICE OF THE NATIONAL FILM CORP OF AMERICA

WM PARSONS. PRES.

Presents

NORMA TALMADGE

in

"Captivating Mary Carstairs"

Some good territory open

On this money getting photoplay adapted from the story by



Henry Snyder Harrison

Now running in serial form in

CHICAGO TRIBUNE

and scores of other big West and Middlewest newspapers

Hollywood, California

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present

KITTY GORDON
in
"The Beloved Adventuress"
Directed by GEORGE COWL
Story by FRANCES MARION



"Best feature in which Kitty Gordon has appeared. . . Role written especially for her. . . Impression favorable and realistic."—*Motion Picture News.*

"Kitty Gordon acts the part of Juliette with AUTHORITY and dresses it gorgeously."—*Moving Picture World.*

"Pictures staged with good attention to details. . . Photography exceptionally fine. . . . Best World-Picture in some time. . . . Has abundance of incidents."—*N. Y. Sunday Telegraph.*

"Kitty Gordon plays the role of adventuress with great emotional intensity. . . Exhibitors should make the most out of the advertising value of the name of Kitty Gordon in one of her most characteristic and appealing screen roles."—*Dramatic Mirror.*

"An absorbing story, convincingly presented and enhanced by the fascinating appearance of Kitty Gordon."—*The Clipper.*

"The photography ranks with the best of camera productions, the lighting effects are unusually fine, and the feature on the whole promises to win public approval."—*Exhibitor's Trade Review.*

TRIANGLE

Triangle Standards

1. Program Booking—the most efficient, economical and safe system for exhibitors.

2. One hundred per cent good pictures one hundred per cent of the time—high in dramatic value and execution and high in box-office value.

3. A system of production, distribution and service by which the entire cost of a production appears on the screen.

4. A perfect balance of star, story and production.

5. A review of every release by expert critics insuring consistently high quality productions.

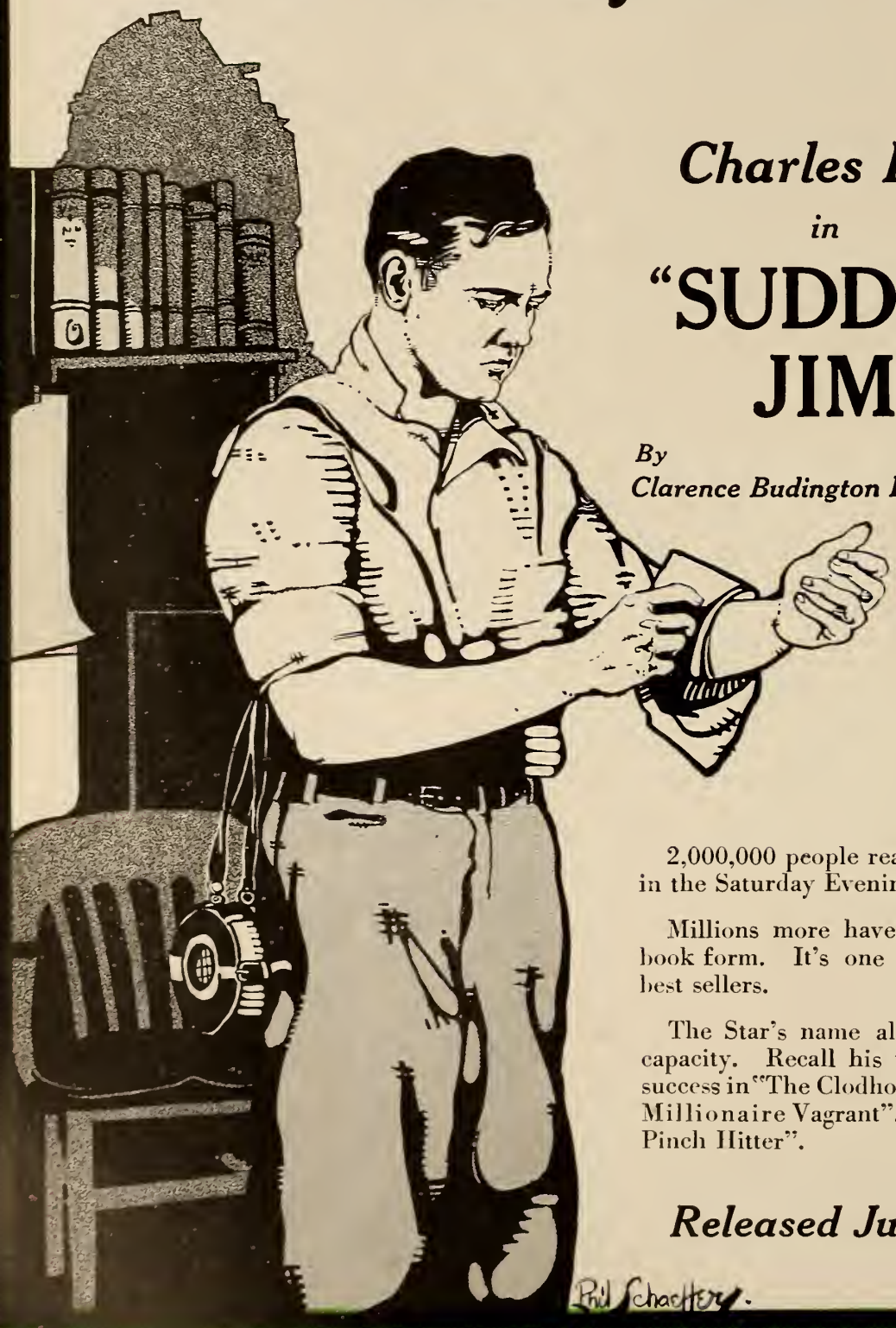
6. A cooperative plan of service between exhibitors and exchanges that will enable exhibitors to derive the greatest return from each picture.

7. Equitable prices—enabling exhibitors to conduct their business on a profitable basis.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

Your Theatre is already sold out!



Charles Ray

in

"SUDDEN JIM"

By
Clarence Budington Kelland

2,000,000 people read the story in the Saturday Evening Post.

Millions more have read it in book form. It's one of the five best sellers.

The Star's name alone insures capacity. Recall his tremendous success in "The Clodhopper", "The Millionaire Vagrant", and "The Pinch Hitter".

Released July 22

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

$5,000

in counterfeit bonds brings success!

It's a confidence game—of the legitimate kind

Jack Devereaux
and Winifred Allen

in

"A SUCCESSFUL FAILURE"



Produced under the supervision of

ALLAN DWAN

Released July 22d

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

KEYSTONE COMEDIES

The standard by which others are judged

"She Needed A Doctor"

An all-star Keystone cast

Released July 22nd



"Have Them All Smiling When They Say Good-bye"

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

BESSIE BARRISCALE
in
"ROSE O' PARADISE"

by
GRACE MILLER WHITE
AUTHOR OF "TESS OF THE STORM COUNTRY"

PARALTA PLAYS INC

Jinnie treads the drab places and brings splashes f golden sunshine into the lives of the weary.

The meek grow strong..... the bold become gentle.

innie's love includes all, from Kings to Kittens.

Bessie Barriscale is Jinnie, a crystal chalice that ontains life, loveliness, and the ever-young spirit of nother Eve.



PARALTA PLAN

AN Exhibitor writes us that the program booking policy has proved absolutely sound with him.

He also says that fully 65 per cent of Exhibitors have come to a like conclusion as the result of long experience;

Only they ask that programs be held up to a standard that will constantly command the respect of patrons.

And that contracts between exchanges and Exhibitors be made more equitable and certain.

If the Exhibitor could get a real "even-break" he would always remain a program-policy man.

This is very good as far as it goes—but it does not go far enough.

CERTAIN stars, because of their distinctive ability, and certain plays, because of their cost in authors' fees and production charges, are entitled to more money.

These special feature plays cost the producer much more than a program release and the Exhibitor must pay more for them. His patrons demand them and he must play them.

The only way the Exhibitor can pay more is to get more money into his box office without additional expense. He must reduce his operating charges and increase his receipts.

The Paralta Plan shows him how to do this and that is why every Exhibitor should read the Paralta Plan book.

It will be sent free to any exhibitor on application. Write today.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

FOXFILM-COMEDY-SERVICE



THESE TWO KIDS ARE LAUGHING AT A FOXFILM COMEDY

YOU CAN SEE THEY ARE HAPPY AND HEALTHY BECAUSE THEY LAUGH A GREAT DEAL-FOX-THE PHYSICIAN-BRINGS JOY LIKE THIS TO YOUNG AND OLD EVERY TWO WEEKS IN THE YEAR

THE CUT-UPS ARE MOSTLY HANK MANN-TOM MIX-CHARLES CONKLIN-DOT FARLEY-MAE BUSCH VIOLET EDDY-RENA RODGERS-BILLY RITCHIE

FOXFILM COMEDIES ARE IN TWO REELS THEY MAKE THE EXHIBITOR HAPPY TOO

A magazine's success is measured by its advertising. Look at the "News!"


WILLIAM FOX
PRESENTS
R.A.WALSH'S
DRAMA
"THE INNOCENT SINNER"
A THRILLING STORY OF A GIRL'S FIGHT AGAINST EVIL
WITH
MIRIAM COOPER



MIRIAM COOPER

AS THE FEATURED PLAYER IN "THE INNOCENT SINNER"

WILL BE FAVORABLY REMEMBERED FOR HER EXCELLENT ACTING IN

"THE BIRTH OF A NATION"

"INTOLERANCE AND

"THE HONOR SYSTEM"





OPEN UP AN EXTRA BOX OFFICE FOR THIS PICTURE



We have secured good advertisers to talk to YOU. Listen to them!

KLEINE EDISON SELIG ESSANAY

Thrilling New Western Dramas

presenting

JACK GARDNER

in

"The Range Boss"

and

"Land of Long Shadows"

Screen time 65 minutes





"THE RANGE BOSS," taken from the famous novel by Charles Alden Seltzer, is a thrilling story of the great West; in which a cowpuncher foils a plot to rob an Eastern girl of her holdings. He wins her admiration by his pluck and daring, and then her love.

"LAND *of* LONG SHADOWS," written and directed by W. S. Van Dyke, depicts the rugged life of the Canadian Northwest. A trapper, wrongly accused of crime, refuses to surrender to the mounted police. Barricaded in his cabin he holds them at bay until after "the great event" happens to his wife.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

MANAGER JOHN J. McGRAW

OF THE NEW YORK GIANTS

Is Telling

Viola Cain

Leading Woman in Edison's

One Touch Of Nature



John Drew Bennet

Star in Edison's

One Touch Of Nature

That He's A Good Film Actor Himself

"MUGGSY" McGRAW is the best known man in sports. Millions of persons see him direct the Giants Ball Team each year.

McGRAW is in the cast of "ONE TOUCH OF NATURE," written by Peter B. Kyne for the Saturday Evening Post, a fascinating romance with a wee bit of sport interwoven.

MILLIONS will want to see this noted baseball manager in film—MILLIONS have read this story and they, with other MILLIONS, will want to see McGRAW in

One Touch of Nature

Released July 30th

General Offices:
63 E. Adams St., Chicago

GEORGE KLEINE

Keys Service

Branch Offices
in all principal cities

K-E-S-E K-E-S-E K-E-S-E

STATE RIGHTS

"THE CURSE OF EVE"



¶ An unusual production of intense human interest.

¶ A box office attraction surpassed by none.

¶ Seeing is believing.

¶ For further information write us or see

Judge A. P. TUGWELL
Morrison Hotel
Chicago, Ill.
July 10-25 Chicago Convention

Corona Cinema Co
F.E. Keeler, Pres. Los Angeles, Cal.

IT IS TO THE INTEREST OF EVERY STATE-RIGHT BUYER AND EVERY LARGE EXHIBITOR TO GET IN TOUCH WITH US.

WE CAN BE OF THE GREATEST SERVICE TO EACH OTHER.

WE REPRESENT ALL THAT IS SOLID AND RELIABLE IN THE MOTION PICTURE INDUSTRY ON THE PACIFIC COAST.

WILLIS & INGLIS

Wright & Callender Bldg.

LOS ANGELES, CAL.



Initial Announcement to

INDEPENDENT EXHIBITORS

We are sending Ten Companies to

Cover the Country

with an eight reel production of

Lyman I. Henry's
Charming Old World Drama

The

Chosen Prince

or the Friendship of David and Jonathan

Arranged and directed by WILLIAM V. MONG

Original Old World Music by Cantor Jacob Weinstock.

Our own orchestra and big chorus of trained voices.

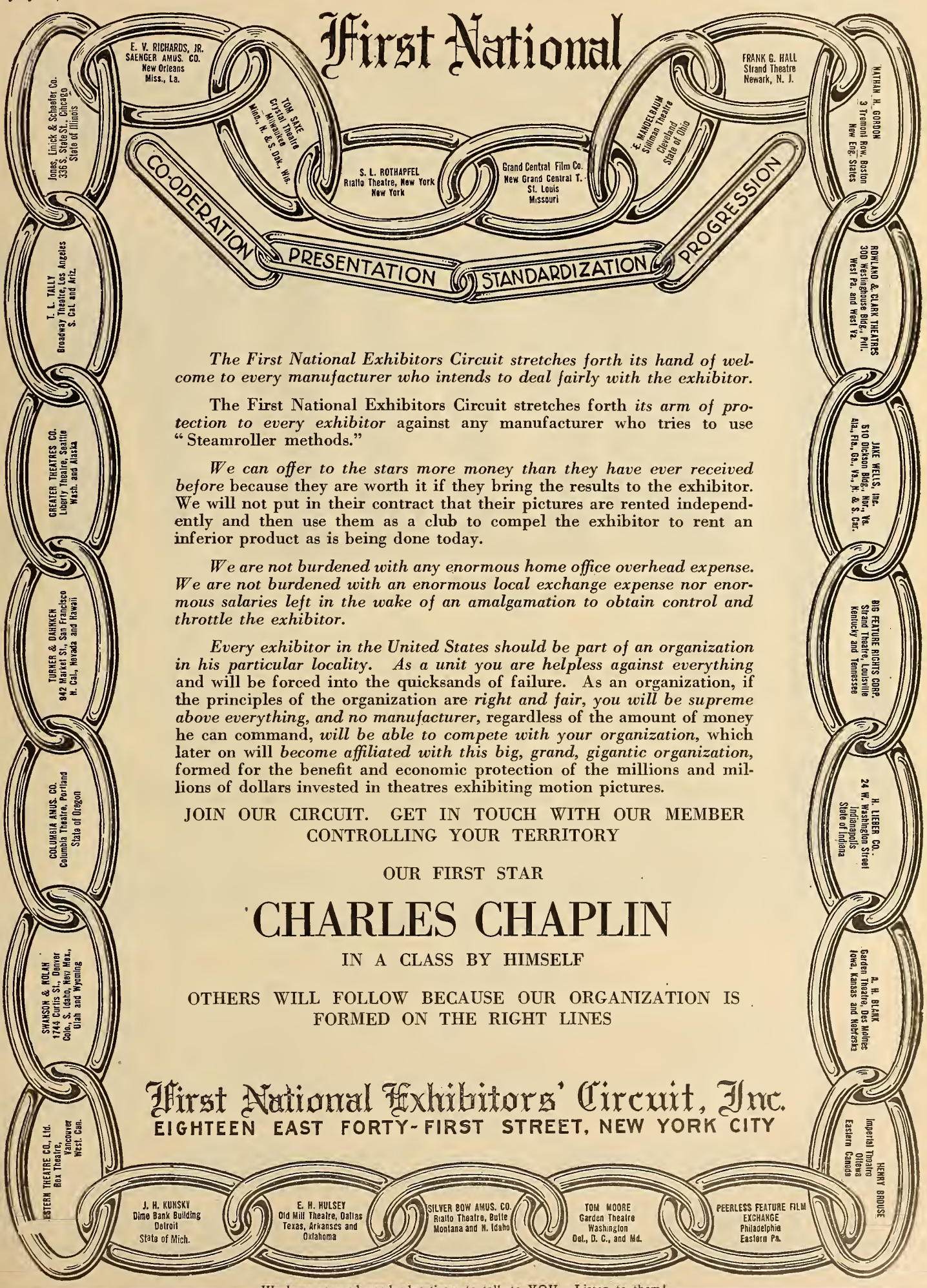
Advertising includes
31 STYLES OF BEAUTIFUL OIL PAINTINGS by WATTS

The Chosen Prince is wholesome, joyous entertainment for everybody—but we appeal directly and individually to five distinct classes composed of more than

SEVEN MILLIONS OF PEOPLE

Offices Opening in New York and Chicago
Full particulars upon inquiry

The Crest Picture Co
Los Angeles Cal.



The First National Exhibitors Circuit stretches forth its hand of welcome to every manufacturer who intends to deal fairly with the exhibitor.

The First National Exhibitors Circuit stretches forth *its arm of protection to every exhibitor* against any manufacturer who tries to use "Steamroller methods."

We can offer to the stars more money than they have ever received before because they are worth it if they bring the results to the exhibitor. We will not put in their contract that their pictures are rented independently and then use them as a club to compel the exhibitor to rent an inferior product as is being done today.

We are not burdened with any enormous home office overhead expense. We are not burdened with an enormous local exchange expense nor enormous salaries left in the wake of an amalgamation to obtain control and throttle the exhibitor.

Every exhibitor in the United States should be part of an organization in his particular locality. As a unit you are helpless against everything and will be forced into the quicksands of failure. As an organization, if the principles of the organization are *right and fair, you will be supreme above everything, and no manufacturer,* regardless of the amount of money he can command, *will be able to compete with your organization,* which later on will *become affiliated with this big, grand, gigantic organization,* formed for the benefit and economic protection of the millions and millions of dollars invested in theatres exhibiting motion pictures.

JOIN OUR CIRCUIT. GET IN TOUCH WITH OUR MEMBER CONTROLLING YOUR TERRITORY

OUR FIRST STAR

CHARLES CHAPLIN

IN A CLASS BY HIMSELF

OTHERS WILL FOLLOW BECAUSE OUR ORGANIZATION IS FORMED ON THE RIGHT LINES

First National Exhibitors' Circuit, Inc.

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY

SHERMAN IS RIGHT

I BELIEVE



"I Believe" is my most important production.
Ginger Loane Tucker

"One of the MOST FORCEFUL DRAMATIC PRODUCTIONS that has ever been presented on the screen" - - - - WID'S

"A BOX OFFICE MAGNET" - - - - New York Clipper

"Can be booked WITH ABSOLUTE ASSURANCE" - - - - - - - - - - - - - - - Exhibitors' Herald

"The biggest Box Office attraction" - - - New York Review

"Well produced and splendidly acted" - - Moving Picture World

"A GENUINE BOX OFFICE APPEAL" - Motion Picture News

"A big picture with a big theme and one that will interest all classes. Will build patronage for any theatre." - - Trade Review

"THE PRODUCTION IS A MASTERPIECE" New York Telegraph

"One of the BEST STATE RIGHT PICTURES this season" - - - - - - - - - - - - - - - Dramatic Mirror

For U. S. A. and Canadian Rights

Apply **HARRY A. SHERMAN,** President

SHERMAN PICTURES CORPORATION

218 WEST FORTY-SECOND STREET NEW YORK



HARRY A. SHERMAN

Has purchased the rights for U. S. A. and Canada for this delightful film-trip through Japan. It scored a phenomenal success at the Rialto Theatre, New York. The pictures are teeming with human interest and will hold any audience spell-bound. Nothing half so good has been done before.

Released by

SHERMAN PICTURES CORPORATION

SHERMAN PICTURES BUILDING

218 WEST 42nd STREET NEW YORK

SHEPARD VAN-LOAN

NO-FRIENDS-LIKE-OLD-FRIENDS

MUTT and JEFF

STRAND
WEEK OF JULY 15

Continue their victorious march in PUBLIC ESTEEM
Under the Generalship of **BUD FISHER**

HYPERBOLE ISN'T NECESSARY

Everybody Knows MUTT and JEFF

Their father is BUD FISHER. Their mother is TALENT. Out of this union a nation is kept LAUGHING

Bud Fisher is turning out *a new series* of MUTT and JEFF pictures in

WEEKLY RELEASES

Beginning July 15th and every day in the year thereafter, featured at the

STRAND THEATRE
NEW YORK

A word to the wise is sufficient

"GET WISE" BOOK THEM



FOR BOOKINGS AND REMAINING TERRITORY ADDRESS

BUD-FISHER-FILM-CORPORATION

49TH ST. AT 7TH AVE.
NEW YORK CITY

SHEPARD & VAN LOAN

THE INDEPENDENT PRODUCER WHO PRODUCES.

HARRY RAPF

Announces the disposal of the world's rights to his two most recent creations

FLORENCE REED

in

"TO-DAY"

DIRECTED BY RALPH INCE

and

ROBERT WARWICK

in

"THE MAD LOVER"

(Formerly "The Lash of Jealousy")
Written and Directed by Leonce Perret

to

PATHE

Both Productions now booked for Strand Theatre, New York

I WANT TO ACKNOWLEDGE MY SINCERE GRATITUDE TO THE FOLLOWING FILM AUTHORITIES FOR THE COMPLIMENTARY RECEPTION OF MY EFFORTS:

Mr. Berst	Mr. Brenner	B. S. Moss
Mr. Seeley	Wm. L. Sherrill	Harold Edel
Mr. Weiss	Harry Sherman	Edgar Selwyn
Samuel Goldfish	Henry J. Brock	J. D. Williams
Fred Collins	Dave Picker	M. H. Hoffman
Margaret Mayo	Marcus Loew	Ada Patterson
Richard A. Rowland	Joseph Engel	Louis B. Mayer

I will offer shortly
Robert Warwick
in a new play

In September
Florence Reed
in another mammoth production

HARRY RAPF

1564 BROADWAY NEW YORK

Better to read fifty advertisements than to miss the one YOU need.



Mr. Manufacturer



LOOK CAREFULLY OVER THE RECORDS OF YOUR FOREIGN BUSINESS AND YOU WILL FIND THIS RESULT



WE WILL ACCOMPLISH THIS RESULT



INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres

220 W. 42nd St. NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"

HLR

KLOTZ & STREIMER INC.

COMMENTS

"Exceptionally interesting and a very good box office attraction for the state rights exhibitor."
Exhibitors Trade Review

"Well produced and acceptable to any audience anywhere."
Motion Picture News

"Entertaining and satisfying. It should prove a successful state rights proposition."
Dramatic Mirror

'A mixture of stage life, New York opulence and Western simplicity; a combination which gives a pleasing result."
Morning Telegraph

"Is thoroughly clean. Some very good Arizona desert scenes have been filmed."
Moving Picture World

"A good clean story with plenty of interest."
New York Clipper

"Well acted and capably directed. The Western desert locations are unusually effective."
Motography

Whither Thou Goest

Featuring ORRIN JOHNSON

STATE-RIGHTS

Booked in the Marcus Loew chain of theatres for sixty-six (66) days' showing, through Harry A. Samwick, who controls the New York and Northern New Jersey rights.

KLOTZ & STREIMER, Inc.
126 West 46th Street
New York City

Mr. Moe Streimer will be at the Hotel Sherman, Chicago, from July 14th to 22nd. Ready to show "Whither Thou Goest" to interested buyers.

METRO has signed



The Great NAZIMOVA

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



THIS is the day the Exhibitor begins to buy Supreme Attractions at a price he can afford to pay.

A high class attraction with a star of box office value

at a price the exhibitor can afford to pay



SHOWMANSHIP in motion pictures began with feature productions about three years ago.

The industry has been divided in its judgment on the *box office value* of the *production* versus the *star*.

METRO'S solution of the problem based on experience and proven by legitimate solid business methods, is that the *box office star* in the high class production made at a minimum cost, without sacrificing quality, and marketed with the highest efficiency, enables the Metro and the Exhibitor to make money, because we can offer these stars

at prices you can afford to pay

THE program system was entirely fair until individual stars created a greater drawing value. The system then became unfair because stars of drawing value were compelled to carry the program.

Therefore, putting each star on individual merit, the showman soon eliminates those who fail to yield a profit to him.

STAR VALUE is based on DRAWING QUALITY and Metro believes this solves the Exhibitor's problem.

In accord with this policy,
METRO proposes to offer to the exhibitor, *beginning August 27th* star series to be selected according to the drawing power of each star in any particular territory.
Prices will not be arbitrarily set but based on local conditions in each territory **at a price the Exhibitor can afford to pay.**

METRO will present a minimum of sixty productions the first year and will only add stars that have box office value to this already powerful list

Attraction Groups

at a price the exhibitor can afford to pay



AUGUST
Madame Petrova
Francis X. Bushman
Emily Stevens

SEPTEMBER
Ethel Barrymore
Harold Lockwood
Emily Stevens
Madame Petrova
Francis X. Bushman

OCTOBER
Ethel Barrymore
Harold Lockwood
Edith Storey
Emmy Wehlen
Francis X. Bushman
Madame Petrova

NOVEMBER
Harold Lockwood
Ethel Barrymore
Edith Storey
Francis X. Bushman
Viola Dana

DECEMBER
Harold Lockwood
Emmy Wehlen
Francis X. Bushman
Edith Storey
Ethel Barrymore
Viola Dana

JANUARY
Harold Lockwood
Ethel Barrymore
Francis X. Bushman
Edith Storey
Emmy Wehlen

COMING
Big Special Productions of
BLUE JEANS *and* YOSEMITE

You can book in Star Series during the year beginning August 27*th* the following

Ethel Barrymore
Francis X. Bushman
Viola Dana
Mabel Taliaferro
Emily Stevens
Harold Lockwood
Madame Petrova
Edith Storey
Emmy Wehlen

At least 61 star attraction productions and only stars of box office value will be added during the year



MME. PETROVA

In superb productions
The
best work of her
unusual career-



MABEL TALIAFERRO

A star
whose genuine dramatic talents
are acclaimed by every picture
theatre audience



SIDNEY DREW

The greatest legitimate
comedian in the history of the
screen in comedies that *add*
distinction to your theatre



Mrs. SIDNEY DREW

costarred with Mr Drew in
the wholesome comedy
successes that have
no rival



Exquisite

EMMY WEHLEN

ADDS another triumph to her unbroken record of conquests of the screen which includes *The Pretenders*, *Sowers and Reapers*, *Duchess of Doubt* and *The Trail of the Shadow* in

William Christy Cabanne's play

MISS ROBINSON CRUSOE

Directed by Mr. Cabanne in 5 Acts.

RELEASED ON THE METRO PROGRAM - JULY 30

Opens for a Run, July 14-

CONVENTION WEEK

at Ziegfeld's Theatre, Chicago-

Trade Showings throughout the United States

Big New York Opening to be announced



The Slacker

with

Emily Stevens

in Wm. Christy Cabanne's

Special Production de Luxe in 7 Acts.

METRO

A Review of any CHRISTIE COMEDY



STORY — Original, Clean, Logical, and funny

DIRECTION - shows rare skill and superiority - The work of a master of the art

PHOTOGRAPHY - Perfect in the whole and in detail -

ACTING - Full of youth - full vivacity, real talent, and good looks

THE BEST OBTAINABLE SINGLE REEL COMEDY SCENARIOS

ALWAYS PERSONALLY DIRECTED BY AL E. CHRISTIE

SETS AND EFFECTS COMPARABLE WITH ANY LENGTH FEATURE PRODUCTIONS

FOREMOST COMEDY STARS: BETTY COMPSON, MARGARET GIBSON, HARRY HAM, GEORGE FRENCH, JACK HARRISON AND STRONG SUPPORTING CASTS

HERE ARE THE LATEST CHRISTIE COMEDY RELEASES

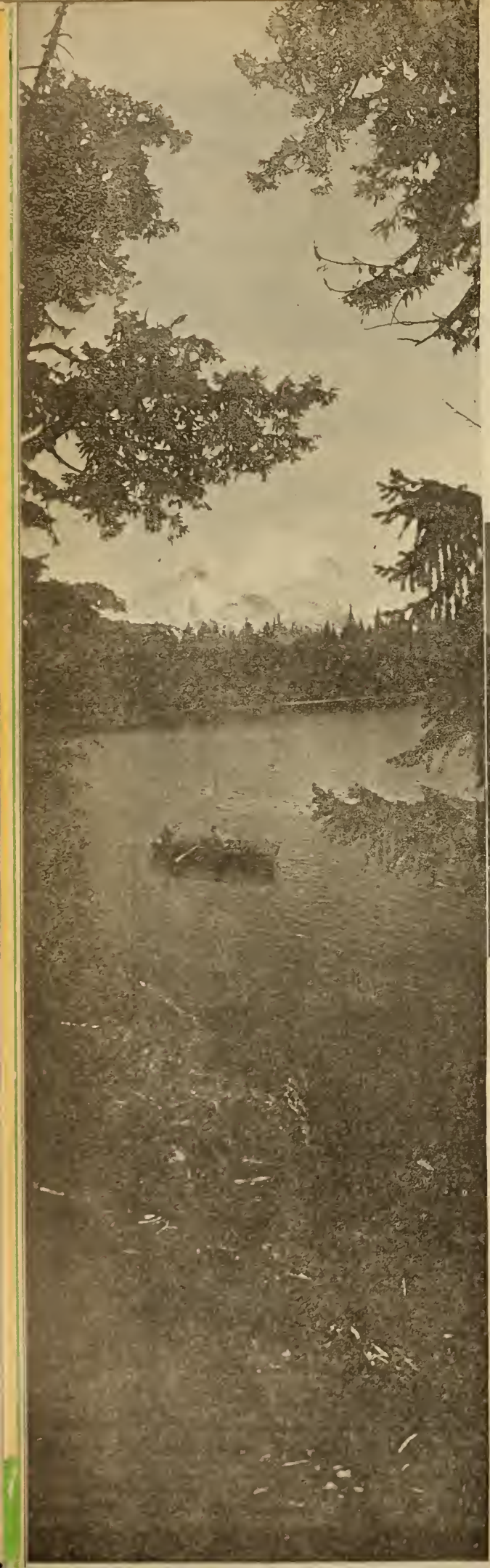
BOOK THEM FROM THE NEAREST INDEPENDENT EXCHANGES NOW

"THE FOURTEENTH MAN"
"DOWN BY THE SEA"
"SKIRTS"
"WON IN A CABARET"



CHRISTIE FILM CO.
SUNSET & GOWER - LOS ANGELES CAL.

We have secured good advertisers to talk to YOU. Listen to them!



"Scenics Beautiful"

is the name given by Exhibitors to our
ROBERT C. BRUCE Releases

"There are occasions when a feature,
"though it be a good one, is not
"THE feature, and this is the case at
"TALLY'S Broadway Theatre this
"week. To my mind THE feature
"of the program there this week is a
"short scenic film called the Film
"Hunters," etc., etc., etc.

Writes the celebrated critic, Mr. Maitland Davis, in the Los Angeles Tribune.



EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE, NEW YORK

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE, NEW YORK.





"The Living Book of Nature"

By RAYMOND L. DITMARS, famous Curator at New York's Zoological Park:

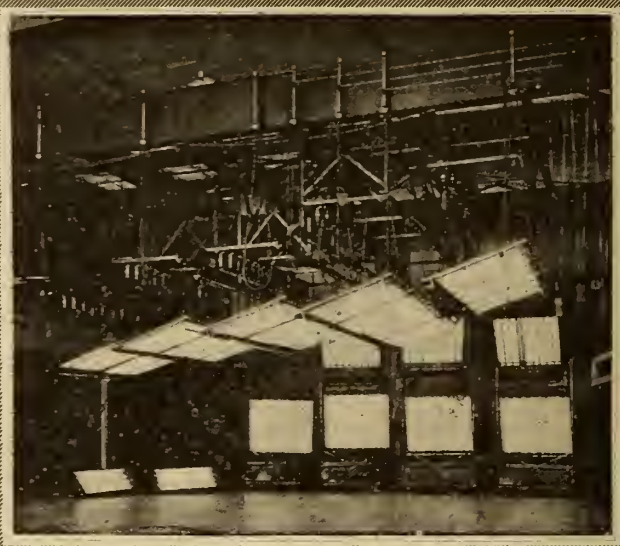
"I consider them the most valuable "asset on our program."

Writes Mr, Harold Edel, Managing Director of the Strand Theatre, New York City.

Mr. Exhibitor:

Throw the Spotlight on your program, and see what these pictures will do for you. Thanks.

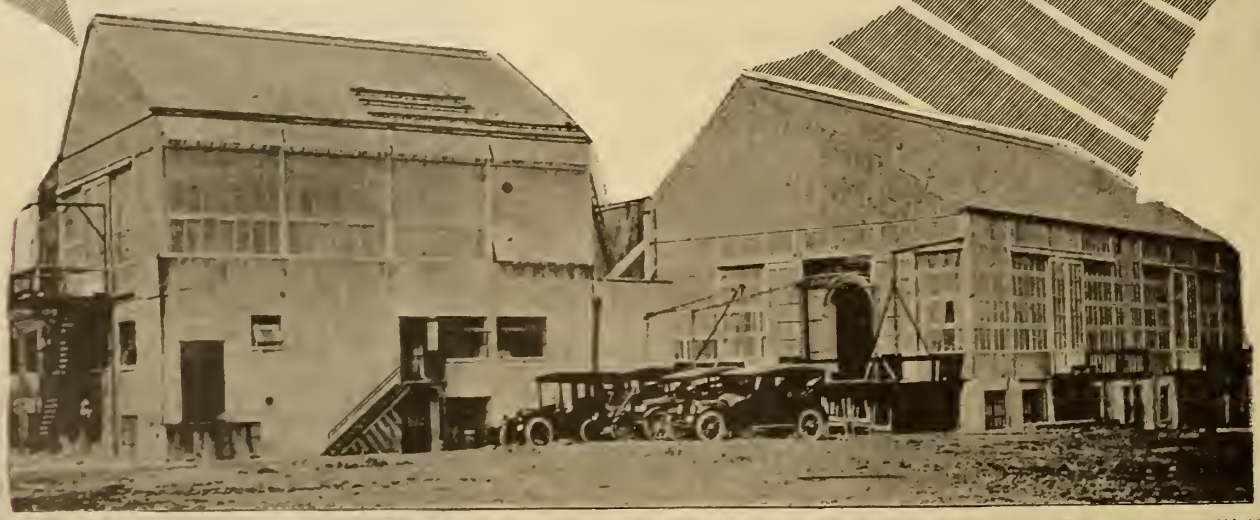
For Perfect Photography 365 Days in the Year—



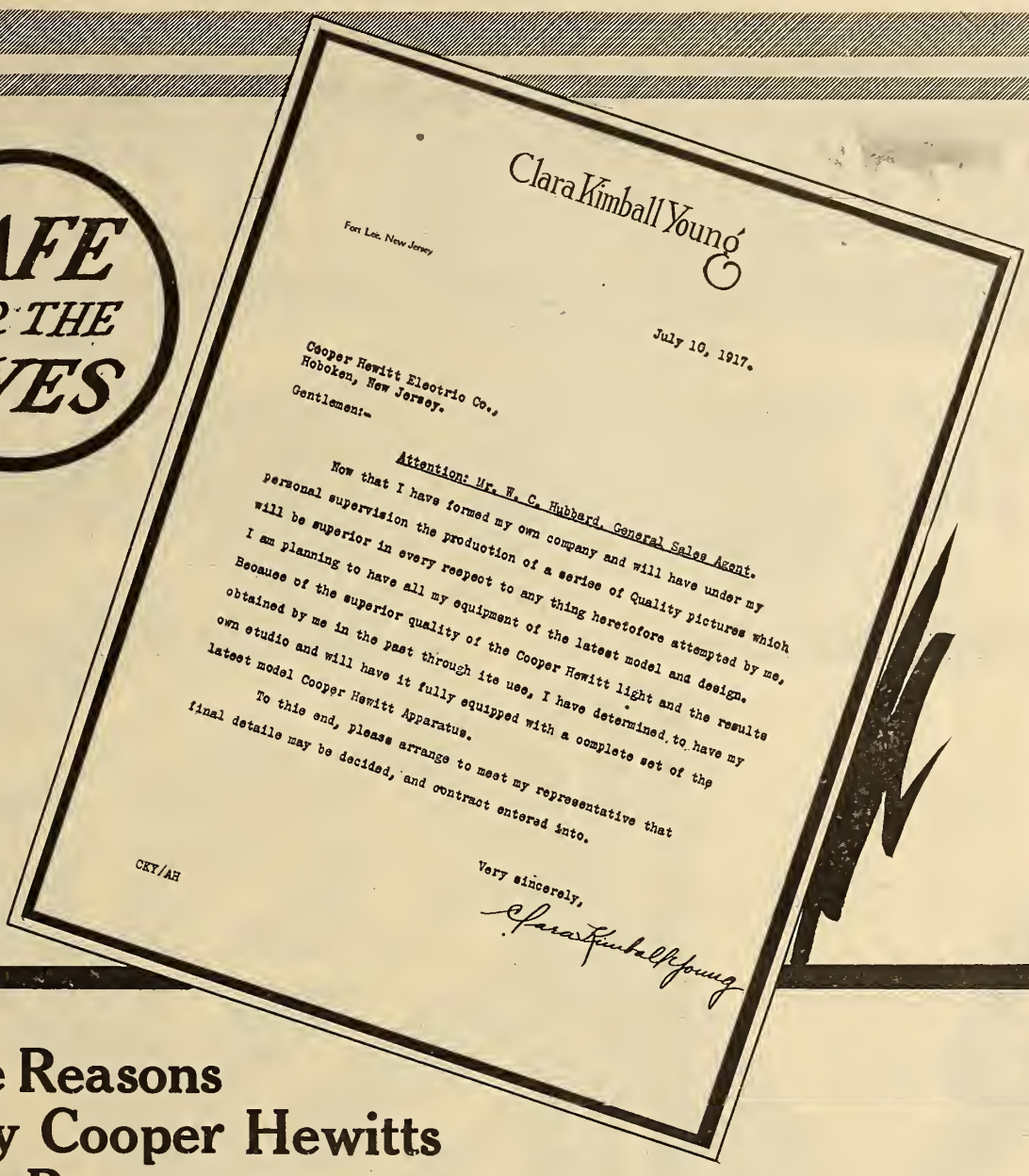
USE COOPER HEWITTS

Our Customers Prove Our Supremacy

American Film Co.
Arteraft Pictures Corp.
Astra Film Co.
Biograph Co.
Herbert Brenon Film Corp.
Crystal Photoplays Corp.
Crystal Film Corp.
Eastern Film Corp.
Empire All-Star Film Co.
Erbograph Co.
Essanay Film Mfg. Co.
Famous Players-Lasky Corp.
Fifty-Fourth Street Studio, Inc.
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Goldwyn Pictures Corp.
David Horsley Prodnctions
Ideal Film Studios and Laboratories
Kalem Co.
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Majestic M. P. Co.
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Pathe Freres
Peerless Features Producing Co.
Plimpton Epic Pictures, Inc.
Popular Play & Players, Inc.
Prudential Pictures Corp.
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Rothacker Film Mfg. Co.
Sanger Picture Plays Corp.
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Serial Producing Co.
Standard Filmprint Co.
Norma Talmadge Film Corp.
Triangle Film Corp.
Universal Film Mfg. Co.
U. S. Amusement Corp.
Vitagraph Co. of America
Clara Kimball Young



SAFE FOR THE EYES



Clara Kimball Young

Fort Lee, New Jersey

July 10, 1917.

Cooper Hewitt Electric Co.,
Hoboken, New Jersey.
Gentlemen-

Attention: Mr. W. C. Hubbard, General Sales Agent.

Now that I have formed my own company and will have under my personal supervision the production of a series of Quality pictures which will be superior in every respect to any thing heretofore attempted by me, I am planning to have all my equipment of the latest model and design. Because of the superior quality of the Cooper Hewitt light and the results obtained by me in the past through its use, I have determined to have my own studio and will have it fully equipped with a complete set of the latest model Cooper Hewitt Apparatus.

To this end, please arrange to meet my representative that final details may be decided, and contract entered into.

CKY/AH

Very sincerely,

Clara Kimball Young

Five Reasons Why Cooper Hewitts Are Best

I. They possess high actinic value—the peculiar rays of light indispensable to the best photography.
II. The light is soft and perfectly diffused, penetrating every corner, giving fine modeling, and blends well with and resembles daylight lighting.
III. They are cool, and safe for the eyes. They have no glare; no heat.
IV. They are an absolutely steady light. There is no flicker. They do not drop out in the middle of a set. They do not have to be trimmed.
V. They are cheap to operate—low in current consumption—low in maintenance, and produce wonderful photography.

BETTER THAN COOPER HEWITT LIGHT DAYLIGHT INCREASES PRODUCTION

Cooper Hewitt Electric Company

General Offices and Works, 8th and Grand Streets, Hoboken, N. J.

Boston Chicago Cincinnati Cleveland Detroit Philadelphia Pittsburgh St. Louis

Bulletin No. 68 Shows New Model—Write for It

The Picture That Will Pack Your Theatres



WHO'S YOUR NEIGHBOR?

WILLARD MACK WROTE IT **S. RANKIN DREW DIRECTED IT**

WHAT THE CRITICS SAY:

¶ A sociological cinema spectacle offering the most powerful argument of its kind ever presented upon the screen.

¶ Tremendous and far-reaching in its influence for good, it affects vitally every man and woman because it treats of a giant problem that must interest all humanity.

¶ Virile and full of dramatic tensity, it proposes the solution plainly, candidly, forcefully.

VARIETY:—"It has a dramatic punch and a story that will carry it over as a box office winner."

EXHIBITOR'S TRADE REVIEW:—"WHO'S YOUR NEIGHBOR? is a convincing state rights offering consisting of an entertaining and gripping plot, capable acting and able direction."

NEW YORK CLIPPER:—"A gripping story. One of the big features of the day. Box office value: Good for full run."

EXHIBITORS HERALD:—"The picture is bound to have great success. As a whole, illuminating; story, dynamic; cast, splendid."

MOTION PICTURE NEWS:—"WHO'S YOUR NEIGHBOR? offers the most powerful argument we have seen in pictures this year. It will make a vast impression in the big cities."

NEW YORK TRIBUNE:—"WHO'S YOUR NEIGHBOR? is as good entertainment as anything that has been shown in a long time."

MOTOGRAPHY:—"This offering will prove a strong box-office attraction for exhibitors."

DRAMATIC MIRROR:—"Points of interest: The remarkably clever acting, direction and general presentation of a powerful but cynical play."

NEW YORK TELEGRAPH:—"The picture adds new laurels to S. Rankin Drew's reputation as a producer."

MOVING PICTURE WORLD:—"The author has chosen an unusual and a strong story. Every member of the cast portrays his or her part with absolute fidelity."

WID'S:—"The theme on which this is based is worthy of consideration and undoubtedly has much to commend it."

STATE RIGHTS BUYERS COMMUNICATE WITH MASTER DRAMA FEATURES, INC.

1493 BROADWAY, NEW YORK.

OVERLAND FILM COMPANY, SELLING AGENTS.

JACK GORMAN

CORRUPTION

Conceived and Directed This Smashing Sensational Story in 6 Parts That Will Hold Audiences Spell-bound

A Cast Perfect In Every Sense and Detail

For State Rights

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218 W. 42nd St., New York City

Produced by Super-Art Film Corp.

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KING-BEE COMEDIES



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DIRECTION
ARVID E.
GILLSTROM

KING-BEE FILMS CORPORATION

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PRODUCER – DIRECTOR

"THE GALLOPER"	CLIFTON CRAWFORD
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"THE SPENDER"	GEORGE PROBERT
"PRECIOUS PACKET"	LOIS MEREDITH
"THE PARDON"	THAIS LAWTON
"THE CHALLENGE"	MONTAGU LOVE

"PERILS OF PAULINE" SERIAL
& "THE SHIELDING SHADOW" SERIAL

FENIMORE COOPER TOWNE
BUSINESS MANAGER
FOR DONALD MACKENZIE

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1493 BROADWAY
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NEW YORK

KLEINE EDISON SELIG ESSANAY

"THE GOLDEN IDIOT"



Featuring

BRYANT WASHBURN

"The Golden Idiot" is another masterpiece so distinctive of Bryant Washburn's inimitable work. It is punctuated with all the subtlety and charm of his personality; is full of quaint humor and laughable situations.

A rich old man tells his two nephews he will leave his money to the one who possesses the most worldly goods when he dies. One nephew is a successful broker, the other a carefree ne'er-do-well.

Which do you think won the fortune? As the story unfolds it amazes and delights all, showing the vicissitudes of life that make rich men poor, and poor men rich.

Written by Robert Rudd Whiting *Directed by Arthur Berthelet*

Screen time 65 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

OCT 18 1917
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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 4 JULY 28, 1917 80

The Plain Duty of this Convention

I WISH that every exhibitor at this Chicago Convention and every exhibitor in this country had been in Washington last week when the Government and the Motion Picture joined hands in what ought to be—what *must* be—the greatest propaganda campaign in the history of the world.

I wish this for the sake of the Motion Picture and for the sake of exhibitor organization.

For I sincerely believe that every exhibitor who could have been at Washington and have stood face to face with the Government and its requirements, heard of the stupendous undertakings we have assumed in the war and listened to the Government's earnest appeal to the Motion Picture, would have come to Chicago with an entirely new slant upon exhibitor organization and in particular upon the grave responsibilities facing this convention.

He would, I believe, put completely aside all personal and political ambitions and pledges and stand shoulder to shoulder with every other delegate in an effort to effect an active, permanent and comprehensive exhibitor organization, one able to play its full part in the greatest crisis this country has ever faced and in the greatest opportunity the motion picture theatre has ever found thumping at its doors.

Two Great War Agents

TO put this situation in a nutshell:

A man high in authority at Washington said to the writer:

"There are two main agents through which America will win this war.

"*One is patriotic propaganda and the other is aeroplanes.*

"For *patriotic propaganda* we rely mainly upon *motion pictures.*"

In the writer's humble opinion this appraisement of the situation is absolutely and positively true and comprehensive.

To gain an idea of the parallel importance of the motion picture it is only necessary to indicate the definite and tremendous work of the Government's Aircraft Board.

Details were told the writer in confidence. However, it may be stated broadly that within a few days the huge appropriation of three-quarters of a billion dollars will back up the brains of the country's ablest business men and the country's great manufacturing resources to send what is now acknowledged to be the world's greatest war machine "through the air to Berlin."

War and the Picture

AND now for motion pictures.

One hundred millions of people in this country must be told continuously the many-sided story of what the President characterizes as "the stupendous undertaking of this war."

Patriotism must be aroused and constantly stimulated; the definite duty of every man, woman and child must be told plainly to them.

These duties are many and positive. Food must be conserved to feed the world; famines at home must be averted through price control and stopping wastage; armies must be raised; ships built; great loans floated; Red Cross funds raised. And the one medium today that can carry these messages to the millions, *to the homes simultaneously,* tellingly and without editorial garbling, is the *motion picture.*

(*Continued on page* 569)

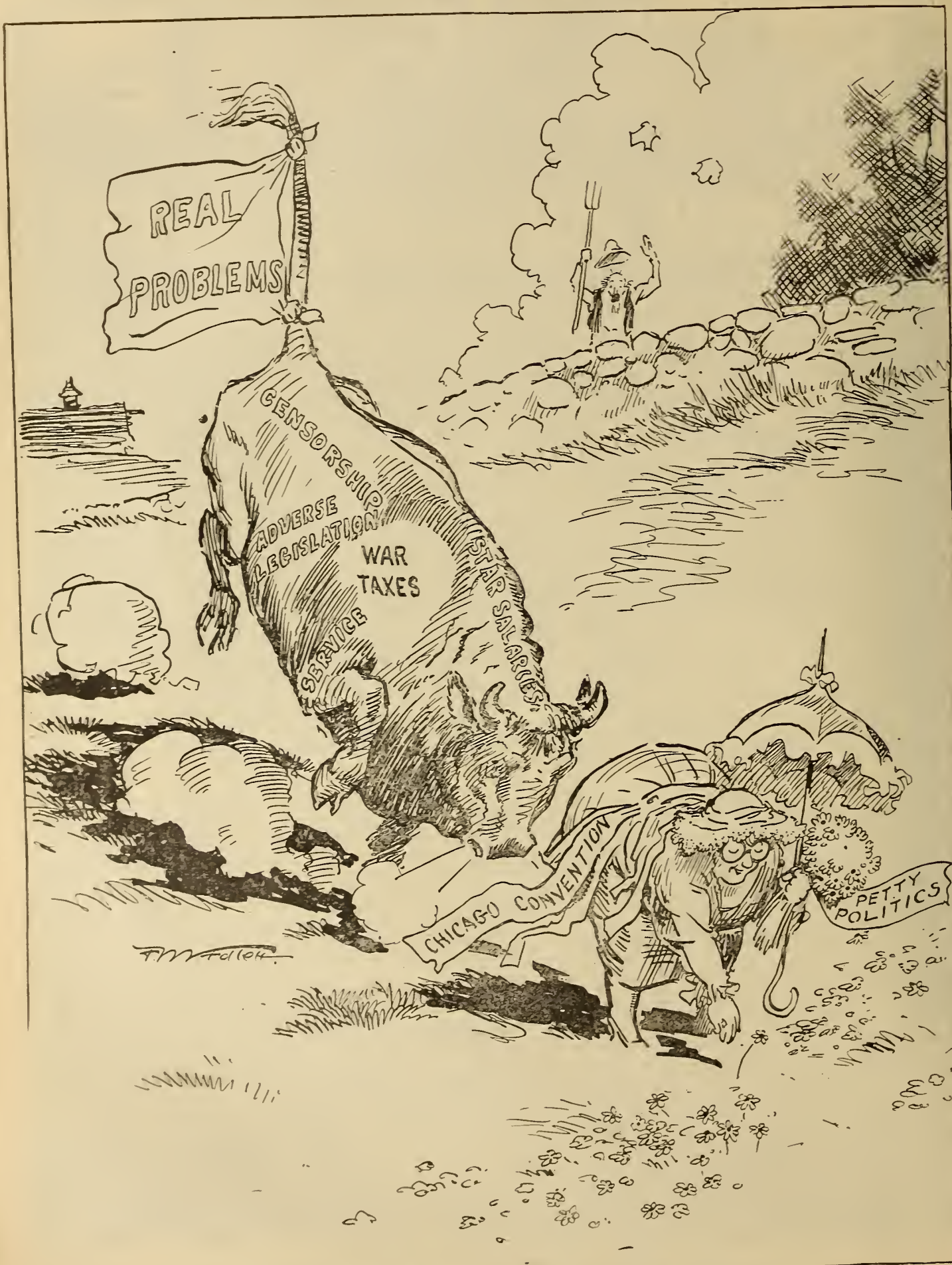
WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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DANGER!!!



Drawn especially for Motion Picture News by the Bray Studios.

The Plain Duty of this Convention — Continued

The President and the Government heads know the power of the picture.

They ask for its fullest power; and the appeal is made seriously and solemnly. It comes in definite and telling words from the President himself and from Secretaries Baker, Daniels, McAdoo, Lane, Redfield, Houston and Wilson; from Herbert Hoover, H. P. Davidson, Howard Coffin, Colonel Goethals and Raymond D. Fosdick.

Secretary Lane summed up the situation when he said: *"Upon no single institution do we rely more than upon the motion picture."*

What Will We Do?

WHAT is the industry to do?

We assume that every one of us appreciates clearly not only what the motion picture can do in this great opportunity, but also what this great opportunity can do for the motion picture.

We may take this perhaps selfish view of the situation, since the reward is not to be a matter of commercial profits.

The motion picture will be invested with a dignity that will lift it high above the censorship efforts of the crooks and cranks. It will be permitted a usefulness which should forever stamp it as the world's greatest humanizing and instructional force. It will pass through a swifter era of development than has ever been accorded it. The fabric of its industry will be organized at last through the organization necessary to this immediate end.

What will the industry do?

The Answer Is Plain

THE Executive Committee of fifteen, representing at Washington the National Association of the industry, did what every individual of the industry would have done had he been in their place: they pledged to the Government the industry's undivided support.

And now the big task must be undertaken.

It is a big task. And it can be successfully undertaken only in one way—*through organization.*

And now we come to the point of this editorial. We have never written one more sincerely nor, in our opinion, of greater moment.

Will the exhibitors, at this Convention, furnish an organization, such an organization of their branch of the industry as is necessary to meet the industry's opportunity. Will they seize this remarkable opportunity to accomplish *permanent organization* through an immediate demand for organization to meet the pressing needs of the Government of the United States?

Down with Politics!

CONVENTIONS in the past have been downright failures, so far as organization is concerned. So will this Convention be, if it follows the foot tracks of preceding ones. It will be necessary, first of all, to throw politics out of the window. Stop the trading of votes, the promises of jobs and convention cities. Lay personalities and personal controversies aside.

Get down to business—the business of effecting an active, self-supporting, permanent organization fully representative of the exhibitors of the United States.

Out of the work you do men will arise able to fill the Presidency and your important committees. Elect them spontaneously from the Convention floor—not through votes swapped in the hotel lobbies.

The point is this, gentlemen: If you don't effect this kind of an organization, and do it right now, some other men will. If you don't get down to your job there won't be a job to get down to.

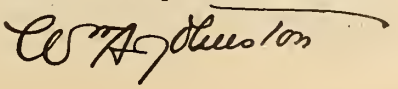
We are talking now to the League politicians.

This industry is getting too big to continue to have an organization of exhibitors that exists for a week only and wastes even this one week in political jobbery and indefinite oratory. *As the most important branch of the fifth industry of the United States you have got to organize or else step aside.*

The M. P. E. L. of America

THE demand now made upon you by this Government is too great and too critical to be evaded and its opportunity lost because you have no organization to meet it. Exhibitors individually, the substantial, intelligent, patriotic exhibitors of this country, are going to meet their country's appeal to them. They are going to meet it through their organization. It is up to you to make this organization the M. P. E. L. of America.

MOTION PICTURE NEWS has no issue in this matter nor upon the floor of the convention save one—the success of Exhibitor Organization. We have no personal controversies, no preference for any political candidate. We have been invited to prefer charges against one of the candidates and indulge in a personal debate. We decline—out of respect to the exhibitors assembled, the grave and solid work facing the convention, and also out of respect to ourselves.



"Motion Pictures and Aeroplanes Will Win the War"

Executive Committee of War Co-operation Committee, on Washington Visit, Impressed with Enormity of Task and Responsibility That Is Placed on Industry's Shoulders—Meets Departments' Heads—Washington to Send Officials to Convention

PRESIDENT WILSON has picked the motion picture to bear half the burden of winning the war. The aeroplane will take care of the other half.

The vital task that is before motion picture men during the forthcoming months is shown nakedly in that statement.

The members of the executive committee of the War-Co-operation branch of the National Association went to Washington last Wednesday and were accorded a reception which impressed upon each one of them the enormity of the task which the President has asked them to perform.

The film men met practically every departmental head, with the exception of Baker and Daniels, who were closeted in an all day session with the steel kings of the country, to fix war prices on steel. Both Cabinet members repeatedly sent out word to the picture men, urging them to wait.

The results of the whole day's activities, boiled down to a single sentence, was this: *The motion picture and the aeroplane will win this war.*

Herbert Hoover emphasized the supreme importance of linking up the government to the motion picture. The problem confronting the food board—which is a problem to be met by the efforts of picture men working with the food commissioners—is split into two parts:

1. Conservation of food at home so that our own people will not suffer.

2. Selection of foods which we must eat in order that the seven million men in the trenches and their families at home will have nourishment.

Mr. Hoover in a stirring address said:

"There is no publicity organ in the world like the motion picture. We look upon it as a godsend.

"What we want from you, gentlemen, is ingenuity and imagination. We want your imagination to put life and vitality into our messages to the people. We want your ingenuity in the use of your machinery, so that these messages may be carried to every home."

The film men first visited George Creel, in charge of the Committee on Public Information. Mr. Creel tendered them a most hearty reception.

Mr. Brady, President of the National Association, spoke for the film men. He said that the picture industry is fully aware of the responsibility and the great opportunity that has been given them.

Those present besides Mr. Brady were John R. Freueler, Marcus Loew, W. A. Brady, Jr., Frederick H. Elliott, William L. Sherrill, Arthur James and J. J. McCarthy, representing D. W. Griffith; Arthur S. Friedwho, with Mr. Sherrill, represented the Producers' Branch Committee: W. W. Irwin and P. A. Powe, representing the Distributors' Branch Committee: Louis P. Blumenthal and L. L. Levine, representing the Exhibitors' Branch Committee; Jules Brulatour, Walter J. Moore and J. H. Hallberg, representing the Supply and Equipment Committee, and William A. Johnston, J. Wylie, with Arthur James, representing the general division.

The committeemen were the guests of Henry P. Davidson, chairman of the Red Cross war council, at a luncheon at the Metropolitan Club. The speakers were Edward S. Hurley, Evan S. Evans, Wm. A. Brady, Marcus Loew and I. V. Lee.

In the afternoon, the committeemen were addressed by Raymond D. Fosdick who spoke of the immediate need of control over irresponsible exhibitors in the vicinity of training camps. Mr. Fosdick said that one of the most difficult tasks on his hands is to keep wine and women out of the training camps and away from the cantonments.

"One of the hardest parts of that task," said Mr. Fosdick, "is in keeping the troops in good spirit. To do this, we want them to have good, clean, red blooded entertainment. Contrary to some exhibitors' notions, we do not want our soldiers to see sex and morbid pictures. Many exhibitors have been giving the troops that sort of entertainment."

John R. Freuler, president of Mutual, made the suggestion that four-minute films be made for use in sections where four-minute men for some reason are not available.

Mr. Blair, who has charge of the four-minute men, said that the four-minute men are now organized in twenty-four states. He will instruct his organization to work with the motion picture theatres to their fullest ability in an earnest endeavor to still further augment this branch.

These men have promised their full co-operation in linking the nation's resources to the motion picture in order that the screen may help to end the war:

President Woodrow Wilson.
William G. McAdoo, Secretary of Treasury.
Newton D. Baker, Secretary of War.
Josephus Daniels, Secretary of the Navy.
Franklin K. Lane, Secretary of the Interior.
David E. Houston, Secretary of Agriculture.
William C. Redfield, Secretary of Commerce.
William B. Wilson, Secretary of Labor.
Herbert Hoover, Chairman Food Conservation Commission.
George Goethals, Shipping Board.
George Creel, Chairman of Committee of Public Information.
H. P. Davidson, Chairman Red Cross War Council.
Howard Coffin, Aircraft Production Board.
Raymond Fosdick, Chairman Training Camps Commission.

Nation's Heads Consent to Visit Chicago Convention

All Cabinet Officials, Whose Duties Can Be Construed to Come Within Scope of Motion Picture Propaganda, Will Go or Send Representatives—Thursday Selected Tentatively as Day by Cabinet Members and War Board Heads

EVERY cabinet officer in Washington whose duties in any way fringe the film propaganda movement will be in Chicago Thursday if possible.

This resolution followed the suggestion which was made by members of the National Association who were in Washington Wednesday.

Herbert Hoover, Chairman of the Food Conservation Board, declared that the idea appealed to him so strongly that he would make every effort to be on the Convention floor Thursday. If he cannot attend personally, he will send a man well qualified to represent him.

In speaking of this, Mr. Hoover said:

"I want to thank you for extending to me the invitation to talk before the exhibitors at Chicago. It is an opportunity I am going to make every effort to take advantage of. Please do not think I am making this statement to you in any formal way.

"I need the help of exhibitors who will see that the mssages we prepare for the public are delivered in the most convincing way possible.

"I need that co-operation perhaps more than any other. To be frank with you, gentlemen, we admit freely that without your help our cause will surely fail."

Other members of the War Council spoke in terms quite as emphatic as Mr. Hover.

Georg Creel, who visited the National Association a few days ago in order to start the ball rolling, will also make every effort to visit Chicago.

Other members of the War Council who will either go to Chicago or be represented there are H. P. Davidson, Chairman of the Red Cross War Council; Howard Coffin, Chairman, Aircraft Production Board, and Raymond Fosdick, Chairman of the Training Camp Commission.

Mr. Fosdick was assured by the National Association representatives that his efforts to enforce systematic control over exhibition in training camp regions will have their full co-operation. This work will be taken up shortly by the National Association.

Herbert Hoover has appointed a food commissioner in each state who will co-operate with the appointed member of the National war co-operation committee. These members, corrected to date, are as follows:

Alabama, Birmingham, A. W. B. Johnson; Arizona, Phoenix, E. M. Rae; Arkansas, Little Rock, S. S. Harris; California, Hollywood, Frank A. A. Garbutt; Colorado, Denver, Harry Nolan; Connecticut, New Haven, L. Z. Poli; Delaware, Wilmington, Teodore Jelenk; District of Columbia, Harry Crandall; Florida, Tampa, C. D. Cooley; Georgia, Atlanta, William Oldnow; Idaho, Boise, Herman J. Brown; Illinois, Chicago, George K. Spoor; Indiana, Shelbyville, Frank J. Rembusch; Iowa, Des Moines, A. H. Blank; Kansas, Wellington, C. E. Glamman; Kentucky, Louisville, Lee Goldberg; Louisiana, Gretna, A. J. Gugoll; Maine, Rockland, Alfred S. Black; Maryland, Baltimore, F. A. Hornig; Massachusetts, Boston, Lewis B. Mayer; Michigan, Detroit, John H. Runsky.

Minnesota, Duluth, Thomas Furniss; Mississippi, Natchez, Eugene M. Clark; Missouri, Kansas City, A. D. Flinton, 922 Oak street; Montana, Butte, Philip Levy; Nebraska, Omaha, H. M. Thomas; Nevada, Hampshire, Franklin, C. H. Bean; New Jersey, Jersey City, Dr. H. C. Hespe; New York, New York, Louis J. Selznick; New Mexico, Albuquerque, H. E. Sherman; North Carolina, Lexington, H. B. Varner; North Dakota, Mandan, H. L. Hartman.

Ohio, Cleveland, Benjamin J. Sawyer; Oklahoma, Shawnee, A. D. Moman; Oregon, Portland, C. W. Meighan; Pennsylvania, Pittsburg, James B. Clark; Rhode Island, Providence, Charles Williams; South Carolina, Columbia, George C. Warner; South Dakota, Deadwood, H. R. Hurst; Tennessee, Chattanooga, Newell Graham; Utah, Salt Lake City, William H. Swanson; Texas, Galveston, E. R. Hulsey; Vermont, Burlington, E. R. Hutchinson; Virginia, Norfolk, Jake Wells.

Washington, Seattle, Edward J. Fisher; West Virginia, Wheeling, Chas. A. Feinlor; Wiscoonsin, Milwaukee, Samuel M. Fields, and Wyoming, Cheyenne, M. H. Todd.

Such officials as Lane, Baker, Daniels, and Burleson, secretaries respectively of State, War, Navy and the Postoffice Department as well as Attorney-General Gregory will not of course, be present or be represented.

The men from Washington will make every effort to put their plans before the convention delegates at Chicago, Thursday.

PUT YOUR SHOULDER TO THE WHEEL!

¶ The task before the men who are making their living in the film business is serious.

¶ The Call to Arms at Washington should not be taken as idle flattery.

¶ The Nation's heads have singled out the steel trust—and other great branches of industry—and said, "You must do your part."

¶ The Nation's heads have singled out the picture business and imposed a task just as serious—just as important.

¶ Motion picture machines won't hurl high explosive shells into German trenches.

¶ But they *will* exert a force as powerful on the minds of nations.

¶ Take an inventory of yourself.

¶ What can you do towards the fulfillment of this giant task — and opportunity?

Eyes of Picture World Focused on Chicago Convention

Biggest Names in Filmdom Among Those Now in Chicago to Attend Momentous Week's Session —Last Revisions Are Made in the Program—First Business Session Was Held on Monday

WITH the vanguard of film men from all over the country mobilizing in Chicago Saturday and Sunday, the eyes of the motion picture industry has turned to the Illinois metropolis in which the big National Convention will be in full swing all week.

The advance guard arrived as early as Tuesday and Wednesday, and from that time on scattered groups came in at every hour. Of course wherever the picture men gathered, the convention was held over and over again in advance in hotel corridors, exchanges and theatre lobbies.

The first visitor of note to arrive was "Judge" Tugwell, vice-president of the National League, who came from the Coast. Then came Lee Ochs, President, David Rogers and Fred Herrington, candidates for the presidency, Mr. and Mrs. James Gilosky of St. Paul, Eddie Lyons and Lee Moran and a number of other players from the West Coast. New York delegations went out on every train. Carl Laemmle, President of Universal, stopped off in Indiana and continued his trip accompanied by Ivan Van Ronkel, Bluebird Manager for Chicago; Aaron Jones, President of Jones, Linecke and Schafer, and Nathan Ascher, President of Ascher Brothers. R. H. Cochrane and P. A. Powers also left New York late in the week. Sam Trigger, President of the New York local, was an early arrival in the Windy City.

William N. Selig aroused enthusiasm last week by presenting the Exhibitors League with a check for $500 to be used as thought best by the officers to make the convention a success.

Several revisions and changes have been made in the program for the exposition and convention. The following is the correct and revised program of the daily doings of the exposition throughout this week:

Saturday—Goldwyn Day

Mae Marsh and other Goldwyn stars to meet the visitors. Dancing, cabaret and special entertainment at the north end of the Coliseum.

Sunday—Pathe Day

Pearl White, Florence Reed and probably Mrs. Vernon Castle to meet the visitors and delegates. Special exposition of pictures being made in the studio annex. Dancing and cabaret at the north end of the Coliseum.

Monday—Selznick Day

Lillian Walker, Anita King, Constance and Norma Talmadge to be present. Delegates are requested to report at convention headquarters, Hotel Morrison and receive their official badges. First session of the convention at 10 a. m. Dancing and cabaret with band at the north end of the Coliseum.

Tuesday—Butterfly Day

Violet Mersereau to entertain visitors and delegates. Convention opens at 10 a. m. Special entertainment, dancing and cabaret at north end of Coliseum. See pictures being made in south annex of building.

Wednesday—World-Brady Day

Alice Brady, Ethel Clayton, June Elvidge, Evelyn Greeley, Madge Evans and others to be present. Dancing, cabaret and special entertainment at north end of the building.

Thursday—K-E-S-E Day

Bryant Washburn, Lew Fields, Mary McAllister, Hazel Daly, Taylor Holmes, Marguerite Clayton, Ernest Maupain and Ellen Paule. Banquet at the Hotel Morrison, beginning promptly at 10 p.m.

Friday—Art Drama Day

With Alma Hanlon, Jean Sothern and others in attendance. Special Exhibitor's Night at the Terrace Garden, Morrison Hotel, beginning at 9.30 p.m.

Saturday—Mutual Day

Helen Holmes, James P. McGowan and others expected to be present. Special entertainment and cabaret at north end of the building. ,

Sunday—Metro Day

Francis X. Bushman, Beverly Bayne, Edith Storey, Viola Dana, Mr. and Mrs. Sidney Drew and Emily Stevens. Grand Ball at Morrison Hotel in the evening will close convention.

On Friday also it has been arranged to have a big parade of the delegates through the loop. It is expected to have all the big companies represented by floats and to have about 200 automobiles in the procession.

The Latch-string of the Motion Picture News Office Is Out

Visiting film men in Chicago may feel free to visit the local office of the News at Room 1505, Westminster Building, 110 S. Dearborn street at any time.

The telephone is at your service, any information that can be given may be had for the asking.

Look in on us. The latch-string is out.

Delegates From All Points of Compass in Attendance

North, East, South and West Send Representatives to Windy City—News Compiles List of Points of Interest for Visitors—Partial List of State Representatives

FROM nearby and far removed states, the last bands of accredited delegates mobilized Monday morning for the opening convention.

For the benefit of the visiting film men the following list of the high lights of interests in Chicago and how for the opening of the convention. tabulated by the NEWS:

Essanay Studio and Laboratories, 1333 Argyle Street. Take an Evanston express, Northwestern Elevated to Argyle station; walk one block west, half a block south and a block and a half west.

Selig Studio and Laboratories, 3901 Western Avenue. Take west-bound car on Madison Street as far as Western Avenue. Change to north-bound car going to Irving Boulevard.

Rothacker Film Company's Studio and Laboratories, 1331 Diversey Park Boulevard. Take Northwestern Elevated, get off at Diversey Station and walk four blocks west: or take Lincoln Avenue car, get off at Diversey Parkway and walk two blocks west.

American Film Laboratories, 6227 Broadway. Take Evanston Express, Northwestern Elevated to Granville Station. Walk one block west and one north.

Emerald Motion Picture Studio, 1717 Wells Street. Take northbound "Division-Wells" surface car on State Street.

American Bioscope Studio and Laboratories, 6242 Broadway. Take Northwestern Elevated to Granville Station. Walk one block west and one north.

Bell and Howell (Motion Picture Apparatus), 1803 Larchmont Avenue. Take Wilson Avenue Express on Northwestern Elevated to Belmont Station. Change to Ravenswood local and leave at Irving Park. Walk one block south.

Enterprise Optical Company's Factory (motiograph projector), 564 West Randoph Street. Any surface car going over the river on Randolph Street. Leave at Clinton Street.

Schustek Motion Picture Camera Factory, 224 West Illinois Street. Take any surface car going north and over the river on Fifth Avenue. Get off at Illinois Street.

Sosman and Landis Studios (stage settings), 417 South Clinton Street. Any surface car going west over the river on Van Buren. Get off at Clinton Street and walk quarter block south.

Universal Motion Picture Camera Factory, 557 West Jackson Boulevard. Any surface car going west on Adams. Get off at Clinton and walk one block south.

U. S. Cinematograph Factory and Salesroom (motion picture apparatus), 557 West Jackson Boulevard. Same building as Universal Camera Company.

Northwestern Electric Factory (Martin rotary converter), 613 West Adams Street. Any surface car going over river on Adams Street.

Within the Loop

Bartola Musical Instrument Company, Seventh floor, Mallers Building, 5 South Wabash street.

J. P. Seeburg Organ Company, tenth floor, Republic Building, southeast corner of State and Adams.

Kimball Organ Company, Kimball Building, corner Jackson and Wabash.

United Theatre Equipment Corporation, 154 West Lake street.

Amusement Supply Company (supplies), third floor of Mallers Building.

Exhibitors Supply Company, fourth floor, Mallers Building.

DeVry Corporation, factory and showroom (portable projectors), 117 North Fifth avenue.

Principal Motion Picture Theatres in the Loop

Studebaker, Michigan avenue, near VanBuren; Orchestra Hall, 216 South Michigan avenue; Colonial, Randolph near State; Rose, 63 West Madison; Castle, State near Madison; Playhouse, Michigan near Van Buren; Boston, Clark near Washington; Bandbox, Madison near La Salle; Alcazar, 69 West Madison; Casino, 58 West Madison; Orpehum, State near Monroe; Ziegfeld, Michigan near Seventh.

Legitimate and Vaudeville Theatres Within the Loop and Their Current Attractions

Palace Music Hall, Clark near Randolph street, "The Show of Wonders."

Cort, Dearborn street near Randolph, "Seven Chances."

Cohan's Grand, Clark near Washington street, "Turn To The Right."

Illinois, Jackson Boulevard, near Michigan, "Dew Drop Inn."

McVickers, Madison between State and Dearborn, Vaudeville.

Rialto, 310 South State street, Vaudeville.

Majestic, Monroe, between State and Dearborn, Vaudeville.

Parks

Riverview, Amusements; Ravinia, Grand Opera; Lincoln Park, Zoo; White City, Amusements; Jackson Park, Golf Course.

Cabaret and Supper Shows

Terrace Garden, Morrison Hotel, Clark and Madison; Revue and Ice Ballet, Bismarck Gardens, Broadway and Grace streets; Cavallo's Band and Marigold Bubbles; Edelweiss Garden, Midway and Sixty-first street; Green Mill Garden, 4800 Broadway; College Inn, Hotel Sherman—Doraldina.

A partial list of the accredited delegates to the convention from a number of states and cities follows:

From New York local, M. P. E. L. A., private delegates: William Hilkemeir, S. Cohen, M. Needles, Charles Steiner, H. Haring, Sidney Ascher. Alternates: B. Title, Mr. Rhonheimer, Otto Lederer, Mr. Brandin, Mr. Pearl and Mr. Schwartz.

Northwest delegates: James Gilosky, Joseph Friedman and Charles Campbell, St. Paul, Minn. C. H. Hitchcock, Ed. Hinz, M. A. Hoppenrath, D. G. Rodgers, H. P. Greene, Wm. H. Deeth, C. E. Van Duzee and D. W. Chamberlain, Minneapolis. Thomas Furniss, Duluth, Minn. Tom Foster, Stanley, Wis. C. W. Gates, Aberdeen, S. Dak.

Iowa: H. J. Lego of Fort Dodge, L. A. Sheridan of Des Moines, R. C. Li Beau, Des Moines.

Maryland: Guy L. Wonders, J. Louis Rome, Joseph Brodie and Thomas D. Goldberg.

Mississippi: P. E. Schilling, Greenwood, Miss.; E. M. Clark, Natchez, Miss.; A. B. Cook, Jackson, Miss.; M. Cupero, Canton, Miss.; Will Isenberg, Greenville, Miss., and Miss M. E. Rollins, Grenada, Miss. Good for Mississippi.

Ohio: B. J. Sawyer, Sam Bullock, Sam Aublee, J. J. Mellert, J. H. Simpson, Frank Grosse, C. F. Lochman, Sam Deutch and A. Goldman. The state organization will be represented in Chicago by W. J. Slimm, A. Mahrer, E. Schwartz, H. H. Lustig and W. J. Horsey.

Michigan: Col. W. S. Butterfield, Battle Creek; W. S. McLaren and Stephen Springett of Jackson; C. E. Momand of Saginaw; Claude E. Cady of Lansing; King Perry of Detroit and S. A. Moran of Ann Arbor.

Nebraska: H. M. Thomas, R. D. Shirley, A. R. Pramer, Wilfred Ladoux, Oscar Rohlff of Omaha; F. D. Eager of Lincoln; A. W. Ballinger of York; R. B. Thomas, Fremont, and L. M. Gorman of Lincoln.

Jury Upholds Barring of "Birth" by Censor

The producers of "Birth" were refused a new trial last week in the Superior Court here. The jury upheld Major Funkhouser in his refusal to grant a permit to the picture. They decided that the film was obscene and that the city should not be compelled to grant the necessary permit.

A motion for an appeal was granted the counsel representing Alfred Warman, the producer.

Shubert-Hammerstein-Ince Launch New Company

"Advanced Motion Picture Corporation" They Call the New Baby—"The Co-respondent," with Elaine Hammerstein, Is to Be First Play

ADVANCED MOTION PICTURE CORPORATION is the name chosen for a new producing organization launched by Lee Shubert, Arthur Hammerstein and Rlaph W. Ince. The title hints at the aims of the company, which are announced in detail by the members of the trio.

Elaine Hammerstein is to be the star of the first picture, to be called "The Co-respondent." It proves to be a screen adaptation of the drama playing at Booth theatre last season with Irene Fenwick in the part described by the title.

The photoplay is to be released some time next month and preparations are under way already for its successor. The second play will be "Fate's Honeymoon," picturization of a novel to commence in Munsey's next month. Lucille Lee Stuart is to star.

Six big features will follow, it is stated, one after the other. Some plays from the Shubert shops, and some serials, with big advertising possibilities, are to be screened. One of these subsequent productions will be "The Battle Cry," made by the Shuberts two seasons ago, and to be put out under another name, for what the trio describes as "obvious reasons." Another will be "the Fire in the Forest," with May Thompson as star. She recently was the lyric ingenue of "You're in Love" and is now with "Parlor, Bedroom and Bath."

Lee Shubert said of the new enterprise:

"I have entered the film feature producing field not to institute any great reform or show anyone how to do anything. The opportunity offered to combine with Mr. Hammerstein and Mr. Ince and I seized it.

"I have been an observer at first hand of the box office 'take' of many film productions put in theatres as 'shows.' I know revolutionary changes are imminent in the producing and distributing field. But whether these changes are made or are not, I am certain pictures can be made with the same common sense direction as is used in producing regular plays for regular theatres. I feel perhaps I know enough about that end of the market to be a real support to my two confreres."

Mr. Shubert says he will in a measure assume a considerable part of the responsibility of furnishing the new producing company with big plays and big players—both box office items in pictures. Mr. Hammerstein spoke of the forming of the triangular partnership. He said:

"When we discovered we could make a combination with Mr. Ince we jumped at it. We propose to produce as many big pictures a year as Mr. Ince can turn out, maybe twelve, maybe more—scarcely in any event less than six. He will only produce big pictures. We have agreed to make no picture that is not big enough to put down in any theatre at a dollar, top price. If we get the right sort of offers we will sell our product to the highest bidder—and he can exhibit at any price he chooses. Some of our pictures may be state rights."

Mr. Ince talked with enthusiasm of the prospects of production. He said:

"I was never so happily situated since I entered the film field. I am teamed up with men whose experience is just what it should be for a successful combination. We each of us know rather more about plays than the average film man, and we are going to capitalize that knowledge. I am told to go ahead regardless of expense to give the public stirring pictures, and to pick my casts of the unsigned material on the regular and film stage.

"We are going to try to give the public a uniformly stimulating series of big plays in film, with a tradesman's eye on the kind of feature the exhibitor can sell without excessive overhead. We are going to try to help sell the pictures for the exhibitor, not only in selecting self-advertising material in the first place, but in reinforcing that factor with a fairly liberal advertising campaign for each of our issues."

Edward Davison, long an important executive of the Shubert enterprises, will act as general manager of the new concern.

Vita's New Business Manager

Ronald A. Reader, for more than twenty years a friend and business associate of Albert E. Smith, president of the Vitagraph Company of America, has been appointed business manager of the Vitagraph Company, with headquarters at the company's administration building in Brooklyn.

Long before Albert E. Smith thought of motion pictures he and Mr. Reader were partners in various theatrical ventures, in which both served as actors and promoters, and they also shared equally in the disasters which befell their efforts.



Arthur S. Kane

Promoted to Purchasing Agent

Following the resignation of J. G. Rohlfs as purchasing agent, a promotion has been made by General Film to fill his place.

Thomas J. McDermott, for five years with the company in the purchasing and auditing offices, is the new appointee. He is in charge at the General headquarters, 440 Fourth avenue, New York City.

Screen Club Benefit at Casino Theatre July 29

The "First Reel" of the Screen Club at the Casino theatre on Sunday, evening, July 29, will introduce to the public what will amount practically to a Lambs' Gambol and a Friars' Frolic combined, magnified by an overwhelming array of the stars of the film firmament.

In addition to Mary Pickford, Douglas Fairbanks, Ethel Barrymore and Clara Kimball Young, many stars of the legitimate and vaudeville stages will appear, this through the courtesy of the theatrical managers and the United booking office. Mayor Mitchel will make a brief address, and it is thought that President Wilson will reply favorably to the invitation extended to him to be present.

The "First Reel" is being given for the purpose of establishing a fund of $500,000 with which the Screen Club intends erecting a clubhouse that will be its permanent home. Twice since its inception the club has been compelled to seek larger quarters, and now that its membership has grown to 1,500 the decision to obtain adequate headquarters has been reached.

In November the board of governors plans to give a ball at the Waldorf-Astoria at which there will be screened a film production, the cast of which will include the best obtainable talent.

Seats at the Casino are $2.50 each in orchestra and balcony.

Samwick Books Loew Chain

Harry A. Samwick, who bought the New York state rights to "Whither Thou Goest" from Klotz and Streimer, Inc., has booked the picture for the Marcus Loew chain of theatres for showings that total over sixty-six continuous days.

The fact that the Loew houses have given this production bookings that include all of the theatres in the chain speaks well for the quality of the picture, says Mr. Samwick. He purchased the rights before the feature had been assembled in its finished form, and embellished by artistic titles.

New Modern House Open

The Lincoln Square Theatre at Decatur, Illinois, threw open its doors for the first time on July 4. It is showing motion pictures exclusively and is owned and directed by Nate Erber, one of the former owners of the Fischer at Danville, Ill. It is an absolutely fireproof building with a most complete washed air ventilating system installed.

New Pennsylvania Censor Not a Lily-White Reformer

Frank R. Shattuck, Now Head of Board, Says Eight-Foot-Kiss Rule and Other Such Drastic Measures Mean Little to Him—Wants to Better Pictures, Not Put Them Out of Business

FRANK R. SHATTUCK, new head of the censorship board in Pennsylvania, announces he has no intention of "reforming motion pictures out of business." It is apparent his attitude will be liberal rather than czarlike and oppressive, as was that of his predecessor.

Mr. Shattuck is a high-class Philadelphia lawyer, appointed to the board by Governor Brumbaugh. He will be made chairman. This is the post from which, owing to politics, J. Louis Breitinger was forced to resign last January.

Mr. Shattuck has just given a comprehensive interview outlining his ideas on what a censor ought to do. He frankly admits he has no special knowledge of the motion picture industry, and declares he enters on his new duties with an open mind.

"But I have my own ideas on the subject as well as the most ardent motion picture fan," he declared. "Hard and fast rules, such as the rule permitting only the 'eight-foot kiss,' and other rules attempting to define exactly the limits of propriety, mean little to me. I will judge every picture on its merits, and am personally disposed to guard against features that might incite to crime more than against alleged improprieties.

"There will be breakers ahead, of course, for it is hard to find two persons agreed on just what is fit matter for screen portrayal, and in the position I have assumed criticism will come as a matter of course. I will be better able to define a policy when I have been initiated more thoroughly into the mysteries of the motion picture game."

Mr. Shattuck said he has made up his mind that he will "have to be the target for all persons who have been suddenly smitten with a wild desire to reform all the motion pictures, even if they are reformed out of existence," and that he already has received letters urging him to cut out all erotic love scenes, scenes of accident or disaster, murders, executions, elopements and "goodness knows what besides."

"However," Mr. Shattuck added, "if I heeded each request there would be little left of the average thousand feet of film. The fact that the portrayal of some of the greatest works of fiction would necessitate the inclusion of many or all these things makes little difference to the busy reformer.

"Well, we must work in relays. That is one comfort. No one man could witness every film that is turned out in this or any other state. It is only doubtful or disputed films that come under the eye of the censor, anyhow.

"Just as soon as I am sworn in I expect to call a meeting of the board, when we will go over the ground, and I will gain some idea of my new duties. Beyond saying that a liberal policy will be pursued at all times, and the experienced representatives of the moving picture business consulted whenever possible, I can formulate no definite policy. It will prove an interesting job, I know."

It will take $108,089.08 of the Pennsylvania taxpayers' good money to maintain the State Board of Motion Picture Censors for the next two years, unless Governor Brumbaugh pares down that tidy sum, which is one of the items of the $37,000,000 general appropriation budget passed by the Legislature for the next two-year period, until the Legislature meets again.

While the Governor has to lop off about $4,000,000 from the total somewhere, so the state can keep within the estimated revenues, it is not likely that the pruning hook will sink into the censorship appropriation, inasmuch as all the three members of the board are now practically the Governor's personal selections.

Needless and burdensome as censorship is from the viewpoint of the Pennsylvania exhibitors, there is therefore every prospect that the people of the state will continue to pay a big price for the hobby of the reformers, and, of course, if the board should chance to run beyond the $108,000 in the next two years a sympathetic Legislature would come to the rescue in 1919 with an additional appropriation to make up the deficit.

The items of $20,000 for "contingent" expenses and $369.08 for "other incidentals" constitute amounts that will be used for traveling expenses of the members of the board or their subordinates, maintenance of the projection rooms, and the expenses incident to prosecution of violators of the censorship law.

Is your operator a member of the Anti-Misframe League? See Projection Department.

"I have been a constant reader of the Projection Department ever since you took charge of same. I think you have made a wonderful stride with it. I have been carefully watching the growth of the Anti-Misframe League and as I have not seen any operators from Texas enroll yet I thought I might as well start the ball a-rolling, so kindly enroll me as a member. Wishing you and the Department all the luck in the world and may the good work go on and on and on.

"Operator."

J. K. Burger Enters Motion Picture Advertising

J. K. Burger leaves the motion picture industry to specialize in the advertising of motion pictures.

Mr. Burger has been identified with the industry since its infancy. He feels assured he can be of service to manufacturer, distributor and exchangeman by cooperating with them and promoting distribution of films.

A service department puts Mr. Burger in position to offer advertising unique in this field. He will be one of the factors in the E. T. Howard Company, Inc., one of the oldest advertising agencies in New York. They have offices at 432 Fourth avenue.

Varner Approved at Texas Annual Convention

Enthusiastic Meeting of Texas Theatre Managers—Lively Interest in Chicago Convention—Varner Heartily Approved

THE Texas annual convention was called to order by E. H. Hulsey, president.

The following telegram was received from Chicago by E. H. Hulsey:

"Only unusual conditions prevented my being present in Galveston, Texas. I deeply regret this, realizing how essential and important it is to the amusement business of Texas that we perfect a live active organization. The amusement business of Texas can only expand along proper lines, and can only be properly safeguarded by a thorough state organization. Present my regrets to the members attending, and urge upon them the importance of thoroughly organizing, for there are going to be vital questions that must be met, and can only be adequately met by active organization. Best wishes.

"(Signed) KARL HOBLITZELL."

Hulsey spoke of the necessity of thorough organization to handle all matters affecting the amusement business in Texas. He said that that there are big matters of statewide interest, and the association should direct its efforts toward a general betterment of conditions, the most immediate subjects being consideration of the censorship question and Sunday showing.

A letter was read from National Exhibitors' Circuit, reciting the activity and accomplishments of H. B. Varner before the Senate Tax Committee, and asking that the association indorse him for president of the National Exhibitors' League. Motion made and carried to indorse Varner, and a telegram was sent as follows:

"Texas Amusement Managers' Association, in session here to-day with aproximately one hundred members present, unanimously passed resolution indorsing you for president of National League, and thanking you for recent activities in connection with war tax measures.

"(Signed) Texas Amusement Managers' Association, by E. H. Hulsey, president."

Hoffman Offers Profit-Sharing to Exhibitors

Prominent State Rights Man Launches Forth with Plan to Reimburse Exhibitor—Plan Similar to One Followed by Commercial Houses

M. H. HOFFMAN is branching out into the state rights field with a new idea in respect to the manner in which he meets the exhibitor. The idea is an old one in the general commercial field, but it has never been given a trial by the state rights man in disposing of his picture. It is the profit-sharing plan, which has brought such good results in the commercial field. Mr. Hoffman explains his plan as follows:

"I am not in the motion picture business with the intention of making a million dollars over night. I shall be satisfied with a reasonable profit, and in making this profit I desire to work hand-in-hand with the exhibitor, so that he shall not only get a good picture but he will share in all the gross receipts from the picture over and above the cost of production and distribution, the cost of distribution including a reasonable and fair profit for myself.

"To obviate all doubt in the minds of any concern as to the cost of the production I stand ready, always, to show to the exhibitor, or anyone else interested, the written contract setting forth the amount which I paid the producer for the picture.

"This plan is, at present, only in its infancy, but eventually I hope to have it on a practical, working basis in every state rights territory which I control for one or more productions. Since my plan is based upon whether or no the exhibitors' board of trade, where it exists, places its stamp of approval upon the production to be handled in this way, by me, it cannot extend to all territories at present. My plan, at this time, applies only to the New York state territory and any picture which the Exhibitors' Board of New York City, in any one of its boroughs, approves; I stand ready to purchase the New York rights to it and all exhibitors in New York state who use this picture so approved by the board will receive, pro rata, all moneys over and above the amount represented by the cost of production, distribution and my profit, which will be fair and reasonable. This money will be deposited with the Exhibitors' Board of Trade and given by them to the exhibitor. In this way it is not only possible but probable for an exhibitor to obtain one of my pictures, and after his rebate has been refunded to find that the moneys received in this way represent the amount he originally paid for the privilege to run the picture in his theatre.

"Under this plan the heavy expense incident to the distribution of a product is eliminated and the money represented by this expense goes back to the exhibitor. He is the one who profits under my plan. Not only does he profit in terms of money but he has the assurance that all the time he is using my product, I am working with him, for his interests and in the interests of his patrons.

"I do not hold with some, that the day my picture is disposed of is the day on which all my efforts should cease in respect to exploitation of this picture. The exhibitor needs my assistance after he gets the picture, and I am prepared to work with him and advertise not alone in my own interests, but the advertising will be as profitable to him as it will be to me. The exhibitor is the mainspring of this industry, and if he is not looked after there will be no industry. I don't want all the profits—I want only that which is reasonable. I am satisfied with a small profit with a big business."

Theis Buys "The Crisis"

The Theis Production Company, Orpheum theatre, Wilkes-Barre, Pa., has bought the Eastern Pennsylvania rights to William N. Selig's "The Crisis."

"The Crisis" will be shown at the Garrick theatre, Philadelphia, for a three weeks' engagement, beginning August 13, and will be shown in an elaborate fashion.

In addition to the photoplay and augmented orchestra, there will be a large singing chorus of thirty people, which will appear between the first and second acts, depicting some of the scenes shown in the pictures.

The production will make a tour of the larger cities in Eastern Pennsylvania and carry its own scenery and stage effects.

Sol Lesser Buys Rights to King Bees

Sol Lesser, of San Francisco, has acquired the Californian rights of the King Bee Billy West Comedies. He expresses himself as delighted with the humorous qualities of the productions which he says are among the funniest he has ever seen.

Their money-making possibilities, in Mr. Lesser's opinion, are enormous as the ability and popularity of the star, the excellence of the supporting company, and the cleverness of the acting and production have been well established by the releases so far available.

Office Changes in Notable Feature Office in West

As a result of the consolidation of the distribution plans of Paramount and Artcraft organizations, changes have been effected in the office forces of the Notable Feature Film Company, distributors of Paramount and Artcraft in Utah, Colorado, Wyoming, Montana and Idaho, which will give greater efficiency to that exchange's various departments, and will make it ready for increase of business.

Further Organize Sterling Film Corporation

At a meeting of the stockholders of the Sterling Film Manufacturing Corporation, of Baltimore, a few days ago, the following directors were elected: H. C. Kohlerman, president; E. Sarbacher, first vice-president; L. Frederick, second vice-president; F. Mitchell, secretary; N. Wyman, treasurer, and F. Headenger and H. Galt.

Arrangements are now being perfected by which the company will secure two comedy stars from New York after which it is expected that a contract will be made with Hawkins & Heaney, Inc., for the releasing of the Baltimore company's productions.

Screenwrite Club Desires to Advance the Art

All persons engaged in writing photoplays intended for production may be eligible to membership in the Screenwrite Club, which has present headquarters at No. 110 East Ninety-first street, New York. An announcement says:

"The aim of the club is to bring together congenial people who have similar desires and ambitions, so that the principles of the new art may be fully developed and advanced through such organization. In other words, the Screenwrite Club proposes to serve the photoplay-wright in the same capacity as the Authors' League of America serves the fiction author."

An official board recently elected includes: Albert Gehly Schwartz, president; James A. Dunny, treasurer; W. J. Quinlan, secretary; Harold Eyre, Leilia M. Ellefson, Theresa Schwartz, Malvina C. Slonin, publicity committee; and Sari Gehly, J. J. Swanton, Mrs. M. A. Belilios and Miss Haviland, entertainment committee.

Randolph Bartlett, Selznick, Develops the "Trailer"

Randolph Bartlett, publicity man for the Selznick Enterprises, has elaborated the "trailer" into a series of "Little Journeys" to furnish upon the screen personal glimpses of the Selznick stars.

The first of the series shows Herbert Brenon at work on "The Lone Wolf." Mr. Bartlett himself directed the scene. He remarks that he is the only director who can direct Mr. Brenon, and adds that he screens well and takes kindly to suggestions. Close-ups show Mr. Brenon dramatically describing a scene before photographing it. The camera was placed just behind the one photographing the picture.

"I believe the average trailer, so far from being good advertising, is merely an annoyance to the audience," says Mr. Bartlett. "And, moreover, the grist of mail received by stars, and by moving picture 'fan' publications, shows that the public has an intense interest in and curiosity about the favorite stars and their studio work, aside from the results."

Other "Little Journeys" show Constance Talmadge as Selznick star and reproduce scenes from "The Moth," with Norma Talmadge as star.

Rapf Has Two More Features in the Making

Harry Rapf, the sale of whose "Today" and "The Mad Lover" to Pathe is announced this week, announces that early in September he is to offer Florence Reed in another big feature, and Robert Warwick also in yet another production.

While the two pictures enumerated above, are in the preparatory stage, Mr. Rapf will go to Chicago to attend the Exhibitors' Convention, and expects while there to study the market and to crucibilize his future activities so as best to meet market conditions.

"I am going to make each picture more sumptuous than its predecessor," he told a writer several days ago. "The industry is generally healthy now and will readily absorb any number of high-class productions, and I am going to put back into each succeeding feature the original capital."

J. S. Blackton to Produce for Paramount—Out of Vitagraph

He Gives Option on His "Vita" Stock at $1,500,000 to Be Paid $250,000 Annually—To Make Four Plays a Year as Great as "The Battle Cry of Peace," After Sir Gilbert Parker Stories

CONFIRMING news exclusively in last week's issue of MOTION PICTURE NEWS, Adolph Zukor, president of Famous Players-Lasky, announces that J. Stuart Blackton, vice-president of Vitagraph, will become an independent producer for the Paramount Pictures Corporation.

Mr. Zukor personally authorized the statement just as he left New York for the Chicago Convention.

While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the concern and will form his own organization for the purpose of producing new pictures which are to be known as the J. Stuart Blackton Series of Photoplays. There are to be four productions during the first year, all to be equal in power and scope to "The Battle Cry of Peace," which won Mr. Blackton an international reputation as a director and producer.

Active work upon production is to be begun at once and the first picture is to be released about October 1. The remaining photoplays are to be ready for distribution at intervals of two or three months.

Coincidental with Mr. Zukor's announcement there comes a statement signed by Mr. Blackton relative to his future plans, which reads as follows:

"I have devoted twenty years of my life to the art of motion pictures, and I am beginning to learn how little anyone knows of its marvelous possibilities. I am quite convinced that great pictures cannot be produced commercially. David Belasco could not produce fifty-two plays a year and keep them up to the Belasco standard. Great pictures cannot be painted, great books cannot be written, nor any great works of art or literature accomplished in a hurry or on scheduled time by routine work.

"I am going to apply my experience of long years of practical work added to my vision of future possibilities to the making of perhaps four artistic productions a year. They will be produced independently, and from scenarios to finished product every detail will be under my personal direction. Every production will be built upon the firm foundation of a literary masterpiece. It was literature that changed the moving photographs of twenty years ago from a nine-days' wonder into the biggest combination of allied art, science, education and entertainment that the world has ever known.

"'The play's the thing' and I have given careful consideration to the vehicles from which my pictures will be adapted. I believe that the writings of Sir Gilbert Parker offer a greater opportunity for picturization than almost any other fiction of to-day through their vital, virile action, their unfailing deep themal note of sentiment and mysticism, and above all their high quality of that necessary attribute, imagination.

"I have been fortunate in securing practically all of Sir Gilbert Parker's important available works, and my association with



J. Stuart Blackton

him and his keen personal interest in the screen picturizations of his stories will prove an inspiration that will undoubtedly affect favorably the final result.

"I am to retain a large part of my stock interest and all of my sentimental interest in the Vitagraph Company. I am severing my connection with it because, I believe, that only by individualized productions can certain results be accomplished.

"My affection and esteem for my lifelong friend and business partner, Albert E. Smith, is undiminished, and I shall miss my continual association with him and all of the great army of faithful Vitagraphers more perhaps than I realize at present.

"I feel that this is the most important move that I have ever made in my picture career, but I know that it is a move in the right direction for the best interests of the highest ideals of filmdom.

"My productions will be distributed through Paramount Pictures Corporation, because I believe their system best adapted to handle the class of productions I will make, and frankly, their contract was so flattering and so generous I could not consistently consider any other offers.

"My initial production will start immediately, and the release date will be about October 1."

Mr. Blackton refused to discuss figures, but it was learned from reliable sources that he has given an option on his Vitagraph stock of over $1,500,000 to the Vitagraph Company to be purchased by payments approximating up to $250,000 a year during a period of years.

Mme. Olga Petrova to Star in Own Productions

Herbert Lubin Verifies Report Current That Russian Emotional Actress Will Head Her Own Organization and Produce Eight Notable Super-Features

MME. OLGA PETROVA, according to reports which seem to have substance, will organize her own producing company. Herbert Lubin, who is associated with A. H. Sawyer, is said to have plans for the organization to be headed by Mme. Petrova herself. It is proposed to make eight super-features starring the Russian emotional actress.

Previous rumors that Mme. Petrova would go with William Fox and with Triangle seem to have been started without authority and were not verified.

Mr. Lubin was seen at his offices at No. 1600 Broadway. He said:

"Everything connected with the new organization, when completed, will be on a practical business basis, but definite announcements will not be made until after the convention. It is, of course, impossible to get out people together at this time.

"While the scope of the organization, artistically, will be the highest ever attempted, it will not ramble off into impossible plans and expenditures. Everything will be done in a way to benefit both the producing company and the exhibitor. As Petrova pictures are different from any other pictures produced to-day, it is important that they should be handled in an intelligent manner.

"The publicity will be a new departure in the film industry—a system of active co-operation between exhibitor and producer has been planned. It is hoped some of the present day difficulties of distribution have been avoided. Publicity will be handled in a direct-to-public manner, and this can be afforded, as the ultimate income from Petrova productions will be great.

"Mme. Petrova is resting after two years of steady work. Offers have been made to her—one or two of them as great as were ever made to a motion picture star. But she feels she should head her own organization. She is herself dramatist and critic."

Film Inspector Strike Ends

The threatened trouble and strike of the film inspectors of the Chicago exchanges has been ended. Early last week, following the injunction proceedings brought against the two operator's unions here by the exchange managers' association, word was received from President Armstrong of Local No. 110 that the attempt to organize the inspectors had been abandoned and that the partial organization effected had been disbanded.

The news was received with much satisfaction by the managers, and the police and watchmen that had been placed in all the "Loop" exchanges following the disastrous Pathe and Artdramas fire have been taken off duty.

Vitagraph's Case Against Ford Put on Calendar

No Further Action Before Trial—Auto Manufacturer Says He Had no Malicious Intent in Stating "Battle Cry of Peace" Was "Ad." for Maxim

THE case brought by the Vitagraph Company of America against Henry Ford, automobile manufacturer, an action in which libel is alleged and damages in $1,000,000 asked, has been put on the fall calendar of the Federal District Court. No further action will be taken before trial.

The company's bill alleged that Ford libeled it by publishing an advertisement in which "The Battle Cry of Peace" was branded as a picture produced in the interests of Hudson Maxim and other munitions manufacturers.

In the Ford answer, filed July 9, publication is admitted, but malicious intent against the Vitagraph Company is denied. A sentence in the answer says:

"The defendant did not believe this country was in danger of an attack from an alien enemy (none being at that time threatened) or that it was necessary for the country to expend large sums of money in connection therewith."

In his decision dismissing a demurrer Judge Mayer said that Ford, in his article "was somewhat lacking in prophetic vision in view of later events."

The Vitagraph announcement states:

"Mr. Ford's answer is simply a plea in confession and avoidance."

It is further asserted for the company that by reason of the publication of the Ford advertisement the Vitagraph Company has been greatly injured in its good name, fame and credit, and "brought into public obloquy and disrepute throughout the United States and Canada."

The Vitagraph statement says:

"Neither the Vitagraph Company nor its officers or executives had any financial connection with Mr. Maxim or any other manufacturer of munitions, and 'The Battle Cry of Peace' was produced as a piece of patriotic propaganda, and for the purpose of communicating a great and important message to the American people with the patriotic end in view of promoting the best interests of the nation."

General Film's "Variety Day" Idea Taking Well

A leading exhibitor in the San Joaquin Valley, California, writes to General Film urging four "Variety Days" instead of one. At present the house has booked eighteen reels a week to use on two such days. A letter says:

"These are the only two days we have at present. We will have one or two more full days as soon as we can get rid of the 'big stuff.' No more expensive features for yours truly, not unless it spells suicide. Can't get ruled off for trying."

General Film says in Philadelphia several houses have switched from the big feature as the "piece de resistance" to a selection of its two-reel and one-reel pictures—making, as an official of the company expresses it, a show that is all "piece de resistance."

General Film offers for "Variety Day" O. Henry dramas and comedy dramas, the Black Cat comedy dramas, the "Sparkle," "Pokes and Jabs," Ray, "Ham and Bud," Bickel and Selig comedies, "The American Girl," "Is Marriage Sacred?" and "The Further Adventures of Stingaree" series, and the Selig World Library.

New Mary MacLaren Picture

A new story for Mary MacLaren, now under contract with David Horsley, is in the scenario department, and will soon be under production. Miss MacLaren's first picture at the Horsley Studios has been completed under the direction of Thomas Ricketts. It is now undergoing its finishing touches prior to release.

Miss MacLaren, whose screen success is described as meteoric, lives the life of the daughter of a poor but socially ambitious mother, bent upon seeing her child in the "swim." Just what the effect of wearing fine clothes has upon the child who has been brought up to look down upon her more plainly dressed associates, carries interest through her troubles to the end.

Does every exchange man know about the Anti-Misframe League? See Projection Department.

"As I have just finished a couple of hours SLAVING with Mis-Frames and Bad Patches in the films I am using today I would like to put in my application to become a member of the Anti-Misframe League, and will take all the pledges for the betterment of service in films, and wish that the brother that used these films before I got them was a member of your League, and I pray he will become one SOON.

"I think this is one of the greatest plans ever undertaken by operators, and hope each one will think it over and become a MEMBER. I am trying to get all the operators in this city to put in their application to this League, as it will make our work more pleasant and give better SERVICE.

"Operator."

Kansas Motion Picture Men Lose Fees They Paid

Moving picture exhibitors will not get back their money for censoring of their film prior to the enactment of the new law passed by the Kansas 1917 Legislature.

This was the ruling of the Supreme Court of Topeka July 7 in a suit by the Attorney-General to compel repayment of fees collected into the state treasury by the Superintendent of Public Instructions.

Patriotic Plays for West Hoboken's Civic Week

Stirring photoplays, "The Call to Arms," now being presented at the Globe theatre, Manhattan, and consisting of four parts, "My Mother," "My Father," "Myself," and "The Call to Arms" will be the principal feature of a community festival at West Hoboken, N. J.

Mayor Eckert and Father Conrad of St. Joseph's Church arranged the "civic and patriotic week" to begin July 16. The plays were booked for the Passion Play theatre, Central avenue, by arrangement with Benjamin Chapin.

First Commonwealth Eastern Comedy is Started

The first of the Commonwealth Comedies, featuring Lou Marks, late Keystone comedian, entitled "His Watery Waterloo," was started last week by Director Frank P. Donovan, for early release on one of the standard programs who have contracted for the company's output of one reelers.

Many well-known screen players will support the film star in his first Eastern-made picture, among them George Humbert, one of the principal players in "The Lone Wolf"; Leo Daley, Pauline Taylor, Betty Rhodes, Leon Miller, Eddie Kelly and others as well known to picturegoers.

Geraldine Farrar's New Play Requires Large Settings

Geraldine Farrar is progressing rapidly with her work on her first Artcraft picture. She is under the direction of Cecil B. DeMille. The screening is at the Lasky studio at Hollywood, California.

The Artcraft announcement does not give the name of the story or disclose the nature of the play, but says several of the largest scenes ever staged there have been erected for it.

Many of those in the cast for the new production appeared with Miss Farrar in "Joan the Woman," one of these being her leading man, Wallace Reid.

First Crystal Play Ready

The Crystal Photoplays Company, whose offices and studio are at Peoria, are ready to launch their first feature, entitled "The Mother and the Law." The picture has been made at the Peoria studio and directed by George Seigmann, former associate of D. W. Griffith. Dolly Ledgerwood Matters is the leading woman in the production and O. A. C. Lind built the scenario.

It is to be advertised extensively and put on the State rights market.

Pathe Combitone Expedition Filming Colorado

COL. A. L. WESTGARD of the Pathe-Combitone Expedition arrived with his fleet of automobiles in Denver, Colo., recently, and is making that city his headquarters while he engaged in filming the chief points of interest readily accessible. The expedition has already covered 13,000 miles in the States of Colorado, New Mexico, Arizona, California and Texas, all by motor car.

To date about 60,000 feet of film have been made of the chief points of interest in the territory covered. Colonel Westgard plans to take about 30,000 feet in the State of Colorado alone.

Marion Davies Seriously Thinks of Continued Screen Career

Marion Davies, now completing her first film play, "Runaway Romany," is reported to be wavering in her determination to return to the speaking stage after her brief excursion into the picture field. She is most enthusiastic over the co-operation of her associates in the production, all of whom, she says, have made her feel at home in her new surroundings.

Miss Davies is admittedly one of the most beautiful of the younger stage favorites, and critics who have seen some of her pictures already completed prophesy that she will be a sensation on the screen.

The Ardsley Art Film Corporation is reported to be receiving offers from a number of distributing organizations for the rights to market the picture. No permanent settlement of the question will be made until the play is in its final form, however, as only then can it be determined how the subject can be most effectively handled.

Salesman Not Deterred by Mere Matter of Race Riot

Frank Suttle, representative of George Kleine's St. Louis branch, went to East St. Louis the other day and found that place upside down as a result of the race riot in which thirty negroes and five white men were killed. All the saloons and theatres were closed.

What did Suttle do? Did he take the next train out of town or did he sit in a hotel lobby looking out of the window to see how many men were being killed? No. He visited all the theatres and found the little Home theatre the only house that had remained open, and closed with Mr. Davis, the proprietor, for the Essanay "Do Children Count?" series.

Harry Sherman Host to Newspaper Men

Some thirty odd members of the "Fourth Estate," representing the trade papers and daily sheets, were guests of Harry Sherman, widely known state rights operator at a dinner at the Hotel McAlpin the evening of July 10.

When the party broke up, almost every one had spoken more or less at length, and all had made the original remark, which was apparent, "Sherman is Right."

Favors New York Business Office of League

William Brandt, President of Brooklyn Branch of M. P. E. L. A., to Introduce Resolution at Convention in Chicago for Such an Office

A RESOLUTION for the establishment of permanent business headquarters in New York of the M. P. E. L. A. will be introduced during the Chicago convention by William Brandt, president of the Brooklyn league.

The resolution reads:

Be it Resolved, that permanent headquarters be established in the film center of New York at a rental within the discretion of the executive board.

Be it Further Resolved, that an executive secretary be engaged at a salary not exceeding five thousand ($5,000) dollars per annum by the executive board.

Be it Further Resolved, that the executive secretary be under the jurisdiction and supervision of the executive board.

Mr. Brandt feels that the establishment of such an office would be of incalculable value. It would be the duty of the secretary appointed to have in his possession every record pertinent to the 16,000 picture theatres throughout the country, these records to include the name of the proprietor, seating capacity of the house, situation, etc.

The proposer of the resolution also points out that such an office could be used for the purpose of securing new members in addition to dissimulating information and publicity in the interests of the league.

Ince Active—Sullivan and Katterjohn Out of "T"

Arrival of Director in West Signal for Start of Work—Lynch and Hawks Go with Sullivan to Ince Co. Is Report—Assistant Staff

LATE advices from the coast following the arrival of Thomas H. Ince are to the effect that C. Gardner Sullivan, J. G. Hawks and John Lynch had resigned from the scenario department of Triangle, presumably to join Ince's new organization. Monte Katterjohn has also severed his connection with "T."

It was announced only last week that Triangle was on the verge of signing Sullivan at a record salary. It is understood he will write exclusively for the Hart Film Corporation being organized in Los Angeles. Katterjohn goes to Paralta, according to the dispatches.

Ince, arriving in Los Angeles on July 4, immediately set into motion plans for commencing production for Artcraft and Paramount releases. The following day the Biograph studio, vacant since May a year ago, was the scene of great activity when a force of fifty men were engaged repairing stages, installing diffusing system and building the needed additional structures.

Ince has given out the names of but few of his staff of assistants in his new enterprise. Eugene H. Allen will be general manager; Spencer Valentine, purchasing agent; George H. Percival, technical director; Irvin and Ed. Willatt will supervise photography, LeRoy Stone will be film editor, and Jack Lennon will be at the head of publicity and advertising department. Irvin Willatt, who has been directing at the Culver City studio, will also direct for Mr. Ince, in addition to his work with respect to photography.

No statement would be made at the offices of Mr. Ince with respect to the personnel of his organization further than given above, and that William S. Hart, Charles Ray, Enid Bennett, Sylvia Bremer and little Thelma Salter will be featured in coming releases. William S. Hart will begin work during the coming week and Miss Bremer has already been cast to play opposite him. Her last work was as leading woman for Charles Ray.

"Sudden Jim" and "Successful Failure"—Triangle Program

THE long-heralded Triangle production of "Sudden Jim," the Saturday Evening Post story by Clarence Budington Kelland, starring Charles Ray, will be released on the program for July 22. "A Successful Failure," produced under the supervision of Alan Dwan and featuring Winifred Allen and Jack Devereaux, is the other feature for the week.

The story of "Sudden Jim" has been read by millions since it appeared as a serial in the Saturday Evening Post and as one of the best sellers on the book market.

The hero is the son of Clothespin Jimmy, a pioneer manufacturer of the article which has given him his nickname. The old gentleman tests the character of young Jim by giving him $50,000 and telling him to play or work, just as he chooses. The boy takes over his father's clothespin factory in northern Michigan and puts up a fight against the "trust."

The scenes were filmed in the big woods of California. One of the most spectacular is that showing a burning trestle, one hundred feet high, over which Charles Ray drives a trainload of logs just before it collapses to the ground. There is a love story, of course.

In the cast supporting Ray are Sylvia Bremer, Joseph J. Dowling, Lydia Knott, William Bellingford, Frank Whitson and Georgie Stone. Director Victor L. Schertzinger has charge of the production.

"A Successful Failure," featuring Jack Devereaux and Winifred Allen, is a humorous view of the struggle which a young man makes to gain enough currency of success to marry the girl he adores. When a package of counterfeit bonds is tossed at him by a young woman in a taxicab he believes that fortune has blessed him, not detecting their bogus species. He keeps the bonds as capital, and the confidence they give him is of inestimable value in giving him the courage to win.

The supporting company includes William Riley Hatch, George Renavent, Frank Currier, Russell Simpson and Robert Crimmins. The play was written by Robert Shirley and directed by Arthur Rosson, under the supervision of Alan Dwan.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Educators at Variance with Censor—He Remains Firm

Scathing editorials, personal importunings, mandamus proceedings and all sorts of other kinds of pressure brought to bear upon Major Funkhouser, the censor czar of Chicago, have failed thus far to bring the issuance of a permit to show "The Little American," which Funkhouser barred from Chicago a fortnight ago on the grounds that it was antagonistic to the Germans.

The newspapers have denounced his action, all sorts of fun has been poked at him, and even though prominent citizens, business people and George C. Creel, head of the National Bureau of Information, has passed on the film favorably, Funkhouser has remained obdurate, stubborn and impertinent. The Artcraft Company started proceedings against his decision last week. The major followed it up by refusing to allow the picture to be shown in the courts even. He insisted that it be viewed by the judge in his own (Funkhouser's) projection room.

A hundred representative business men and women made up an informal indignation meeting and viewed the picture last week at the Artcraft's projection room. Words were not minced in expressing their views of Funkhouser's decision and the value and timeliness of "The Little American" at this time. Among those who saw the picture, praised it and decried Funkhouser's action in banning it were Paul Shorey, professor of Greek at the University of Chicago; Bishop Samuel Fallows, Mrs. Benjamin Carpenter, Mrs. A. C. Tenney, Miss Florence Temple, Alderman George Iliff and others.

New Owners Association Asks to Join National Body

Thirty-four members were in attendance at the first regular meeting of the Motion Picture Theatre Owners' Association last Tuesday, held at No. 19 West Adams street. The constitution and by-laws to govern the new organization were adopted and the following officers elected to serve officially for the ensuing year: Henry Schoenstadt, president; A. J. Krug, vice president; Louis H. Frank, treasurer; Max Jessensen, secretary; Anna Kessner, financial secretary. The executive committee consists of Edward Beatty, Maurice Choynski, A. Zilligen and G. P. Morris.

Three new members were added to the roster of names at this meeting. They were Max Cooper, Fred Bolton and John Kubelick. "Judge" Tugwell, vice president of the national body of the Motion Picture Exhibitors' League of America, was present at the meeting. It was announced afterward that a delegation will be selected to attend the national convention here this week.

LEAKS IN THE LOOP

Aaron J. Jones, president of Jones, Linick and Schaefer, received a wire from William A. Brady last week which read as follows: "At the request of the President of the United States, I invite you to serve as a member of the War Co-operation Committee of the National Association of the Motion Picture Industry." Mr. Jones accepted and will represent Illinois on the committee.

On Monday, July 9, a delegation of students from the School of Commerce and Administration of the University of Chicago visited and inspected the Rothacker Film Company's plant under the direction of Professor N. W. Barnes, of that institution. They were shown all the details of film manufacturing from the "shooting" to the shipping department.

Sam Katz, of the Balaban-Katz Company, returned last week from his honeymoon trip spent at Yellowstone Park.

The National Welfare and Educational Association of this city has gotten out a special propaganda film entitled "Uncle Sam's Babies."

H. C. Allen, president of the Peter Pan Film Corporation of New York, is in Chicago for the purpose of consolidating the Peter Pan and Toyland Corporations.

The Chicago Herald and Daily News have both manifested much interest in the convention. Their booths on the exposition floor are lively spots and very attractive.

Early last week, the convention headquarters in the Masonic Building received a check for $500 from Colonel Selig for the exposition.

Lew Fields is at work in the Selig studios, on Western avenue, on a feature that is being directed by J. A. Richmond.

Harry Leonhardt, formerly of Fox and now signed up with Goldwyn to act as general western manager for that company, arrived back in Chicago from New York on last Wednesday. Accompanied by Mrs. Leonhardt, he left Friday for Los Angeles, where he will make his permanent home.

Greiver and Herz, that hustling young exchange and state rights firm that have joined the others in the "Loop," have secured a large number of new specialty and feature films for distribution in this territory. Among them is the bi-weekly Screen News Magazine, issued by American Bioscope, and a seven-reel feature entitled "The Slacker's Heart."

Jack O'Toole, Fox's Chicago manager arrived back in town late last week from the Fox Convention in New York. He looks and declares that he had the time of his life.

A letter received by me from the Texas Amusement Managers' Association announces that their state convention was held there Monday and Tuesday of last week. It was said to be very successful and aroused great spirit for progress and profit during the coming year.

The local K-E-S-E office also announces that there is a big local booking for the Conquest-Edison pictures, whose releases began last Saturday.

Dimpled Star Attends Meeting of Exhibitors' Body

Lillian Walker was a guest at the meeting of the Chicago Branch of the Motion Picture Exhibitors' League on July 6, at which final plans were worked out for the entertainment features for convention week. Miss Walker, after being introduced by President Hopp, spoke briefly and left with the expressed hope that she would see everyone again on July 16, which will be Lillian Walker Day at the exposition.

The league received a telegram from Lewis J. Selznick, in which he promised to be in Chicago, July 21, with a number of his prominent picture players.

Nelson, in Chicago, Offers Remaining States on "The Crisis"

Edward Nelson, president of Sherman-Elliott, Inc., now in Chicago, announces it has been decided to relinquish certain plans and offer the remaining territory for William N. Selig's play, "The Crisis," for sale. The states are:

Wisconsin, Iowa, Arkansas, Montana, New Mexico, Minnesota, Nebraska, Texas, Idaho, North Dakota, Kansas, Oregon, Colorado, South Dakota, Oklahoma, Washington, Utah and Wyoming.

B. W. Bedell with Allen Co.

Ben W. Bedell, a veteran, has been appointed special representative for the Edmund M. Allen Film Corporation of Chicago. Fred C. Aikin, general manager of the Allen company, announces the appointment.

Mr. Bedell expects to become active immediately in behalf of Wm. N. Selig's "The Garden of Allah."

The Edmund M. Allen Company owns territorial rights for eight states for the Selig pictureplay, which opens at the Colonial, Chicago, July 22.

Thumbnail Sketch of the Reel Fellows Club of Chicago

Originated Three Years Ago from Social Eve nings Spent by Group of Film Men—Progressive Spirit Has Caused Big Membership G ain, and Enabled Housing in Big Clubhouse

JUST a little over three years ago—in February, 1914, to be exact—a group of Chicago film men, eleven in number, met at a round table in the Union Restaurant on Randolph street, Chicago, for a social evening. Such was the humble beginning of the Reel Fellows Club of Chicago. Among those present at this first meeting were Charles VerHalen, Richard R. Nehls, Don Meaney, Walter R. Early, Don J. Bell, John Rock, A. K. Greenland, Warren Patrick, Neil G. Caward and Louis A. Boening.

Little did these men think, when they first "got together," that they were to form the nucleus of an organization destined to grow and become the leading social factor in the lives of all Chicago film men.

A month later these same men met in the same way and at the same place, with eleven more picture-folk: the number had been doubled. Warren Patrick was made a temporary chairman, and such enthusiasm was displayed that a permanent organization was formed immediately. The election of officers resulted in Richard R. Nehls being elected president; Oscar Eagle, vice-president; Charles J. VerHalen, secretary, and L. A. Boening, treasurer, with Warren Patrick heading the board of governors, composed of five men. From that time until August, 1914, monthly dinners were held in the Fort Dearborn Hotel, on Van Buren street, when the meeting place was changed to the Hotel Sherman. During this time the membership jumped to more than eighty, and enthusiasm never waned. Prominent speakers were secured to address the members at the various meetings on subjects near and dear to the hearts of film men. Mr. Blair, of the Eastman Company, and Mr. Zeck, of Essanay, may be mentioned among those who spoke at the club.

On February 22, 1915, the Reel Fellows Club gave its first informal affair, open to the public. This was a grand ball and "Cafe Chantant" at the Hotel Sherman, and proved a huge success. It was attended by many photoplay celebrities and city officials of Chicago, including Mayor Carter H. Harrison. The second election of officers, in March, 1915, brought with it the re-election of Richard R. Nehls as president and L. A. Boening as treasurer; also the election of Ralph Bradford as vice-president and W. D. Hildreth as secretary. The next few meetings were held monthly at the Advertisers Club on Madison street, following which the organization secured its own quarters at the Movie Inn, 17 North Wabash avenue.

The club gave several stags and beefsteak dinners, with varied success, and although the membership had increased to more than 165, interest lagged slightly. The third election, in March, 1916, resulted in the election of R. R. Nehls as president for the third successive term, and the election of R. C. Travers and Frank J. Flaherty as vice-presidents; M. G. Watkins, secretary, and Wm. J. Sweeney as treasurer.

The year 1916 saw many activities, and during the latter part a marked growth in membership. The second annual ball was held at the Hotel LaSalle, a stag at the K. P. Hall. The members did not patronize the Wabash avenue quarters as well as might have been desired, and a change was made to the Bandbox Theatre Building after a short stay with the Hotel Morrison.

During the 1916 National Convention of the Exhibitors League, the Reel Fellows, then at the Morrison, did the chief honors at entertaining. Letters of congratulations on its success in this respect were received later from all sections of the country.

In December, 1916, the members and board decided to change the fiscal year of the Club to begin with January 1st. Hence an election was called for officers and board of governors for the year 1917. An exceptional amount of enthusiasm over the election prevailed and three tickets were put into the field, the "Progressives," "Radicals" and "Members." The month of December was a live one for the club, with the "election excitement" at fever pitch. After a strenuous campaign for all concerned the Progressive ticket won out, and Ralph O. Proctor was made president; Richard C. Travers and M. G. Watkins, vice-presidents; H. C. Miller, treasurer; E. A. Hamburg, secretary, and A. E. Curtis, assistant secretary, with a board of governors composed of R. R. Nehls, Wm. J. Sweeney, Don J. Bell, Fred W. Wild, Jr., Dave Russakov, F. J. Flaherty and John A. O'Toole.

A big booster meeting was held, and arrangements made with Geo. K. Spoor to hold a studio ball at the Essanay plant This affair, held in February, 1917, was supervised by H. C. Miller, Jack Haag and David T. Alexander, and was the greatest success ever achieved by the organization. The financial gain was figured in thousands and resulted in the Club securing its present lavishly furnished quarters at 207 South Wabash avenue—in the heart of the film district of Chicago. Only one change has been made in the list of officers, namely, the special election of Jack Haag as secretary, to succeed E. A. Hamburg, resigned.

William J. Sweeney, the present treasurer of the Chicago Branch, has held that office since the first organization meeting. He is one of the best known veterans of the film business and is also the national secretary of the Motion Picture Exhibitors' League of America, with whom the Chicago Branch has been affiliated since organization.

The Genesis of Chicago Branch of the Illinois League

Nucleus of Present Body Was Six Far-Seeing Men—Association Now Has Three Hundred Members After Six Years of Life; Growth Has Been Steady and Consistent

SIX men, with the interests of the Chicago motion picture exhibitors at heart and in mind, formed the nucleus of what is today the Chicago branch of the Illinois League, with a roster of more than three hundred members. All this was back in 1911, and the six men, who were: C. A. Anderson, Julius A. Alcock, F. O. Nielsen, F. J. Flaherty, L. Raver and W. S. Atland, belonged to what was called the "Noonday Club." Interested in various ways with the motion picture industry in Chicago, a part of them exhibitors and some of them having exchange interests, they met informally and daily at the lunch table in a Loop restaurant at the noon hour. Through their discussions of the needs and necessities of the exhibitors of the city came the idea that resulted in the formation of the League.

On January 16, 1911, the first regular meeting of exhibitors was held in the Chemical Building. Throughout the remainder of January and during February and March meetings were held with the number of exhibitors present increasing at each successive meeting. The time seemed ripe for the formation of a permanent organization. At the solicitation of Joseph Hopp a meeting was held at his office in the Standard Film Exchange early in April and plans were started for the formation of the permanent organization. At this meeting Mr. Hopp was made chairman; F. J. Flaherty, secretary. The following exhibitors were present: S. C. Szek, William Hassett, Jr., W. W. Anderson and M. Moritz. Before the meeting adjourned it was decided to send out a call to all the motion picture men in Chicago.

At the Great Northern Hotel on April 25, 1911, this meeting was held with thirty-eight exhibitors present. C. A. Anderson presided as chairman; F. J. Flaherty, secretary, and William J. Sweeney, treasurer. On May 8 the next meeting was held, and at this time seventy-two exhibitors were in attendance. On May 15, at the next meeting, the exhibitors present numbered 100. Here at this meeting the constitution and by-laws was adopted and the first regular board of officers was elected. They were: George Henry, president; C. A. Anderson, vice-president; William J. Sweeney, treasurer; S. Katz, financial secretary, and John Bell, recording secretary.

A little later a charter was granted them as the State organization of Illinois, with headquarters in Chicago. This is the charter under which the Chicago League is conducted today, they representing the State and local exhibitors' interests. Their aim throughout the entire period of formation up until today has been to foster the cause of the Chicago and State exhibitors. During the entire seven years of organization they have continued to grow in strength.

JUST FOR FUN

By LONGACRE

HARRY SHERMAN'S dinner to the trade press, held at the McAlpin last Tuesday, was the best little party of the season. Food, wine and taxi cab windows were dispersed freely, to say nothing of speeches which were generally impromptu. All but one of the speakers worked in "'I Believe' Sherman is Right" at one time or another, but no one seemed to mind, as no one thought he was the least bit wrong.

BY the way, a waiter was the first one to break glasses at the affair, thereby establishing a most popular precedent.

JIM BEECROFT came away from the dinner with a fountain pen that he didn't possess at the start of festivities. Jim claims that he has called up or seen every one since Tuesday, and that none has laid claim to it. But we "heard different." It appears to be Mr. Sherman's pen, and Jim is holding it for ransom—i. e., a little advertising.

IT is reported that H. M. Horkheimer has several large and epoch-producing plans up his two sleeves. Announcements will be made in the trade papers only. Send the cigars in care of us please, H. M.

TWO of the bunch who review pictures and tear copy to pieces have answered the call of Uncle Sam, and are, by this time, in the confines of training camp or fort. They are Tom Kennedy and Frank Brady, who are members of the Coast Defense Artillery, and their places will be hard to fill, in more ways than one. Its best wishes for them on their new and highly-advertised enterprise.

THE fact that Fritz Hirsch, the well-known collector of the NEWS, is conducting a picture column in the weekly pages of the Rutherford Republican has caused a tremendous upset in all branches of the trade.

IT was neglected to put the flags at half-mast with the abolishment of the free lunch, but a movement is on foot to advance pay day from Saturday to Friday, when the order goes into effect.

A PASSAGE from a synopsis on one of "The Neglected Wife" episodes ran, "Struggling, Kennedy overpowers her. Seeing that she will be caught she escapes." If P. A. Parsons wrote this, we desire to know where his mind was at the time. Personally, we are of the opinion that it was conjuring visions of large, fat and tasty trout, but this is merely a guess.

DOUG FAIRBANKS is almost as original as we are. "Every American should help support the Red Cross Society," is the latest product of his fertile brain.

IT may interest you to know that Gasoline, the cat at the Vitagraph Studio in Brooklyn, has passed over the Great Divide, and the remains have been accorded decent burial. We weren't over excited about it.

Sprocket-Holes

Punched by A. Knutt

Can Goldwyn?
Is Joe Reddy?
Did J. A. Berst?
Is John Wylie?
Was Billy West?
Is Pearl White?
Isn't Letendre?
What makes Ben Grimm?
Where does Billboard?
Who gave Eddie Lyons?
How much did Van Loan?
Why pay Jack Barrymore?
Is Clara Kimball Young?
Sidney Drew good business.
Did you hear John R. Bray?
Did you hear Alice Howell?
How much does Eva Tanguay?
Is the Motion Picture News?
Who wants to play Eddie Polo?
What river did Francis Ford?
Butterflies at Universal dinners.
What's the admission to Frank Hall?
As a peace advocate would Mary Pickford?
There are no Red Feathers on Bluebirds.
Prisoner stand up!
60 days.
Next case!

THIS not being a page for poetry we reprint the following, entitled "Her Accomplishments," by Dick Willis:

"Oh, how I dote on swimming," cried the Picture's Pretty Pet,
"I'm never really happy till from head to toe I'm wet."
Then she donned her dainty costume, 'twas of silk, took parasol
And gave the boys a treat and dipped her ankles, that was all!

"I am quite a famous rider, and I love my horse and crop,
"And when I am 'a horseback,' well I never want to stop."
So she wore her riding habit, took some close-ups by a horse,
But was doubled in the riding stunts by extra girls of course!

"I am very fond of flying, and must buy an aeroplane,
"I consider flights below two thousand feet to be inane."
Her suit was just the cutest thing they ever filmed, but Bo!
Her "double" had one like it when on flying trips she'd go.

The Picture Pet had frocks which covered every kind of sport,
But never swam or rode or flew because she'd ne'er been taught.
Her double did the reckless deeds but press and posters blared
The Public's Picture Pet's renown as "She who did and dared!"

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., July 28, 1917**

EDITORIAL

When Funkhauser, of Chicago, inferred that "The Little American" might offend German-Americans, he slipped and fell badly. He seems to have overlooked the fact that the hero of the picture is a German, for the greater part of the picture serving in the ranks of the German army. Finally he chucks both the army and the Kaiser because he doesn't believe exactly the way they do. If Jeanie MacPherson had painted all Germans as bad, then the marvelous Major might have had just cause for complaint. But German-Americans are supposed to be more or less pro-American. If they are not they are enemy aliens. Perhaps the Major is afraid of offending them, too!

A good formulæ to follow in producing a picture to suit Chicago censors would be as follows: One German hero; one German heroine; one American serving in the interests of the United States, and so a villain; several sympathetically drawn German soldiers; the Omnipotent as impersonated by the Kaiser; a fade-out showing the Stars and Stripes turning into the German flag; and several local color touches such as the violation of women and the shooting and killing of innocent bystanders.

LOCAL NEWS.

—Ye ed was to Bayside over last Sat. and Sun. to visit Mrs. and Bill Barry. Much tennis and swimming is indulged in in that place.

—Sun. eve. Mrs. and Bill Barry and ye ed were to Mrs. and Bill Johnston's house for sup., a most pleasant time being had by all.

—Bill Johnston and Ken Gillett are in Chicago along with many others at the present writing.

—Pete Schmid and ye ed. will be in Chicago on Sat. next if all goes well, it being the first stop on their trip to the w. k. w. c.

—Many from here are of the opinion that Harry Sherman is a right smart entertainer.

—The war has stopped twice according to Ben Grimm, who must have some private wireless to Europe, say we.

—Bill Barry was to Boston, Mass., last wk. on bus.

—Right Worthless Baremore, T. Kennedy, J. Kelley, F. Brady and ye ed had a taxi ride one eve last wk. Thanks, Harry Sherman, say we.

—Bob Welsh was sick for a spell last wk. Too bad, Bob, is our freely expressed sentiment.

—Bill Johnston was to Washington last wk. on bus.

—The m. p. world got out a fine special no., say we, with a fine sense of neutrality.

—But notice the m. p. news special no. out this wk.

—Jim McKenna, the w. k. Bayside resteraunteur and duplicate of Gov. Whitman, herewith breaks into print again.

—Much rain fell last wk., making the collection of news extremely difficult.

WITH THE EXHIBITOR

ON THE FIRING LINE

Fatty Arbuckle in "The Butcher Boy" and George Cohan in "Broadway Jones," are reported by Manager M. C. Bickhardt, of the Grand, Crookston, Minn., as his biggest recent hits. The Grand, one of the finest houses in the Northwest, is owned by A. J. Kavanagh, owner of seven other houses in the territory.

A. J. Gleason, of the Ideal, Denver, Col., is bucking a tough proposition. He has just purchased a house in the Italian section, which he reports has been run down. He finds his patrons hard to please, as many cannot read. "The Last Days of Pompeii," "The Battle Cry of Peace," and the "Fall of the Nation," got the money, however.

Chaplin, Fairbanks and Hart ring the bell for C. W. Eckhardt, of the Orpheum and Princess theatres, Butte, Montana. Manager Eckhardt is off on a pleasure trip for the summer that will girdle the country.

Widenor Bros., running the Opera House, Belvidere, N. J., are showing Fox and Artcraft releases. "We are having tough sledding making our pictures pay," is the report. Have any exhibitor readers any suggestions to offer?

"Marguerite Clark, Mary Pickford and Blanche Sweet get the money here," writes Frank Stanley, of the Opera House, Dixfield, Maine. Paramount and Mutual programs are shown.

Six weeks' run of revival meetings haven't done a thing to Marsh Mirron and his White Way theatre, Dunn, N. C. But the outlook is better now. Universal and Pathe are the offerings with the stars setting an equal pace.

"We believe we have as nice a house as in any town of this size," writes Robert Landry, of the Strand, Ogdensburg, N. Y. Vitagraph and World programs are shown, with occasional specials. Anita Stewart heads the Vitagraph list and Alice Brady the World. "Twenty Thousand Leagues Under the Sea" was the biggest recent hit.

"The Pride of the Clan" is rated as the best money-maker among his recent attractions by John F. Lewis, of the Orpheum, Danielson, Conn.

"Pearl White, Marguerite Clark, Billie Burke and Mary Pickford," there's the favorite quartette with my patrons," declares C. W. Brown, of the Globe, Franklinton, N. C. "Business is very good," he adds.

Exhibitor Roasts Fly-by-Night Production

F. R. Newman of Greenville, Texas, Says Let Us Have Producing Companies of Stability with a Policy Permanent, Fair and Far-Sighted

EXHIBITORS still complain of the lack of permanency in producing organizations and the constant shifting of stars and companies that results.

A recent letter to the editor of the Motion Picture News from F. R. Newman of Greenville, Texas, urges the turmoil that results causes actual money loss to the exhibitor, taking away the value of the asset he himself has created through local advertising of companies, plays and stars. Mr. Newman's letter says:

"I move you, as chairman of the Society for the Prevention of Destruction of the Motion Picture Industry, that application be made to the highest court in the land for a permanent injunction to be issued against those producers who by reason of internal factional disagreements and petty quarrels (the result of temperament, I presume) can only hold together their organizations a sufficient length of time (and indeed, hardly, that) for the exhibitor to build his business on their product to a point where it begins to show a profit; restraining said producers from the continuance of such methods and compelling them to take into consideration the rights and just claims of those who have made them financially, but, thank the good Lord, not mentally.

"This tirade is, I am frank to state, aimed particularly at one of the big organizations that is at present on the verge of dissolution or relegation to the realms of innocuous desuetude from no other apparent reason than that the men who make up the organization either don't like the way each other parts his hair, or if you like, are afraid that the distribution of the spoils (from the poor exhibitor, of course), are not being made in a manner that suits each individual's idea of his importance to the industry.

"I don't care a ——— whether you publish this or not but it is enough to make any man in the business lose his religion.

"We go ahead, spend our money and energy in advertising a star or producing organization and just when we begin to get back some of the money we have spent, the star switches to a rival producer or the producing organization disintegrates and we who have made them reputation and money, are left to hold the bag.

"Let us have producing organizations that show some signs of stability, organizations whose members are business men, farsighted enough to formulate a policy that is permanent, fair, just and intelligent, on which the exhibitor can depend to continue and improve, instead of the present assinine policy of every man for himself and to ——— with the other fellow, of tcourse, which means no one but the exhibitor."

Nebraska Theatre Men Want More Parcel Post Shipments

EXHIBITORS of Nebraska, through their exhibitors' league, will make a demand within the next few weeks on the exchanges that more films be shipped by parcel post. "We do not know exactly when the matter will be presented definitely, but we have been working on it some time and have arranged to gather complete data from the national convention at Chicago," said President H. M. Thomas.

The exhibitors want the parcel post plan because it is cheaper.

The exchanges object to the plan because the returns of films are not as rapid, the postal department requiring smaller boxes and Uncle Sam will not give as good insurance protection as the express companies, except a small additional sum be paid.

One conference of film men and the postmaster at Omaha has been held and others will follow. In that conference the postmaster promised the films would be delivered to the exchange directly from the depot, via mail street cars; that the post-office would telephone the exchange concerning any film received at the depot from incoming trains after 6 P. M., and that the postal department would gladly do all it could to facilitate the service.

Special delivery postage is required on the film boxes to insure the best possible delivery, and this, the exchangemen fear, will not be paid readily by the exhibitor.

The situation is such, however, that the exhibitors are confident a satisfactory arrangement can be made. The exchangemen say they are ready and willing to agree, when there are no longer the features to which they object.

Henry B. Varner Twice Honored in a Fortnight

Henry Branson Varner, candidate for the presidency of the National Motion Picture Exhibitors' League, has been given a rising vote of thanks in two North Carolina state conventions in a fortnight.

One of the organizations was the North Carolina Motion Picture Exhibitors' League and the other the North Carolina State Press Association.

Motion picture men are familiar with Varner's earnest and successful fight at Washington to take the tax off the theatres when that tax was plainly unjust. The exhibitors' league honored him for this.

In the other instance Varner convinced the Department of Justice of the existence of a newsprint combine.

No Chance to Draw Crowds with "Big Bertha"

Efficient Theatre Management Means Careful Use of Small Campaigning Forces, for Instance, the Program, Which Should Spare Adjectives and Tell About the Stars

By Paul G. Smith, Cahill-Igoe Company, Chicago

AS is usual in an article of this nature, I will open with a bromide, the one where we speak of a chain being as strong as its weakest link. It may be aged and well worn with use, but it is still in good working order and as true as ever. Now to apply this to the program. Let us consider the exhibitor's problem from every angle, leading up step by step to the question: "Is the weekly program a help or merely a chronic nuisance?"

Take, for example, an imaginary Mr. Wilson, who has decided that he will open a High Class theatre, devoted to pictures that will be a source of entertainment for the public at large. He has his plans drawn up for an elegant playhouse. He will have a wonderful stage. The latest and best in screens. There will be marble staircases and a mezzanine floor; a grand lobby decorated with handsomely framed portraits of famous stars. Ushers will be in radiant uniforms and nothing less than a symphony orchestra will provide the music. Last, but not least, he will make arrangements to get the biggest and best pictures—and first runs at that.

Now, he figures, everything is ready for the Grand Opening. The world has been informed through the medium of newspaper advertising and publicity, dodgers have been circulated—three-sheets and six-sheets posted, and so on. A special program is arranged and everybody invited. At the opening performance the house is packed. Mr. Wilson, eyeing the throng, smiles a happy and contented smile and sees the pleasant vista of a prosperous future. We will now inject a subtitle:

A Month Has Passed

Mr. Wilson is once more standing in the lobby of the High Class theatre. A few people are buying tickets and entering the house. The ushers, however, are not suffering from overwork. Three blocks down the street there is a small theatre scarcely to be mentioned in the same breath with the High Class. But, for some ungiven reason, the people, the fickle public as Mr. Wilson calls them, have deserted him and his mausoleum. They have lined up as patrons of the small theatre. Mr. Wilson is surprised and vexed. He can't figure it out. His competitor is showing the same pictures as he, true, but showing them at a later date. The opposition theatre is neither large or gorgeously appointed, yet it is nearly filled each night, while Mr. Wilson's elegant house goes along with many staring, empty seats.

How long it will take Mr. Wilson to arrive at a satisfactory conclusion does not matter to us. The answer is plain. He has tried to conquer public approval with one shot from a 42-centimeter gun. He has fired his Big Bertha and moved it away. The thought of using the lesser campaigning forces at his disposal has never occurred to him. He has been trying to ride along on the success of his Grand Opening. He has neglected to keep the people of his neighborhood informed as to the activities of his theatre.

In the meantime Mr. Competitor, who is not probably as spectacular a showman, but who knows something of human nature, has gone along letting the people know what is taking place at his Little theatre. He has advertised consistently, and he has educated the public to look to him for their entertainment. He is not a "once-in-a-while-splurge" advertiser; he keeps constantly plugging, and the people never had a chance to forget that he was on earth.

Mr. Wilson, trying to figure this all out, merely says, "lucky stiff." Maybe we have distorted matters a trifle in the foregoing paragraphs. Nevertheless, the lesson is here.

The succcessful exhibitor, be he large or small, must always go out after his audience. How can he "go after them" and get best returns? Newspaper advertising, I hear you say. Good!—but not good enough. Special stunts? Perhaps, but he should also bear in mind that the people are always trained to look for the "con" man in the wake of the circus. What he needs is dignified advertising concentrated on the people right around his theatre. The Weekly Program is the logical answer.

You can generally wager that the successful exhibitor is in the habit of sending out a successful program. Every Monday morning the folks within comfortable radius of his theatre know what is coming to the screen there for that week. And—they are grateful for the information. Perhaps you don't realize the message the program conveys to the reader. It represents your spoken word, and, like your spoken word, can be either insult or compliment. Happily the motion picture exhibitor has begun to realize the value of his program.

EXHIBITOR PERSONALS

NEW BRUNSWICK.—St. John: F. G. Spencer, of here, has leased the Gem theatre at Fredericton and is enlarging and improving the same.

F. G. Spencer, who operates several theatres in the Maritime Provinces, was in Montreal during the past week. He has two new theatres at present under construction; the Strand, in St. John, when completed will be one of the finest houses in the Dominion. The Empress theatre in Amherst, N. S., which was destroyed last winter by fire, is being rebuilt and will be opened in the fall.

A new theatre has been added to the many controlled by F. G. Spencer, of St. John, N. B. Mr. Spencer has signed a lease for the Gem theatre in Fredericton, owned and formerly managed by David Richards, of Fredericton.

Theatres in St. John, Amherst, N. S.; Truro, N. S.; Charlettetown, Prince Edward Island, are controlled by him. The theatre at Amherst was burned down last fall but is being rebuilt and will be ready for opening early in September. It is intended to make quite a function of the reopening of the Empress, and Mr. Spencer is making great plans for it.

The Gem theatre at Fredericton is to be improved by the installing of new chairs and later it may be enlarged quite materially.

The house is situated on the same street as the Gaiety and Unique theatres, owned by W. W. O. Fenity, but it is not known what disposition will be made of these theatres when the new house being built for Mr. Fenity on Queen street is opened.

ARKANSAS.—Searcy: D. E. Filton has bought the lease on the Grand theatre from Frank Headlee and is making extensive changes tending to the improvement of the house as a motion picture theatre.

Hamburg: L. J. Serrett has leased the Grand theatre from W. W. Goyne and will operate it under the name of the Pastime.

CALIFORNIA.—Bakersfield: Charles Grogg, the well-known showman of Bakersfield, has just taken over the management of the Hippodrome theatre, thus bringing the list of amusement houses in that city now under his management to three; the other ones being the Opera House, where road attractions are being offered, and the popular motion picture theatre bearing his name, Grogg's theatre, which is the home of Paramount, Artcraft, Fox and Metro service.

ILLINOIS.—Champaign: G. A. Applegate has purchased the Varsity theatre from R. W. Smith.

Flora: Stanford & Son have again taken charge of the motion picture theatre which they abandoned some months ago.

INDIANA.—Greenfield: Thomas Darnell has sold his half interest in the Riley theatre to his partner, Ira Stevens, who has already booked some of the best pictures ever shown on the road.

Lafayette: The Lyric motion picture theatre, which was originally the Happy Half Hour theatre, was sold recently to J. W. Boes, of West Fafayette, by William H. Johnson.

Fort Wayne: Announcement has been made by the owner of the Transfer theatre, David Vesey, that Al. J. McCabe, formerly advertising manager of the Orpheum theatre, has taken charge of his theatre, the change having gone into effect last week. Mr. McCabe will devote all of his time to the uptown house and will establish policies which will soon distinguish the Transfer as "the biggest little theatre in Fort Wayne." A new partition has been built onto the rear of the theatre already, and when it is wholly completed it will increase the seating capacity to approximately 350 seats. Arrangements have also been made to remodel the front of the theatre and erect a grand awning over the entrance.

IOWA.—Alexander: A. A. Williams will open a new moving picture theatre soon. A. O. Davis has purchased the Orpheum theatre. John Keeking has purchased the Opera House.; Charles Griffith has purchased the Pastime theatre; P. E. Wolf has leased the opera house; The Newton Theatre Company has purchased the Star theatre.

Des Moines: The sisters Jennie and Mabel Di Salve have taken over the management of the V & I Theatre in East Des Moines, and purpose to run it on plans of their own without extraneous assistance.

MICHIGAN.—St. Louis: Jake Klein has succeeded W. G. West as manager of the Opera House here.

NEBRASKA.—Oxford: J. B. Read recently sold his interest in the Gem theatre here, to C. G. Upton, and is retiring from the motion picture business.

ONTARIO.—Toronto: The Bijou theatre of Preston, Ont., has changed ownership. It is understood that Mr. Harris of Waterloo is the new owner.

Following close upon the announcement that early this fall, Paramount Open Booking or Star Series plan would go into effect, J. J. and Jay Allen who hold Paramount Franchise of Canada have commenced re-organizing their company.

Ottawa: Both the Dominion and the Flower theatres in Ottawa are dark, having closed for the summer.

TENNESSEE.—Kingsport: Carl De Sear has purchased the Queen theatre on Broad, and contemplates making vast improvements, the nature of which will be announced later.

TEXAS.—Weimar: F. J. Kezuch, manager of the Dixie theatre at Eagle Lake, has leased the moving picture show at Weimar from M. A. Kenz—Manager Kezuch contemplates making many improvements, and will soon have an up to date moving picture show.

Waco: E. H. Hulsey has commenced new improvements on the Hippodrome theatre at Waco, Texas. There will be a marine garden, new electrical effects, a complete set of stage scenery to fit different kinds of pictures. The ushers will wear uniforms, patrons will be supplied with ice water while remaining in their seats, and the house force will have fire drills.

LIVE WIRE EXHIBITORS

Make Your Program Pay for Its Upkeep

How a House Organ May Be Designed, Printed and Maintained, with Table of Approximate Costs

IN TWO PARTS—PART ONE

IN the current issue of the Triangle magazine is reproduced a specimen program for the use of exhibitors in a most effective and economical way. The subject is one which merits considerable discussion.

In the course of the week's mail a vast number of theatre programs reach the editor's desk. Many of them are of the stock variety—the kind that is prepared by some large metropolitan concern with blanks for the theatre manager to fill in as his booking demands; but here and there one finds a distinctive sheet, printed frequently with utter disregard for typographical good taste, but showing genuine originality and advertising power.

THAT STILLMAN PROGRAM

Probably the best theatre program, from the standpoint of typography as well as from every other angle, that has ever reached the desk, was that of the Stillman theatre of Cleveland. The Stillman theatre is said to be one of the most beautiful motion picture houses of the country; and the program, as originally prepared by Mr. Madden, for some time publicity representative to the management, was admirably adapted to the playhouse and its policy. Of late they have elaborated the publication, so it is not as convenient for the present discussion as it once was; but the original form remains as a conspicuous example of what may be done with a house organ.

It was originally printed in two colors, orange and black or buff and black—varying from week to week—with a good clean face of type selected for its readable qualities, plenty of white space and no ads. The only illustration was a good portrait of some well-known player on the back cover. The size was about 5 x 7 inches, and there were eight pages. The two middle pages named the various features of the bill, giving a concise description of and an interesting fact concerning each; and the remaining pages were devoted to some pertinent editorial opinion, newsy paragraphs and advance notices.

Now every theatre manager would like to emulate the Stillman theatre in this regard—if he could. But it happens that in smaller institutions the program appropriation is negligible if it exists at all. The program must be there, of course; but it must be self-supporting.

In large cities it is a common thing for printers to pay theatres for the privilege of preparing and circulating their programs. So there must be money in program work. Further than that, it may be said from an actual, first-hand knowledge of the practice, that there is money in the work. Only it must be borne in mind that the metropolitan concerns mentioned print substantially the same program for a large number of theatres, and therefore have a much better proposition to offer advertisers than if they had but one house.

It is not to the purpose here to attempt to give approximate costs of the various items in making up a serviceable paper because of the wide variance in printing costs over the country. However, just as a line on reasonable margin of printers profits, there will be found an estimate for printing the four-page program illustrated on this and the preceding page, at the close of this article.

COVER PREPARATION

There are many sound reasons for keeping the cover of a program, however small, free from extraneous advertising. For its best effect, the cover should bear just the name of the theatre, the date of the engagement described inside, and perhaps a slogan used by the management. This affords room for the use of some decorative ornament; and that, too, has been indicated in an accompanying illustration. Probably the chief value of an attractive front cover on a program is the dignity it lends the theatre and the management. Beside that, it aids materially in securing advertisements.

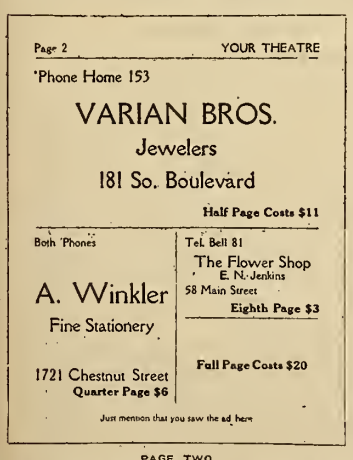
As to advertisements themselves, it will be to the interest of the management to prevent them from outdoing each other in lurid appeal. There is nothing that makes a printed program look worse. Indeed, the advertisers themselves will soon appreciate the fact that they do not have to carry on breakneck effort to make the given space for which they have contracted, count.

To accomplish this desirable condition, make up a form which will give the advertiser opportunity to express his name, his business and his address, with perhaps a trade-mark line he uses in all his advertising. Do not permit the use of cuts in the advertising, but make all uniform, much like dignified business cards. You will find that your printer will charge you less for setting up matter of this kind; and the effect will be infinitely better than that of the old plan.

ADVERTISING CHARGES

In preparing the scale of advertising charges, reduce the rate as the space is increased as an inducement to advertisers to take larger places. That is, if an eighth of a page is $3, an entire page would not have to be $24, but, for the reason already given, perhaps $20, the reduction being sufficient inducement to the advertiser to assume the increased cost of larger space. Also, a scale should be worked out whereby those who sign contracts for repeated insertions should pay at a slightly reduced rate.

(*Continued next week*)


Page 2 YOUR THEATRE

'Phone Home 153

VARIAN BROS.
Jewelers
181 So. Boulevard

Half Page Costs $11

Both 'Phones | Tel. Bell 81

A. Winkler
Fine Stationery
1721 Chestnut Street
Quarter Page $6

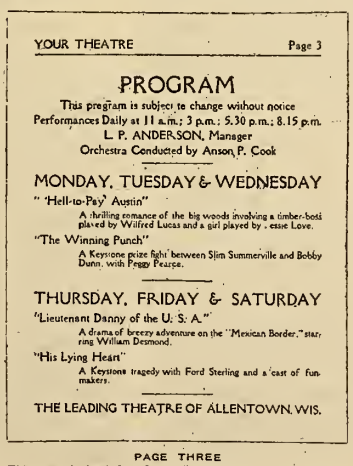
The Flower Shop
E. N. Jenkins
58 Main Street
Eighth Page $3

Full Page Costs $20

Just mention that you saw the ad here

PAGE TWO

Note the dignified Advertising. Restrictions of this kind materially assist the exhibitor in maintenance of a high class policy, and are not difficult to enforce. The advertising rates should be adjusted to fit the size of the edition and the class of persons reached in the theatre and by mail


YOUR THEATRE Page 3

PROGRAM

This program is subject to change without notice
Performances Daily at 11 a.m.; 3 p.m.; 5.30 p.m.; 8.15 p.m.
L. P. ANDERSON, Manager
Orchestra Conducted by Anson P. Cook

MONDAY, TUESDAY & WEDNESDAY

"Hell-to-Pay" Austin"
A thrilling romance of the big woods involving a timber-boss played by Wilfred Lucas and a girl played by Essie Love.

"The Winning Punch"
A Keystone prize fight between Slim Summerville and Bobby Dunn, with Peggy Pearce.

THURSDAY, FRIDAY & SATURDAY

"Lieutenant Danny of the U. S. A."
A drama of breezy adventure on the "Mexican Border," starring William Desmond.

"His Lying Heart"
A Keystone tragedy with Ford Sterling and a cast of fun-makers.

THE LEADING THEATRE OF ALLENTOWN, WIS.

PAGE THREE

This page is kept free from all extraneous advertising. It aims to provide all needed information in as few words as possible and altogether to the point. The type sizes here are 14, 10, 8 and 6 point


Page 4 YOUR THEATRE

COMING NEXT WEEK

BESSIE LOVE
IN
"SISTER OF SIX"

LOUISE GLAUM
IN
"SOMEWHERE IN FRANCE"
AND
TWO ROARING KEYSTONES

THE LAST PAGE

Bearing a simple announcement that may be made much more to the point than a whole page of description. The type used is 14, 12 and 8 point Della Robia


YOUR THEATRE

PROGRAM

TRIANGLE PICTURES EXCLUSIVELY

WEEK BEGINNING JUNE 25th

A Wholesome Photoplay Entertainment for the Citizen, His Wife and His Child

THE PROGRAM COVER

The name of the theatre is set in 24 point Della Robia; the word below that in 14 point; the mask is a cut which may be reproduced by the engraver directly from this page; the Triangle line is set in 10 point; the date in 12 point; and the slogan is in 8 point

Good Clothes Made Skinner A Millionaire

Skinner Could Not

Have attained the dizzy financial heights to which he aspired clad in a $10 suit. *So Essential Is Correct Garb* in this day of big business that the seeker for the front position in any rank must first recognize the fitness of his raiment if he would succeed. He cannot slight it any more than he can any other preparation for business advancement.

—Skinner Skyrocketed to the top of the financial heap because he stepped long enough in his first flight to select his "Front." That "front" had as much if not more to do with the success that crowned his efforts than anything that contributed.

—If Skinner Had Lived In Phoenix the first step in his meteoric career would have been taken through the front door of our store. He would have stepped forth from the same, garbed as no other house in Phoenix is fitted to garb him. Clothed by us, the rest would have been, as it was in his case, the recognition of dormant talent properly inspired by the "class" feel of a good front.

—During Twenty Years in Business Here we have undoubtedly sent many an embryonic SKINNER on his path to financial success by supplying him with his wardrobe. From the smallest article on our shelves to the counterpart of the dress suit that sent SKINNER to fame we point to the quality of the product and its self-evident *class* in workmanship and texture.

McDougall & Cassou

—If you would emulate Skinner your first step lies through the doors of our store.

SKINNER lacked initiative. He had the "kick" in him, but the blow that was an avenue to a realization of his own ability was not forthcoming.

He was sleeping while Old Opportunity rapped her knuckles sore trying to make him get on the front seat.

Thousands of other men just like SKINNER are loitering along life's highway without enough originality or push to lift them from the herd that plods step by step with them. Some need one thing and some another. Others are so like Skinner that an earthquake would not make them feel.

SKINNER was plodding. He had a nice little wife and a home. But about all he was doing for sure was showing up Saturday night for his check.

Had he poked his finger into a pail of water and withdrawn it the hole he left would have represented SKINNER'S real usefulness in the world outside of the similarity which was the reason of keeping wife and he alive. Then things began to happen to SKINNER.

Good Clothes handed SKINNER the job that woke him up. CLOTHES made Skinner leave the herd, and CLOTHES eventually made him a millionaire

He had never owned a real up-to-now dress suit. He bought one. Told a little white lie to his wife. The lie "as true cost him an extra ten dollars his average account to make good on his "new money" lie, but that dress suit worked wonders for SKINNER.

It was like a miracle. He who from his lethargy, shook off the plodders cloak of indifference, and when he got on his stride he made things hum in the world of finance.

Those who had known him when he plodded now pointed him out to friend plodder as he passed in his high power Christy Chariot, and took pleasure in repeating: "Worked with him when he didn't have a cent. Great fellow that Skinner. Great Scott. Had the stuff in him. Nothing could keep him down."

The fact is Skinner would have been battling windrows or managing floors had he not been dynamited out of a pot by a SUIT OF CLOTHES.

Some sage who probably wore homespun and picked his teeth with his pocket knife said: "Clothes don't make the Man," but along with the things of yesterday it has been relegated to the scrap heap.

Ken down fellow with shabby linen whose coat has the gloss that belongs to his collar is about as much of a contender as a turtle trying to escape a whaler's harpoon.

The moment that suit entered Skinner's form he felt like a millionaire. The shot made him feel his right to battle with the big boys on their home lot. He walked into the sacred circle of high finance like a voter into the sanctum of a candidate the day before election. Impression of that first office of the "big" that turned the trick.

The shabby dressed applicant has as much chance as Villa has to lead a Sunday school class. The fellow without a front can't connect any more than a watchmaker can fix a thousand back chronometer with a crowbar.

Henry Arthur Dodge wrote "Skinner's Dress Suit" for the Saturday Evening Post and it was a hit overnight. Thousands have read the tale of how Skinner ran that dress suit into a bank and that would choke a horse, and nobody wants to win money.

Skinner could not flag a bread wagon but he horned into the inner circle of high finance and grabbed off as much lettuce he had to have his own grinder to keep the scissors sharp enough to clip his bonds.

Moral: You can't get by without clothes. The day of gee-string and leopard hide cloth "has went."

If you expect to own a gasoline Jupiternaid and take the head off a Creme after dinner on the front stoop you have got to doll up like Astor's plush horse.

Clothes are the answer.

"Skinner's Dress Suit" has been made into the six-part play with Bryant Washburn and a great cast, and plays the Hip on Sunday and Monday, May 27-28.

It is one of the big things of the camera world this year, and is even better the critics think than that type-bold tale.



Bryant Washburn
in the play you have read about
SKINNER'S DRESS SUIT
HIP THEATER, MAY 27-28

"VIC" and SKINNER

Running as a coupled entry would have been odds on favorites in the race for fame via of the clothes stake.

Skinner Set a New Record When he vaulted the world with the jockey "Glad Clothes" in the middle. He got a mark that made the rest of the stable look to its grooming.

Skinner was a Selling Plater Until he was asked to perform under silk and then he showed so much class that he was contained in the millionaire stake wherever it went in the book.

Skinner Needed Clothes to make him a real contender. He might have spent his whole life entertaining fleas and "working out" but getting nowhere had it not been for "Class CLOTHES."

Vic Thinks . . . . . . There are a lot of SKINNERS right here in Phoenix who have the speed and the class but they have never been tried under the wire of "good garments." If they could be started on life heading with a smart suit of

Hart Schaffner & Marx clothes tailored as only that firm knew how to tailor garments they would be contenders with the best of them. Or if they were to be shod right with a pair of

Crossett Shoes . . . . . . there would be no chance for them to "step in a Gopher hole" or "go wide" turning for home. When they got away from the gate shod properly it would be all over but shouting the "luck." Of course the "boss" would have to be adorned with a

John B. Stetson . . . . . . Bonnet to complete the "stable clothes" and then it would begin to be SKINNER to exploit his contention because he would feel the spirit of win if he went to the post under such proper silk.

A Cooling Out Blanket in the shape of the classiest line of heeled turn clothes would complete the "Task" necessary for the tyronic Skinner to "beat the gate" and last it out to win going away.

Hannys

VIC HAS THE CLOTHES, IF YOU HAVE THE SPEED. IT'S ALL OVER BUT THE SHOUTING.

Hannys

If Skinner had been a HUB patron

We would have had him entered in the Millionaire handicap before he did.

We would have started him out
to battle the world garbed correctly from sox to ear-muffs; and if clothes had have decided he could not have missed.

With a front of such class
it would have stamped *Skinner* a go-getter when he made his opening bow.

He would have been a favorite
because we would have soxed him with *Interwoven*, none better; encased him in *Munsing* underwear, in a class by itself. His shirt would have been *Manhattan*, nuf sed; he would have had ties to match and his business suits would have been made by the *Fashion Park* people, builders of smart clothes of all styles;—SKINNER'S DRESS SUIT, Fashion Park brand, would have stamped him a thoroughbred

Before he entered
All he needed to horn into the Bond Clipping Class was to come in and say "Pat, doll me up; I'm going out to win." We would have done the rest.

"Pat" Theraldson THE HUB Outfitters to Men of Discriminate Taste

Schaeffer
THE TAILOR

is where SKINNER would undoubtedly have made his start up the ladder where sits on the topmost rung on PARK, and by her side, twin FORTUNE. He could not have failed to recognize the appeal made in the splendid line of SEASONABLE APPAREL which makes up the stock carried by the BEST TAILOR IN PHOENIX.

Skinner started with a dress suit, and went right through the list of necessary wardrobe. SCHAEFFER makes you his the best dressed man in Phoenix. That's why it was not long before SKINNER became Phoenix best dressed man.

NO MAN IN PHOENIX
Can afford not to be dressed by SCHAEFFER. Most of affairs lend the part. Men of an affairs more have affairs whereabouts were SCHAEFFER cotton.

It rest in this shop will convince the most pessimist Croesus that it is THE place and that SCHAEFFER is THE tailor who carries stock unequalled in town, and not surpassed ANYWHERE.

Schaeffer

Phone 1043

Leader in Fashions
20 W. Adams Street

Skinner
HAD TO BE SHOD

He could no more have begun his career of finance without proper feet gear than he could have induced Rockefeller to referee a prize-fight.

HIS DRESS SUIT WAS THE CLASS

and it no doubt helped him to win the coveted hand, but SKINNER did not dent into the front office of the money magnate with an old pair of "kicks."

IT'S AN EVEN BET

that he was shod in the manner in which we are outfitting the most particular of our men customers today.

DESPITE THE ADVANCE IN FOOTWEAR

we have the classiest line of men's shoes to be shown this spring in the Valley, and if you are going to the coast or to the front or are going to remain home and farm we can fit you out.

THERE IS ONE WAY TO BE CONVINCED

Let SKINNER make up your mind to have the best your money will buy then drop in and we will do the rest.

Nelson Shoe Co.

Tex Rickard, Phoenix, Arizona, Induced the Clothiers of His Town to Co-operate When "Skinner's Dress Suit" Was Shown at His Theatre. This Is a Double Page Newspaper Advertisement.

BILL HART
in
WOLF LOWRY
Today
Monday
Tuesday
At the
Strand

Manager Thomas of the Strand theatre has more than one unique idea to give to the pictures he advertises. This cut is the result of a few thoughtful moments at the typewriter. How do you like it?

Fairbanks Red Cross Club

While the Douglas Fairbanks film, "Wild and Wooly," was being shown at Clune's theatres in Los Angeles during the past two weeks, a Douglas Fairbanks chapter of the Red Cross was inaugurated. Membership to this is but ten cents, and the dimes may be dropped in the box in charge of a member of the Red Cross in front of the theatre. An attempt is being made to introduce the Fairbanks chapter idea throughout the country, and the appeals sent out from the studio brought many ready responses from exhibitors and exchangemen. "Wild and Wooly" was released in Los Angeles one week prior to the national release date to accommodate W. H. Clune, and the picture has had a very successful run, being shown one week at the Auditorium and has just closed the second week at the Broadway. Both houses are owned by the Clune interests.

Hart and the Pennies

A later day public appearance of William S. Hart was last Monday night at the Liberty theatre of Long Beach. Manager O. Hoyt, securing a promise from the popular Western actor that the would visit the theatre, started a penny fund to buy a Western hat to be presented Hart when he was there. The fund grew rapidly and it was possible to secure enough to buy the best beaver Stetson manufactured at a cost of fifty dollars. Hoyt had the Liberty Theatre Red-Head Club serve as a reception committee.

Of Course We Believe You!

Manager H. M. Thomas, of the Strand theatre, Omaha, Neb., has "pulled another one" that is making his home city sit up and take notice.

He sent out 10,000 postal cards, put up twenty-four-sheets all over the city, ran repeated advertisements, large and small, in the newspapers, all reading simply: "Do you believe in me? H. M. Thomas, manager, Strand."

"My idea was to establish that saying. Now, when I advertise a picture I will put down in the corner of the ad—'Do you believe in me?'—and I believe the motion picture patrons will come to believe in me.

Do You Believe In Me?
H. M. THOMAS,
Manager Strand

when, with their attention attracted to it, they learn I show nothing but pictures they will be glad they have come to see.

"My first idea is to advertise 'The Barrier.' It has no stars on whom I can hang an advertisement, and yet I consider it the best picture of the year. I am advertising it as such and asking the people if they believe in me. I have seen the picture and I have wide reports of it.

"I never saw the idea used anywhere else and believe it is original with me."

Mr. Thomas, who is also president of the Nebraska branch of the M. P. E. L. A., frequently "puts one over" that attracts wide attention.

READY-MADE AD-TALKS

FEATURES

Molly King in "The On-the-Square Girl"—A Girl's Sacrifice for Her Mother

(Pathe Five-Reel Production.)

Regardless of the nature of the sacrifice, if it be made to bring sunshine into the life of your mother and to make her life happy, you can feel assured that few will condemn you for it. The few who take it upon themselves to do so are not to be considered for they are not conscious of what they do. Pathe presents Mollie King, the heroine of the "Mystery of the Double Cross" series, in a five part drama, titled "The on-the-Square Girl." Mollie King, as Anne Blair, is a model in a Fifth avenue modiste shop. A wealthy business man is attentive to her and she accepts his favors that she might give her mother all that spells happiness. Her mother dies and Anne is called to the mountain sanatorium where she has been confined, an invalid. Her mother taken from her, she becomes disconsolate and wanders aimlessly into the open country. It is cold and there is snow on the ground. Richard Steel (Donald Hall), an artist, finds her in the snow and takes her in his cabin, where she recovers. He wants her to stay, but she refuses and tells him of her affair with Brockton, the business man. Steel is engaged to his daughter. Brockton comes to demand why Steel takes the engagement to his daughter, so lightly. Brockton learns that Anne is there. The climax which follows is admirably conceived and you will feel like applauding "The On-the-Square Girl" when you see her on the screen of the ——— Theatre ——— of ——— week.

"The Innocent Sinner," with Miriam Cooper—Story of a Girl's Fight to "Come Back"

(Fox Five-Reel Production.)

Miriam Cooper, prominently casted in "The Birth of a Nation," "Intolerance" and "The Honor System," is seen in "The Innocent Sinner," a Fox production under the direction of R. A. Walsh. "The Innocent Sinner" tells one of the most human of stories. Miss Cooper presents the part of Mary Ellen, whose young life has been spent in a small town. Walter Benton (Jack Standing), a moral leper, meets her and on the pretense of marrying her, induces her to go to the city. Once in the city Mary Ellen is placed under the care of a disreputable woman of the underworld. The gay life is followed until Benton meets with an untimely death and Mary Ellen is suspected. No attempt is made to press the case and Mary goes free. From this time on the story deals with a girl's fight to live down the past. Mary Ellen enters a hospital as a nurse and there meets Dr. Graham. He loves her, but learning that it was she who was implicated in the murder of Benton who was a close friend of his, he loses interest in her until he is told of the way Benton had deceived Mary. Miss Cooper portrays the part of Mary Ellen as few actresses could. In support of her are Charles Clary, Jane Novak, Rosita Marstini, William E. Parsons, Johnny Reese and Jennie Lee. The story was written by Mary Synon. It is a Fox production under the direction of R. A. Walsh.

Miriam Cooper will be seen at the ——— theatre in "The Innocent Sinner" on ——— of ——— week.

"The Greater Law," a Bluebird Photoplay Telling of Life in the Klondyke

(Bluebird Five-Reel Production.)

You all have been fascinated by the work of Jack London dealing with life in the frozen North. Bluebird has produced a screen drama, under the direction of Lynn F. Reynolds, telling of life in the Klondyke region during the gold rush. The story was not written by London but it comes so near being like his work that the manager of the ——— theatre feels that the comparison is justified. "The Greater Law" is the title of this very human drama. The screen version was founded on "The Code of the Klondyke" by Charles J. Wilson, Jr. It has been widely read and justly pronounced one of the most human stories ever written of life in the Klondyke. Myrtle Gonzalez, one of the most talented of Bluebird's stars, is co-starred with Gorge Hernandez, Bluebird's droll comedian. Gretchen Lederer, who has been seen, always to good advantage, in Bluebird photoplays, is in the supporting cast. You are taken into the Klondyke region and left to enjoy the free and easy life led by the hardy miner. You are taken to one of the famous dance hall resorts without which a town in the Klondyke region would not be complete. In this hall you will see the strong, human side of life—the strong, fearless men who make their own laws, brutish men devoid of all principle. To this country comes Barbara Henderson (Myrtle Gonzalez) to find her brother. She is told that he has been killed. She plans revenge and the events leading up to the striking climax will thrill with every action registered on the screen.

"The Greater Law," with Myrtle Gonzalez and George Hernandez in the leading roles, will be shown at the ——— theatre on ——— of ——— week. It is something different.

Famous Impersonator of Character Parts, Joe Welch, Seen in "The Peddler"

(Art Dramas Five-Reel Production.)

Joe Welch, the famous impersonator of Jewish character roles, will be seen on the screen of the ——— theatre ——— week in "The Peddler," adapted from the play by Hal Reid and produced by U. S. Amusement Corporation for the Art Dramas' program. Mr. Welsh is known the length and breadth of the country for his characterization. TheEast Side Jew is presented in this screen drama with all the naturalness of life. Abraham Jacobs, known as the Peddler has saved his money and opened a clothing store. His son is wild and unruly and his love of the gay life gets him into serious trouble. To pay his debts and satisfy the whims of his women friends, Sammy, the son, robs his father's safe. Abraham inherits a fortune but he is unsatisfied and lonely. He has not seen his son since the night that he robbed the safe. There is a pathetic touch given the character of the Peddler in this photodrama which will reach the hearts of all. A human story told in a most human way, it finds its way to the hearts of the most unsympathetic. Abraham Jacobs has been characterized on the stage for years and the role always pleases. You have the opportunity of seeing the drama on the screen with the principal character impersonated by the greatest of all character actors, Joe Welch. In support of Mr. Welch are Sidney Mason, Catherine Calvert, Kittens Reichert and Sally Crute.

Joe Welch in "The Peddler" at the ——— theatre ——— of ——— week.

Bryant Washburn, with Hazel Daly, in Another "Skinner" Laugh—"Skinner's Baby"

(K-E-S-E Five-Reel Production.)

A boy was expected but it is a girl. "Skinner's Baby" gives rise to great expectations and then the "boy" is a girl. Bryant Washburn and Hazel Daly are seen in another of the comedy dramas dealing with the life of Skinner, the character Mr. Washburn made famous in his "Skinner's Dress Suit," which was pronounced by the millions as one of the best comedy dramas ever shown on the screen. This time Skinner is the happy father who is expecting an arrival and, like all fathers, his mind is firmly set on a boy. When Honey, his wife, tells him the news he allows his happiness to "run wild" and great preparations are made for the arrival of the "boy." The bookkeeper at the office, informing him that he is the proud father of a boy, Skinner realizes what he is missing in life and from that day he looks forward to the happy event. He is at the office when he is informed by 'phone that "William" Skinner, Jr., has arrived. He rushes out, elicits the aid of neighbors, purchases every known toy—guns, hobby horses and everything a baby could wish and rushes home to greet his son. Alas! "William" Skinner, Jr., is a girl. Skinner is a good sport, however, and he decides with Honey that the baby girl is as welcome "as the flowers in May," and together they prepare to make the baby girl's existence one round of happiness and their own lives are filled brimful of the same tonic.

Bryant Washburn and Hazel Daly in another of the now famous "Skinner" comedy dramas, "Skinner's Baby," will be seen at the ——— theatre on ——— of ——— week.

Earle Williams in Clever Mystery Drama, "The Stolen Treaty"—Corinne Griffith in Support

(Vitagraph Five-Reel Production.)

If you enjoy mystery in all its fascinating turns you will enjoy "The Stolen Treaty," a Vitagraph production featuring Earle Williams and Corinne Griffith, Mr. Williams' new leading woman. Mr. Williams enacts the role of a secret service man who is set upon the trail of a Prince who has stolen valuable State papers from the Secretary of State's office. He attends a brilliant reception given at one of the fashionable homes on Fifth avenue, in a colonial costume and there meets Prince Zarl, the honored guest. While there he is called to Washington by his chief and informed that the State papers have been stolen and ordered to set out upon the trail. He makes an appointment with a lieutenant of the Prince and is taken blindfolded to a house on the outskirts of the city, where he is confronted by three masked men. He asks for time to consider the request made by the men and from that time on there is enacted a mystery drama which literally surges with fast action, tense situations and gripping scenes. Miss Griffith, in the role of Irene Mitchell, is taken into the scheme to capture the one who had stolen the bonds. She acts with such cleverness that the Prince, who is disguised, thereby keeping his real identity from her, is lead into a cleverly conceived trap. The Prince is made to deliver the papers and Waynne, the detective and Irene are banded together with other intentions than to ferret out mystery.

Earle Williams and Corinne Griffith, his new leading woman, will be seen in a elever mystery story, "The Stolen Treaty," at the ——— theatre on ——— of ——— week.

Alice Brady Has Her Own Ideas on Marriage—See Her in "A Self Made Widow"

(Peerless-World Five-Reel Production.)

A romantic country girl who has never experienced the life in the city but who has fancied just the kind of husband she would like to have, if allowed to follow out her whimsical notions will get herself into all sorts of trouble. Such a girl is Sylvia Smith, whose character is presented by Alice Brady in "A Self Made Widow," the presentation of which will afford real entertainment for the most varied audience. Sylvia goes to the city, wanders near a pier and finds the coat and hat of some man who has apparently committed suicide by drowning. In the pocket of the coat she finds a letter which informs the finder that a designated attorney can be notified of the suicide's death. Sylvia decides upon a plan and since she cannot be a wife she can at least be a widow. How she carries out her plans will be explained by "A Self Made Widow" when it is shown on the screen of the ——— ——— theatre ——— week. With Miss Brady in the supporting cast are John Bowers, Curtis Cooksey, Justine Cutting, Richard Clarke, Henrietta Simpson, Herbert Barrington and Lila Chester. The picture was produced under the direction of Travers Vale. The story was written by Henry Albert Phillips. You will not experience one dull moment during the run of this, one of the best pictures in which Miss Brady has ever been seen. At the ——— theatre ——— of ——— week.

Bessie Barriscale in "Borrowed Plumage," from Kitchen Maid to Royal Lady

(Triangle Five-Reel Production.)

Bessie Barriscale, in her latest picture produced by Triangle, takes it upon herself to assume the

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 21, 1917

FEATURES

TITLE OF PLAY	PRODUCER	
"Beloved Adventuress, The"	Peerless Brady	5 reels
"Betty Be Good"	Mutual	5 reels
"Car of Chance, The"	Bluebird	5 reels
"Caste"	Vitagraph	5 reels
"Forbidden Paths"	Paramount	5 reels
"High Speed"	Butterfly	5 reels
"It Happened to Adele"	Pathe	5 reels
"Miss Deception"	Art Dramas	5 reels
"Range Boss, The"	K.E.S.E.	5 reels
"Strange Transgressor, The"	Triangle	5 reels
"Time Lock & Diamonds"	Triangle International-	5 reels
"When True Love Dawns"	World	5 reels

SERIALS

"Fatal Ring, The"	2nd Epis.	Pathe
"Gray Ghost, The"	3rd Epis.	Universal
"Neglected Wife"	9th Epis.	Pathe
"Railroad Raiders"	13th Epis.	Mutual

role of a kitchen maid in the house of a Scottish Lord. As Nora, the queen of the kitchen, she keeps the kitchen help in a continuous state of laughter. Seldom does she get beyond the confines of the culinary department but she finds a very appreciative audience there. The time comes, however, when she can take a peep into the private chambers of her Lord and Mistress. This happens when the household leaves to avoid the invaders who are hent upon a rebellious expedition. Rumors of war are astir. Nora is left in sole charge of the castle and decides to satisfy her curiosity by rummaging through the castle. She arrays herself in a beautiful gown and settles down to enjoy for a time the life of her royal mistress. In the meantime the invaders have approached the shores near the castle and the leader, Paul Jones, sends his Lieutenant, Darby O'Donovan, to investigate and report. Darby visits the castle and finds a party of English officers who have invited themselves as guests at the castle. They find Nora asleep, "dressed to kill." She is mistaken for the royal mistress and the events which follow lead up to an admirably conceived climax and many humorous situations. Bessie Barriscale in "Borrowed Plumage" will be seen on the screen of the ——— theatre on ——— of ——— week.

Do You Remember the Circus? See Bessie Love in "The Sawdust Ring"

(Triangle Five-Reel Production.)

When the big "three ring circus" comes to town, old and young arise and declare a holiday. There is a fascination about the circus which no one can deny. There is a certain magic atmosphere which surrounds the circus tent and envelops all who come within its radius and while we are under this influence the outside world is forgotten and we give ourselves up to "a day at the circus." Triangle has produced a photoplay under the direction of Charles Miller, titled "The Sawdust Ring," and a more vivid and true-to-life representation of a "day at the circus" could not be imagined and during the sixty odd minutes which this picture is shown we are taken back to the days when we, too, were numhered among the throngs who turned out to see the parade and later to forget our cares and daily routine within the folds of the circus tent. Through this story of circus life, Bessie Love in the role of Janet Magie, trips along with one fond hope predominating her every action—to become a part and parcel of the life in the sawdust ring. She succeeds in entering this life and her dreams are realized in an abundance far exceeding her expectations. The proprietor of a small circus takes an interest in her and she is made a part of the life for which she has longed. With Miss Love in the supporting cast are Harold Goodwin, Jack Richardson, Josephine Headley, Daisy Dean and Alfred Hollingsworth. The story was written by L. V. Jefferson.

Rehearse the days of your youth with Bessie Love in "The Sawdust Ring," to be shown on the screen of the ——— theatre on ——— of ——— week.

George Beban as a French Cook in "The Cook of Canyon Camp"—Best Yet

(Paramount Five-Reel Production.)

George Beban is seen again in one of his famous characterizations—this time a Frenchman. In the lumber camp of the Canadian woods, Jean presides over the kitchen. His "flapjacks" are known throughout the length and breadth of the Canadian woods for their appetizing flavor. Across the lake near the camp lives Marie with her father. Jean has taken a "shine" to her and every morning he is seen on the bank of the lake signaling Marie with a mirror. At night he paddles across and he and Marie "spoon" in the moonlight. A stranger comes to camp and because he confides in no one, he is dubbed "Silent Jack." Jean finds him alone and is so sympathetic that the silent one confides his troubles for the first time. He tells Jean that his wife has not been true to him. Jean has a sudden inspiration and proceeds to arrange matters. He tells "Silent" Jack that he, too, has a wife and asks him if he will not write a letter to her for him. Jack writes the letter and Jean takes the next stage to the town where Jack's wife lives and everything amicably settles between the two. But in helping others Jean was not aware that he had offended Marie, for Marie's father had heard him tell Jack that he, Jean, had a wife. When this news was brought to Marie she is heartbroken. Upon learning, however, that Jean had "fibbed" to help another and that he wasn't married Marie loves him the more and the two love affairs are settled to the satisfaction of all concerned.

George Beban in the role of a French cook will be seen at ——— theatre on ——— of ——— week in "The Cook of Canyon Camp."

Mary Miles Minter Seen in the Midst of the Mountain Feuds in "Melissa of the Hills"

(Mutual Five-Reel Production.)

The Kentucky and Tennessee feuds have served as material for many plots of fiction. The picturesque life of the feudist, the dangers he encounters and the utter disregard he has for life when he meets a member of the opposing clan have been pictured many times in words but seldom in pictures with more of fascination and heart interest than is pictured in Mutual's late picture, "Melissa of the Hills," featuring Mary Miles Minter, the little star who has played before millions on the screens of thousands of theatres. She presents the role of Melissa Stark, daughter of a circus rider, whose life is devoted to bettering the condition of his fellows and trying to wipe out the feuds. Melissa is the darling of Crabtree Valley in the heart of the Tennessee mountains. She has never experienced life excepting in the mountains. She is in love with a young lawyer. The clans of Allison and Watts are arrayed one against the other. Melissa is the only resident of the little village in whom the village miser will confide. Melissa's father, the circuit rider, is accused by one of the factions of favoring the other and he is shot while trying to quell a fight between the two. The miser dies and leaves his fortune to Melissa and she and the young lawyer are married. In "Melissa of the Hills" you will all find an interest and you will like Mary Miles Minter in the human, touching role she presents.

Mary Miles Minter in "Melissa of the Hills" will he seen at the ——— theatre on ——— of ——— week.

SERVICE!

Real Service for the Exhibitor.
Let These AD-TALKS Work for You.

They Are Meant to Be
HARD WORKERS.

If They Aren't—Let Us Know.
We Want to Please You.

Pauline Frederick in "The Love That Lives" Story, Telling of a Mother's Love

(Paramount Five-Reel Production.)

One of the most impressive and sympathetic characterizations of her career before the camera is given hy Pauline Frederick in her latest picture, "The Love That Lives." She idealizes a mother whose love for her children is so fervent and lasting that she defies the world and its ridicule and lastly gives her life that her son may win success. As Molly McGill, Miss Frederick not alone proves that she is a great emotional actress but proves also that she is one of the best character women on the screen. Molly McGill lives modestly but happily until her husband, crazed hy drink, starts a bar-room row and is shot and killed. Molly is left with her two children—a boy and a girl. The little girl is killed in a street accident. Molly and her son are left alone in the world. She is obliged to do the duties of a scrub woman to support herself and son. Her son is the one bright spot in her life and she resolves to give him an education. To do this she sells herself. Later realizing that she should discontinue the gay life before her son leaves college, she returns to the old life of a scrub woman and in the course of her duties meets the girl whom her son is to marry. The man who had ruined her life employs the girl as a stenographer and Molly while scrubbing his offices sees him make sinister advances. She prevents him. There is a fire, her son saves the girl and Molly perishes in the flames happy in the thought that her son is successful.

Pauline Frederick in the most impressive characterization of her career will be seen at the ——— on ——— of ——— week in "The Love That Lives."

Jane and Catherine Lee, "The Lee Kids" "Angelis" Children in "Two Little Imps"

(Fox, Five-Reel Production.)

Jane and Catherine Lee, the Fox Kids, who are idolized by the grownups of the Fox Studio, and whose work in the "movies" has attracted the attention of the film world, are to be seen in the featured roles of the "Two Little Imps," a five-reel feature written especially for them by Mary Murillo, who has written many successful screen plays, and is a writer of note. Kenean Buel directed. "Two Little Imps" is a comedy drama. Jane and Catherine scamper through the five reels with the confidence born of experience and enact a story on the screen with thoughtfulness for their roles which we defy older and more experienced actors to duplicate. They are visiting at a summer resort with their mother. They are the most angelic children in the world in the eyes of their mother, who idolizes them as all mothers do. But these "angelic children" are mischievous "kids" of the first degree and the guests at the hotel at which they are stopping are kept in a constant turmoil and there is trouble in "huckets" full. Billy Parke (Leslie Austen), their uncle, becomes a victim of "the love at first sight" microbe and his "angelic" nieces make his courtship one round of pleasure—for the kids. Jane also becomes a detective and during the night when two "bad men" enter the hotel bent upon robbery, Jane by concealing herself in a bureau drawer appears at the psychological moment and gently taps one of the burglars on the head with an electric flat-iron.

"Two Little Imps" will be at the ——— theatre on ——— of ——— week. Jane and Catherine Lee, the Fox Kids, are the two imps and they have much in store for you.

Hildreth Falls Victim to the Gray Ghost in the Late Chapter, Titled "The Fight"

(Universal Serial, Two Reels.)

Important events happen in this late episode of "The Gray Ghost" series. It is titled "The Fight." The title is most appropriate, for the encounters hetween the lieutenants of the "Gray Ghost" and Hildreth and his supporters are staged with all the realism of the actual occurrence. The "Ghost" in a most cunning manner, discovers where Morn Light had been and connects her absence with a plot to conceal Hildreth. He calls Williams and is informed that Morn knows where Hildreth is. Hildreth is still at Bishop's restaurant where Morn had left him. Jacques, the waiter, tells Hildreth about the Gray Ghost and of the Olmstead Bank robbery. Williams has learned that their man is at the restaurant and he and his assistants go there. Jacques sees them coming and he warns Hildreth, who escapes through a secret door. He goes to Morn Light's apartment. He is not there long when the "Gray Ghost" appears. Three men cover Hildreth with revolvers. The following day Hildreth is announced in the papers as missing.

The Fourth episode of the "Gray Ghost" series is brimful of action and clever mystery drama. It will be shown on the screen of the ——— theatre on ——— of ——— week.

More Complications Enter Into the Late Chapter of "The Fatal Ring"—Pearl White

(Pathe Serial, Two Reels.)

"Borrowed Identity" is the title ot the third episode of "The Fatal Ring," mystery series, produced by Pathe with Pearl White in the featured role. Knox, in this chapter, shows that he is a man of dual character. While he works in the interest of Pearl to obtain the ring he displays a marked dislike to Carlton, the reporter who is also assisting Pearl in the quest. Perhaps it is jealousy. "The Fatal Ring" promises to be one of the most stirring mystery dramas ever produced by Pathe and Pearl is given a role that demands her every talent, before the camera, to characterize. More complications enter into the plot in this late episode and it alone gives more real dramatic action than some features. It is imperative that you see this number as well as all numbers to follow. Pearl White promises you excitement in every scene, in every chapter and has in store for you a most cleverly conceived climax. Henry Gsell, Earle Fox, Ruby Hoffman and Warner Oland have strong, actionable parts to interpret in this late numher. You can see it at the ——— theatre on ——— of ——— week.

"The Whip," Adapted from Famous Drury Lane Production, Sensational Success

(Paragon Eight Reel Production)

"The Whip," adapted to the screen from the famous stage production which had a run of more than two years at the Drury Lane Theatre, London, and later enjoyed a year's run at the Manhattan Opera House, New York, presented by William A. Brady, is a photoplay of the old dramatic school that sends one home full of satisfaction without a drab thought to lessen the round of enjoyment obtained. The screen production is in eight reels and from the initial reel to the very last there is one continuous run of real dramatic happenings. One of the most gripping scenes that have ever been shown on the screen is the race between the motor car and the Saratoga Express which is crashing on with certain destruction for The Whip. A collision occurs, an actual collision, which in the realism of a spectacular smash, could not be equaled by an unexpected train wreck. Before the collision occurs, The Whip, calmly walks out of its box car. The stirring events preceding the race, the race itself with The Whip the "dark horse," the automobile smash-up and the fox hunt—all could not be equaled for excitement and real live interest. All the thrilling incidents of the Drury Lane production are reproduced on the screen.

"The Whip" will be shown at the ——— Theatre on ——— of ——— week.

ADVANCE OFFERINGS OF THE PROGRAMS

Douglas Fairbanks Plans a New Production Schedule

Douglas Fairbanks and his director, John Emerson, have decided on a production schedule to include four distinct types of screen plays. Joseph Henaberry is to alternate with Emerson in staging the Fairbanks-Artcraft plays.

Fairbanks gives considerable thought to what is commonly termed "the pulse of the public." He believes by combining a good story with a striking characterization, it will be more to the advantage of the Douglas Fairbanks Pictures Corporation than simply exploiting his personality and sacrificing the story and production.

It is Fairbanks's intention to start with a farce of the "In Again—Out Again" variety, followed by a light comedy, an essay and a romantic comedy-drama.

In this manner it is believed the public will not have a chance to tire of any one of his selected kinds of stories, because each release, it is promised, will be different and spaced at such intervals that they are bound to prove great success.

Metro-Yorke Retakes "The Hidden Spring"

The Metro-Yorke picturization of Clarence B. Kelland's novel, "The Hidden Spring," is the next picture in which Harold Lockwood will be seen on the Metro Program, the release date being July 16.

This picture, originally filmed at the Metro-Yorke Studio in California several months ago, while Fred J. Balshofer, the president and producing director, was in New York, had been scheduled for release before "The Haunted Pajamas," but it was found on Balshofer's return to California that the picture did not measure up to the usual Metro-Yorke standard.

Three-quarters of the picture was therefore retaken, and while the additional outlay of money may represent a total loss from a financial standpoint, this course was deemed better than releasing a film of mediocre quality. It is now described as equal in quality to other Metro-Yorkes.

Supporting Lockwood are Vera Sisson, Lester Cuneo, Harry F. Crane, Arthur Millette and William Clifford.

Romaine Fielding Stars in "For Liberty"

Romaine Fielding, two years a director, and before that with Lubin and World Film, has taken the star part in "For Liberty." E. K. Lincoln is co-star. Most of the scenes were filmed in Canada. Mr. Fielding also looked after the staging.

Captain Edward Bower Hesser, who wrote the story, was in the American Legion, made up of Americans who wanted to help the Allies early in the war. The play tells the story of the legion and is built around a strong love story. The leading girl part is taken by Barbara Castleton.

Five Special Productions on Selznick Fall Program

"THE LONE WOLF," "Poppy," "The Lesson" and two other special productions are Selznick pictures for Fall release. The added productions will include "Firefly," the vehicle for Eva Tanguay's debut on the screen, and a Rita Jolivet feature to show the sinking of the Lusitania.

It is announced by Selznick that the offering as a whole forms the most imposing array of attractions that have yet come from this organization.

"The Lone Wolf," now running at the Broadway, is described as frank, out-and-out melodrama and "equal to several pictures rolled into one." It is a Herbert Brenon production. As he is now busy on "The Fall of the Romanoffs," he will have no other Selznick picture until late in the Fall.

Norma Talmadge has finished "The Moth"—in fact, it was ready, with cutting and titles complete, before "Poppy" was released. Selznick states that "Poppy" is breaking the records of "Panthea" and "The Law of Compensation," and on this account "The Moth" was deliberately held back.

In "The Moth" Miss Talmadge appears for the first time since she joined the Selznick forces as a conventional society woman, and the gowns which she wears in the production will establish her as one of the best dressed women on the screen or stage.

Constance Talmadge in "The Lesson," directed by Charles Giblyn, has youth, beauty and vivacity on her side. The Selznick prediction is she will leap into popularity.

The five attractions will be distributed to the Selznick exchanges in September, the only exception being "The Lone Wolf," which is being specially booked for ten pre-release runs simultaneously in August.

Paramount Lists Its First Plays for Selective Booking

"THE VARMINT," "Hashimuro Togo" and "Little Miss Optimist" are first productions under the new Paramount "Star Series" selective booking plan.

Owen Johnson's Lawrenceville stories included "The Varmint," adaptation being by Gardner Hunting. Theodore Roberts is "The Roman," an important role, and Jack Pickford the effervescent and "too fresh young man. Louise Huff is a pretty and vivacious daughter o f" the Roman," nothing more terrible than a Latin teacher with an uncanny ability to forestall boyish strategies. One of the famous schools of the country was used for a setting.

The production was staged at the Morosco Studios and directed by William H. Taylor.

The Japanese play is, of course, adapted from one of Wallace Irwin's Japanese schoolboy stories. William C. DeMille took up the direction in person. Sessue Hayakawa stars in the semi-dramatic skit, while Mr. Irwin's Nipponese adorns the titles. Margaret Loomis in the cast proves to be Luhua Waipahu, who supported Hayakawa in "The Bottle Imp." Others are Tom Forman, Raymond Hatton, Walter Long, Ernest Joy, Mabel Van Buren and Florence Vidor. Marian Fairfax prepared the Jap story for the screen.

Gardner Hunting wrote "Little Miss Optimist" especially for Vivian Martin. In a part of the story she is a little waif, as she was in "The Right Direction." In other respects her role is entirely different from anything she has done. Robert Thornby supervised the staging of the picture, to be released late in August.

Tom Moore, who recently appeared opposite Mae Murray in "The Primrose Ring"; Charles West, Ernest Joy and Helen Bray, also in previous releases of Paramount Pictures, are in the cast with Miss Martin.

Crane Wilbur in "Eye of Envy" on Art Dramas Release Soon

EXHIBITORS using the Art Dramas program will get release of the "Eye of Envy," with Crane Wilbur, a David Horsley production, immediately following "When You and I Were Young," starring Alma Hanlon.

It was at first planned to start the Crane Wilbur features late in Summer or in the Fall.

The story is allegorical, with Ambition taken by Mr. Wilbur, Avarice by Jode Mullally and Innocence depicted by Gene Crosby. Harrish Ingraham directs the production. The story is by J. Francis Dunbar.

Almost every mode of existence is touched by the hero of the story, from the lowest to the highest, and in each environment he is forced to adapt himself to conditions around him, so that the task of the actor is an extremely difficult one.

Some remarkable night photography is said to have been introduced into the picture by the director, adding scenic beauty to dramatic worth. One scene shows a dense wood at midnight, during a storm, when the lightning is doing its wholesale work of destruction. Those who have seen the picture say that this scene is a masterpiece of atmosphere and realistic to a surprising degree.

The cast supporting Mr. Wilbur in "Eye of Envy" was selected with care. Among the players are Lillian Webster, Edgar Sherrod, Julia Jackson and F. A. Thompson.

William Farnum to Star in Foxfilm Play, "The Conqueror"

WILLIAM FARNUM, Foxfilm star, it is announced, will have the leading role in "The Conqueror," for release in September. It is described as a massive and thrilling photo-dramatic romance, based on the life of one of America's frontier heroes—General Sam Houston, of Texas.

R. A. Walsh, producer of "The Honor System," directed the production. Several thousand Indians and Mexicans and herds of cattle were used. The battle scenes required a hundred cannon.

The love story in the play is described as of infinite charm. The Fox announcement says the dramatic action builds to a big climax.

Farnum steps into the screen in the role of the celebrated Texas hero. In the picture Sam Houston is first shown as a diamond in the rough, living among the Cherokee Indians and indifferent to the call of his white brethren. When he meets the Tennessee Rose, played by Jewel Carmen, Houston undergoes a complete reversal of form.

From this moment he is filled with unconquerable ambition and the picture carries him through the various steps in his career, from constable to governor and from governor to the general who repulses, with the aid of his Cherokee friends, an army of Mexicans and saves the woman he loves.

Two Dramas, Two Comedies and "Cub" on Mutual Program

MARY MILES MINTER leads Mutual's schedule for the week of July 23 in "Melissa of the Hills," a five-reel drama laid in the feud belt of Tennessee. Mary plays the role of the "angel daughter" of the circuit rider.

On the same date Mutual will release the first chapter of "The Great Stanley Secret," a two-chapter drama. William Russell plays the leading role with Charlotte Burton as his leading woman. The chapter is entitled "The Gypsy's Trust" and is in four reels.

Mary Miles Minter's box-office value is said to have risen rapidly as the result of a series of productions and under the influence of Mutual's aggressive advertising and publicity policy.

"Melissa of the Hills" follows "Periwinkle," which was laid in a life-saving station on the Pacific coast, a decided contrast from her new release. The production was made by the American Film Company, Inc., under the direction of James Kirkwood.

"The Great Stanley Secret" is in eight reels—two four-reel chapters. It is a drama of intrigue and love, with "Big Bill" Russell in the leading role. The first episode opens with a railroad wreck scene, said to be of great realism and pretentious proportions. The action is fast and snappy.

Two comedies will be released on the schedule of July 23, "A Match in Quarantine," a one-reel LaSalle on July 24 and "Red, White and Blew," a one-reel "cub" featuring George Ovey, scheduled for the screen on July 26.

Mutual Tours Around the World, Gaumont's one-reel travel picture, is released July 24.

Hurrying Work on Vitagraph Serial, "The Fighting Trail"

The finishing touches are being put on the last episodes of "The Fighting Trail," a new serial, at the Vitagraph plant in Hollywood. Artists at the company's studio in Brooklyn are rushing work on the titles, for the earlier episodes, at the same time.

The story was written by Dr. Cyrus Townsend Brady and J. Stuart Blackton, and centers around the hunt for a lost mine which is known to contain an ingredient almost priceless in the manufacture of explosives.

The mine is the property of a girl, portrayed by Carol Holloway, and she is aided in its recovery by a young mining engineer, played by William Duncan.

Duncan, former professional athlete and wrestling partner of Sandow, will become known as the greatest athlete and fighting man on the screen, so Vitagraph says.

Signal Films First Episode of "The Lost Express"

The entire first episode of the new Signal Film Corporation serial, "The Lost Express," with Helen Holmes, to be released through Mutual Exchanges has been completed. J. P. McGowan numbers among his players Leo Maloney, Thomas Lingham, William Brunton, Will Chapman, W. A. Behrens, Andrew Waldron, Al Smith and Edward Hearn.

The first episode of the story lays before the public the mysterious disappearance of an entire express train while passing from one station to the next on a single track line, with no switches or cut-offs en route.

The express train, loaded with most astounding inventions, pulls out of one station, and fails to arrive at the next, but eight miles distant.

The date for release will be in September.

First Independent Production of Irving Cummings Ready

The first Irving Cummings picture in which the star appears under his own banner is now being cut by Director A. O. Huhn, and will probably be ready for a trade showing this week. Mr. Huhn is greatly pleased with the feature and says it is satisfactory to the degree of fulfilling his expectations.

The story, told in five reels, is laid in the Canadian North Woods, and has Mr. Cummings in the part of a trapper. Ruth Sinclair appears opposite the star. A second picture will be begun.

Bryant Washburn's Three Plays Reported Booking Well

Bryant Washburn's three Essanay features are reported by K-E-S-E. to be going well. They are:

"Filling His Own Shoes," which shows an American shoe clerk in a Turkish harem, and is now invading small towns; "The Man Who Was Afraid," a play useful as an aid to recruiting, and "The Golden Idiot," the star's latest work, resembling in its buoyant fun "Skinner's Dress Suit."



Marion Davies and Scenes from Her First Feature, "Runaway Romany" (Lederer)

Interesting Mutual Scenics

Mutual's current release of "Tours Around the World," its Gaumont one-reel feature, is set for July 24. It takes the audience to Kairawan, sacred city of Tunisia, first.

Next, Prague, ancient capital of Bohemia, and "The Dauphines," in southeastern France, are visited by the tourist. View the screen route.

Reel Life, the weekly film magazine, released July 25, carries the following subjects: "Juvenile Craftsmen," "A Dangerous Eagle Hunt," "Pedigreed Eggs," "The National Sylvian Theatre," the first government-owned theatre in America, and Animated Cartoons from Life.

Mutual Weekly, the news reel, is released July 25. It contains current events up to within a few hours of release date.

McGraw of Giants in "One Touch of Nature"

John J. McGraw of the Giants has a rather important role in "One Touch of Nature," released through George Kleine's K-E-S-E organization July 30. This, it is said, will be an asset to exhibitors who book the picture.

"One Touch of Nature" was written by Peter B. Kyne for the Saturday Evening Post. The picture was made at the Edison studios.

John Drew Bennett, a godson of John Drew, the famous actor, is the star, and the feminine lead is by Violet Cain.

Pathe Releases Several Gladys Hulette Pictures

Pathe released "The Cigarette Girl," with Gladys Hulette, on July 8, and is to release "The Last of the Carnabys," July 22, and "The Streets of Illusion," August 12. The last-named play is by Philip Bartholomae as was "The Cigarette Girl."

Besides Gladys Hulette in the cast of "The Streets of Illusion" are William Parke, Jr., J. H. Gilmour, Richard Barthelmess, who was Marguerite Clarke's leading man, Doris Grey, Kathryn Adams and the child actor, Gerald Badgley.

Pathe's Drama, Two Serials and Scenics—July 29

Mollie King in "The On-the-Square Girl," Pearl White in "The Warning on the Ring," Ruth Roland in "Embittered Love," Are in Current Release

MOLLIE KING in a feature directed by George Fitzmaurice, Pearl White in an episode of her "Fatal Ring" serial and Ruth Roland in a chapter of "The Neglected Wife" are features of Pathe's program for July 29, in addition to two issues of the Hearst-Pathe News which at the present time is claimed by exhibitors to outdraw any five-reel feature.

"The On-the-Square Girl" is the title of Mollie King's five-reel Gold Rooster play, produced by the Astra Film Corporation under the direction of George Fitzmaurice and written by Ouida Bergere. The supporting cast includes L. Rogers Lytton, Aimee Dalmores, Donald Hall and Ernest Lawford.

Pearl White appears in "The Warning on the Ring," the fourth chapter of "The Fatal Ring" serial. Carslake determines to secure the Violet Diamond, but Pearl with the aid of her pet dog cleverly eludes him. The end of the episode has "carry-over" interest to the next. "The Fatal Ring" is called "another 'Iron Claw'."

"Embittered Love" is the title of the twelfth episode of "The Neglected Wife" serial, in which Ruth Roland is starred. This chapter is marked by the attempt of the veiled woman to kill Horace Kennedy after she has sent to Mary Kennedy the following note: "Your husband visited the other woman's apartment this afternoon. Remember he ruined my life and I am going to punish him."

The seventeenth release of the "Know America" Combitone scenics is entitled "Eastern Texas." The release shows scenes of Galveston, the immense sea wall that protects the city from the ravages of storm, scenes in Dallas, the largest cotton gin in the world and views of the state fair grounds.

An International certoon and scenic split-reel release and Hearst-Pathe News No. 62 and No. 63 complete the program.

Ince Will Direct, and Artcraft Release, W. S. Hart Plays

Preparations are well under way for the production of the initial Hart-Artcraft photoplay on the West Coast. Studio arrangements have been completed, so actual screening can be commenced promptly. William S. Hart, to set at rest certain rumors, as he says, has issued this statement:

"I expect to start work within a week on the first production to be released by the William S. Hart Producing Company. The story was written especially for me by C. Gardner Sullivan and will be supervised by the distinguished producer, Thomas H. Ince, and released by him through the Artcraft Pictures Corporation.

"All of my future productions will be released in this manner, contradictory reports notwithstanding. It has taken me some time to effect my present happy alliance, and I am sure that under Mr. Ince's supervision and on the Artcraft program the greater portion of the public will have an opportunity to see my productions."

Artcraft adds another big film celebrity to its roster, which includes Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Elsie Ferguson, D. W. Griffith, Thomas H. Ince and Cecil B. De Mille.

Fox Release, "The Innocent Sinner," With Miriam Cooper

"The Innocent Sinner," R. A. Walsh production, is the next release on the Fox program. It follows "To Honor and Obey" and is said to somewhat resemble "The Regeneration."

Miss Cooper's pictures for William Fox, all of which have been produced under Mr. Walsh's direction, have proved unusual attractions.



Scenes in New George Backer, Foursquare Production and the Stars, Ruth Roland and Milton Sills

Triangle Seeking Improvements; Summer Schedule

Releases Until September Scheduled and Include Many Big Pictures—Exchanges Have Been Investigating Popularity of Stars and Directors

THROUGH the medium of its exchanges, Triangle during the past month has been feeling the pulse of the public in regard to how the various players, directors and stories were valued. By the reports the company has been able to set a fair valuation on its component parts. For the most part, it is said, gratifying words have been received, and whatever few changes will be made will be merely to further improve the producing organization.

An official of Triangle last week said:

"We have issued no boasts as to what we intended to do in the future. We prefer to deal in concrete terms rather than visions and propheeies. At the present time we have all our August productions on the shelves ready to be issued at prescribed dates, and virtually every player, director and cameraman who has contributed distinguished service in the past is now at work on productions to be released in September and October. Each of these artists will be given greater scope for expression and will not be stinted the funds for perfecting the output.

"The month of July has been one of the most notable in the history of Triangle. We point to 'The Flame of the Yukon,' produced under the sole direction of Charles Miller from an original story by Monte M. Katterjohn. All concerned in creating this masterpiece are now engaged on others which will prove quite as meritorious.

"'Sudden Jim,' not only one of the most widely read stories of the day, but also one of the most convincing pictures of American life, will be released on July 22, with Charles Ray in the title-role. We guarantee the box-office value of this picture. It was produced under the sole direction of Victor L. Schertzinger, to whom credit is due for a large share of the success of 'The Pinch Hitter,' 'The Millionaire Vagrant' and 'The Clodhopper.'

"'The Sawdust Ring,' a story of circus life by L. V. Jefferson, has just been passed on by our executive board, and we are urging exhibitors to view it in advance that they may advertise it to the full extent justified. Bessie Love in this picture proves a revelation, and the work of the supporting players is scarcely less noteworthy.

"'In Slumberland,' a kiddie feature starring little Thelma Salter, will be released on the program of July 29. Every assistanee has been given Director Irvin Willatt in staging the play with elaborate scenic effeets.

"'Borrowed Plumage,' starring Bessie Barriseale, has already been reviewed by the erities in our projection room. Thus we do not need to waste any recommendation upon it. We are willing to refer exhibitors and fans to these reviews.

"The stars on the Triangle Program for August include Olive Thomas, Louise Glaum, Bessie Barriseale, Bessie Love, William Desmond, Enid Bennett, Wilfred Lucas, Elda Millar, Jack Devereaux and Veta Searl.

"The features for the week of August 5 are 'The Food Gamblers,' produced under the supervsion of Allan Dwan, with Wilfred Lucas and Elda Millar in the leading roles. Olive Thomas, star of 'Madcap Madge,' is featured in 'An Even Break,' written and directed by Lambert Hillyer.

"Louise Glaum in a distinctly new type of part, will appear on August 12 in 'Golden Rule Kate,' produced under the direction of Reginald Barker, who has created innumerable master productions for Triangle. William Desmond in 'Master of His Home,' directed by Walter Edwards, shares honors with Miss Glaum on the week's program. Alma Reuben, featured in leading roles of 'The American,' and 'Truthful Tulliver' appears in his support.

"Bessie Love will reappear on August 19 in 'Wee Lady Betty,' a modern story of Old Erin, produced under the direction of Charles Miller. Enid Bennett in 'They're Off,' directed by Roy Neill, will also appear the week of August 19.

"Bessie Barriscale in an elaborate production, 'Wooden Shoes,' a story of Dutch life, will be a feature of August 26. 'The Jinx Jumper,' an Allan Dwan production. with Jack Devereaux and Veta Searl, will be on the same bill. Both of the leads are well known through past performances.

U. S. Military Aeroplane Pictures by Universal

Universal Screen Magazine has obtained government permission to make films of the preparations in progress to enable Uncle Sam to assume supremacy in the air. The pictures are in early relcase.

It has come to be realized by military experts, and in fact every one who has followed the developments in the war, that the nation which assumes air supremacy will win the war, and at the rate Uncle Sam is constructing them, we soon shall be supreme in this branch!

The subject is presented exhaustively, every detail, from the roughing out of the struts to the varnishing of the propeller, is shown and comprehensively explained in virile titles.

Eddie Polo Signs Two-Year Universal Contract

Eddie Polo has signed a new two years' contract with Universal. He has been in "Graft," "The Broken Coin," "Liberty" and "The Gray Ghost," Universal's latest serial, now being released.

Polo joined the stock company at Universal City two seasons ago and is rated by them one of the favorite "strong men" of the screen. An Italian by birth, he has appeared before the public continuously from babyhood. At two years of age he drew a regular salary for walking on his hands and at seven he was an accomplished acrobat and high diver. He was with Barnum and Bailey for seventeen years.

Mutual Has Comedy-Drama, Photonovel and Specialties

JACKIE SAUNDERS heads Mutual's schedule for the week of July 16 in "Betty Be Good," a five reel comedy-drama. "Betty Be Good" was produced by E. D. Horkheimer. It marks the return to the screen of Captain Leslie T. Peacocke, writer and actor. He plays one of the leading roles.



Eddie Polo (Universal)

"Betty Be Good" is a story of love and polities.

"The Mystery of the Counterfeit Tickets," the fifteenth and final chapter of "The Railroad Raiders," Mutual-Signal photonovel, is for release July 16. Helen Holmes, heroine of the serial and the secret service force of the K. & W. Railway, run down the raiders.

Two comedies are on the week's schedule, "Jerry's Star Bout," a one reel cub featuring George Ovey, and "The Kissing Butterfly," a one reel La Salle. "The Kissing Butterfly" is released Tuesday, July 14, and "Jerry's Star Bout" is on the schedule for Thursday, July 19.

Baby Osborne's Play for August 5 Is "Captain Kiddo"

The second Baby Marie Osborne Gold Rooster Play, produced by Lasalida, is "Captain Kiddo," announced for release August 5.

The story tells how Baby Marie with two little friends play pirate so suceessfully that they unconsciously aid a real smuggling gang.

C. H. Schofield, manager of the Dundee theatre, one of the best in Omaha, writes that "Sunshine and Shadow," with Baby Osborne, was a record-breaking attraction in his house. He says the little star is very popular with his patrons and is proving to be an unsurpassed box office attraction.

Film Specialties

Foxhounds, Props and Cartoon in Bray Pictograph

Aristocratic foxhounds from the finest kennels in America are shown in training in the current Paramount-Bray Pictograph No. 77. Fox-hunting with dogs is a historic sport, dating back almost to the time the first wild dog was tamed.

An allegorical cartoon shows a little girl playing with a doll called "Carelessness," while a rat named "Waste" runs away with the piece of cake the child lays in a chair and forgets. Finally a cat, "Food Control," kills the rat. Mr. Hoover, food administrator, is said to like the picture.

In "The Land of Make Believe" picture patrons will see intimate views of the actual constructions of stage settings and the use of "props" and "effects."

Gaumont Weekly Shows Our "Sammies" at the Front

Gaumont Mutual Weekly, No. 133, has pictures of a regiment of Americans reaching the front in France. That they are close to first line trenches is plain from their care in adjusting gas masks. In every theatre where the reel is shown cheers may be expected. The tri-color goes up side by side with the stars and stripes.

Another picture shows the use of carrier pigeons from the front. Even new electrical devices have not displaced the birds. Other pictures show the Russian mission in New York, the canal opening at Seattle, the fire department carnival, New York and California beauties in bathing suits.



E. W. Hammons

Bray-Pictograph Drafted by the Government

To Carry War Propaganda of Federal Departments Through the Animated Picture Form to Millions—Production Speed Doubled

THE Bray Studios, Inc., at the outset of the present war were among the first to tender their services to President Wilson. As a result the Paramount-Bray Pictograph will serve as a means toward assisting many of the important governmental departments in carrying their stories in pictures to the millions who comprise the weekly audiences of this release.

Probably no single line of motion picture production has advanced during the past year so rapidly in public favor as the "screen magazine." It is hardly two years since the initial issue of the Paramount-Pictograph first screen magazine was released. While at first it met with but little encouragement, yet to-day it stands as one of the most sought-for and widely circulated single reels distributed in this country.

The animated cartoon was exactly the thing to lend humor and in January of this year the production of the Paramount Pictograph was turned over to the Bray Studios, Inc., who are now producing it. No little credit for the decidedly greater circulation now enjoyed is due to the fact that one of the famous Bray Cartoons forms a part of each weekly release.

The difficulty imposed on the producer is apparent when it is realized that in the course of a year no less than 208 separate subjects must be conceived, put into scenario form, edited, photographed, titled and assembled. For the purpose of carrying on this enterprise the Bray Studios, Inc., have established a staff of editors, directors and cameramen under the direct charge of William O. Hurst, whose experience dates back to the early days of the Pictograph, and he has been a prominent figure in screendom ever since.

Educational Films Are Coming Into Their Own—E. W. Hammons

THE new scenic or educational reel is coming into its own, according to E. W. Hammons, vice-president of the Educational Films Corporation of America. Mr. Hammons discussed the history and progress of these special reels. He said:

"You ask me if I am seeing daylight. I answer that I am not seeing it yet, but I can take a field glass and see it just over the hill. We have spared neither time nor money in making pictures, and have often spent more money on a one-reel subject than is spent on a five-reel production. We have spent money that we knew it would be impossible to get back, but we have done so to 'educate' the public and exhibitor to what really could be done with a one-reel educational picture, when the company producing it was specializing in this class of productions.

"Two years ago our pictures could only be seen in New York state, while today they are being shown in every state in the Union, as well as a great many foreign countries. It won't be long before the educational field will pay any one who goes into it in the right way, and will produce the kind of pictures that will not be known as 'chasers,' and is willing to spend thousands upon thousands of dollars fo ra few years without any immediate returns—and can stand this expense to produce a library of films worth while.

"A few years ago the educational or scenic picture was used only by the exhibitor as a 'chaser.' This was due to the fact that the scenics were of buildings, etc., over and over again. A hundred feet of film was shown that should have been ten feet. They were called scenics or educationals, depending upon which was preferred, while the audiences called them 'boring' and the exhibitors 'chasers.'

"The new scenic or educational is coming into its own. They have a connected story and a reason. We now put in as much thought and study on a one-reel scenic or educational as the average company puts in on a five-reel feature. They are carefully thought out and planned. And they are carefully cut and edited in the projection room."

Universal Cameraman Gets Snap of Falling Car

Several topics of unusual news and pictorial effect are covered in the 80th issue of the Universal Animated Weekly, which has recently doubled its circulation among first-run exhibitors.

One of the most striking scenes shows the recent elevated railway wreck in Brooklyn in which twenty-nine people were injured, while forty more miraculously escaped.

The camera-reporter of the Animated Weekly happened to be near at hand when the accident occurred, and succeeded in getting a picture of one of the cars falling to the street.

This sensational incident has aroused much interest on the part of the city officials of Greater New York, and it is said that the Public Service Commission has been given private showings of the reel in the course of their inquiry into the causes of the wreck.

A sries of remarkable views taken at an American aviation camp shows one of our new scout aeroplanes in action. This is the smallest and fastest air-motor that has yet been made.

IN THE STATE RIGHTS FIELD

Des Moines Exchangemen Disagree with Goldburg—Naturally Look Upon Their City as a Center

AS would probably be expected, state rights dealers of Omaha, Neb., do not agree with Jesse J. Goldburg, MOTION PICTURE NEWS contributor, in his report that a realignment of this territory is necessary, making Des Moines the state rights headquarters for Iowa and Nebraska. The dealers agree, however, that something is radically wrong in the business.

Manager Max Wintroub of the Fontenelle Feature Film Company, owner of a long string of high-class state rights pictures, did not hesitate to give his opinion of what is wrong.

"The theatres are not fair," was his complaint. "There is not a big downtown house in Omaha, Lincoln or the Iowa cities that will pay a reasonable price for a super-picture, enabling us to put on the advertising campaign that will win us business with the smaller houses throughout the state. Iowa cities are better than those in Nebraska. I go to a big downtown house in Omaha and am offered $75 for three nights.

"A state rights dealer must expect to make enough in the first ten or twelve big towns and cities to pay for his picture for that state. Then what he makes by hard work in the smaller towns is his profit. This profit, even on our best pictures, is nothing near what it should be.

"We need theatre competition. I would like to see some big new houses in all these Iowa and Nebraska cities. More than that, I would like to see some of these Eastern state rights men come into these states, where there is a big chance to make money, and teach these exhibitors what it is to show a state rights picture and do it properly.

"I was in Dubuque, Ia., one of the big motion picture cities of the state, and found the biggest house charging 5 and 10 cents for a program including Charley Chaplin and 'Patria.' That is hard on the business.

"The downtown exhibitor in Omaha will show the picture, but he won't pay for it. We got Exhibitor Shirley of the Muse, a suburban house in Omaha, to show 'The Witching Hour.' He made a big thing of it; it was well advertised, but the exhibitor out in the state wondered why we didn't show it at the principal downtown houses. They wouldn't pay enough to make it worth while was the reason."

Manager Wintroub is confident of the future of Nebraska and Iowa as state rights fields. He also owns Missouri and Kansas rights to some of his larger pictures. "The Witching Hour" and "The Unwritten Law" are working solid, he said.

He has another complaint: Just before the United States went into the war his company bought a certain war picture, which, he says, is one of the best pictures out. Only it pictures a terrible side of war, and would be bitterly censored just now as an argument against war—therefore it lies on the shelves, a loss, he says.

The Fontenelle recently moved to splendid quarters at 1524 Harney street—Omaha's "Motion Picture Row."

"The Warrior," With "Maciste," is Ready for Showing

Memories of the first "two-dollar motion picture" and Cabiria's memorable six months' run at the Knickerbocker theatre, New York City, will be revived when, through Harry Raver, who so successfully launched the famous D'Annunzio-Itala production, its successor, "The Warrior," by the same maker, makes its initial bow to America. The star in the picture is "Maciste',' the herculean marvel of "Cabiria."

When it is remembered that in 1910 Itala produced the first great spectacle, "The Fall of Troy," and that three years later "Cabiria," with an actual quarter of a million dollars represented in its production cost, gave encouragement to American producers to make expensive pictures, it is natural to assume that "The Warrior" will prove another Itala success.

Produced under the sanction and with the co-operation of the Italian Government "The Warrior" reveals the difficulties of the Italian front as a background for a story dealing with the present war, "Maciste" as an Alpine soldier being the central figure, surrounded by a large cast, prominent among whom are many well-known stars of "Cabiria."

Zambreno Secures Three Subjects for Illinois

Frank Zambreno, who has spent the last two weeks in New York purchasing state rights for his territory, has concluded an agreement by which the Unity Photoplays Company becomes exclusive distributor of the Ivan features, "Her Surrender," "Two Men and a Woman," and the new Ivan feature, "Babbling Tongues," in the State of Illinois.

Mr. Zambreno remarked that in his opinion Ivan Pictures were among the most remarkable box-office attractions he had ever seen. His visits to the various theatres in New York City where Ivan productions are shown, convinced him of this fact.

Mr. Zambreno was especially impressed with "Babbling Tongues," directed by William Humphrey. Mr. Zambreno stated that he contemplates exploiting this feature on an elaborate scale. He proposes to give it an extended run at one of the best downtown theatres of Chicago.

Piedmont Closes Deals for 10 Foreign Countries

The Piedmont Pictures Corporation, which recently absorbed the Hawk Film Company, has moved from 1600 Broadway, to Room 1002, the Godfrey building, 729 Seventh avenue, New York City.

The activities of the company have been extended over considerable foreign territory. The company recently closed contracts for the "Jimmy Dale" series, made by the Monmouth Film Corporation, and will market the subject in Spain, Portugal, India, Burma, Ceylon, Porto Rico and the Dutch East Indies.

The Piedmont Company has also closed with the Fox Film Corporation for its subjects, to be sold in Chile, Peru and Bolivia.



Peggy Hyland, Mayfair Film Corporation

Northwestern Territory Needs Readjustment

Oregon, Washington and Western Montana, Inclusive of Butte, Northern Idaho, Exclusive of Boise, Should be Grouped as One Division—California Should be Split

Jesse J. Goldburg, special exploitation and service manager of the Frohman Amusement Corporation, whose articles on the state rights situation, appearing exclusively in MOTION PICTURE NEWS, *have attracted wide attention, gives his views in this issue on the conditions in the Northwest and in California. His next and last article in the series will cover the state rights field in the South.*—ED. NOTE.

A THOROUGH investigation as to the number of cities and towns, inhabitants, railway passenger and freight services, and conditions of booking and exploitation of photoplays, justifies my stating that the final geographical division of the state rights territory in the Northwest should be the states of Oregon and Washington, with western Montana, inclusive of Butte; northern Idaho, exclusive of Boise. And although Seattle, Washington, is but six hours from Portland, Oregon, nevertheless, a branch exchange in one city, with the main exchange in another, is justified.

The exchanges hereabout seem to have anticipated my investigation of conditions largely because of the wide interest taken in the subject of proper territorial division of state rights territory from the propaganda instituted by MOTION PICTURE NEWS.

This is, indeed, an ideal picture territory. The public are devoted photoplay patrons. The exchanges work in a thorough spirit of co-operation, with no antagonism or cut-throat competition. This applies particularly to the independent or state rights exchange.

The theatres in Portland and Seattle are houses of ideal entertainment. The exteriors are quaintly ornamented and attractively decorated. Emphasis seems to have been made by the managers of the houses to present an inviting exterior and comfortable and artistic foyer, and a homelike auditorium. Pictures are put on with care and everybody from the ticket seller to the ushers greet you with a smile, and your comfort is immediately taken care of.

The newspapers are intelliently patronized with advertising, with due amount of publicity, newsy in its form. There is no attempt to make a garish display, but everything is done with an eye toward psychological effect, and it all works like a charm, with the result that afternoon performances are patronized almost as extensively as the evening shows.

There is little or no attempt to belittle the worth of this territory on the part of the state rights buyers, but there are proper endeavors exercised to eradicate the exaggeration of the financial worth of these four states on any particular production.

And there is more showmanship evidenced and a greater knowledge of films and film conditions possessed by state rights buyers, and even motion picture theatre managers, than is apparent in a good many of the other states in the Union. But from my previous visit to the Pacific Coast, I look forward to a continuance of this optimistic situation in California.

If I were permitted to set forth a resume of state rights conditions throughout the country, to California, Arizona and Nevada, I should say that conditions generally and as a whole leave the impression that the state rights disposition of extraordinary attractions is firmly founded for permanency and this territory merely accentuates the impressions gathered in my visits to the states up to California.

Here, the territorial lines of demarcation leave no room for doubt or cavil. While heretofore producers and state rights men have set the entire state of California with Arizona and Nevada as one territorial allotment, the honest expression of opinion of exchange men is that the territory should be divided as follows:

Northern California, north of Bakersfield, with the State of Nevada as one, and southern California, inclusive of Bakersfield, with the State of Arizona as another separate state rights entity. And this is confirmed by population, express rates, number of theatres, time for shipment, climatic conditions, and even the temperament of the people.

A producer who has any evil forebodings as to the future of the motion picture industry would do well to visit San Francisco, or Los Angeles, where optimism born of real endeavor and true showmanship is the order of the day. While, to be sure, we have the "gloom dispensers" and those who, even though the sun were to shine twenty-four hours out of the day, would see nothing but Stygian darkness, the exchangemen who are doing things in this territory do not engage in false discouragement or seek to belittle the state rights value of this territory in order to strike a sharp bargain.

I feel that the columns of MOTION PICTURE NEWS might well contain a brief reference to one or two exchangemen who are contributing so much toward the permanent establishment of the exchange end of the industry on a sound basis.

It is indeed a pleasure for a producer and one exploiting state rights attractions to meet such men as Messrs. Mayer and Rosenthal, Ephraim Asher and Mr. Johnston of Turner and Dahnken, all operating from San Francisco, men who are experienced picture men and who contribute ideas of true showmanship to the exploitation of their attractions; men who conduct their business along strict business lines, obeying ethical dictates, and who take the pains to study conditions in their own territory.

All of this contributes to ease and success which a state rights exploiter so much appreciates and which tends to more satisfactory negotiations all around. Yet there is one or two concerns who still pursue the method of damning a production regardless of its merits, and falsely value the territory, only to strike a sharp bargain.

The theatres here are models of efficiency. Every legitimate device is employed to bring the attention of the public to the attraction. Transient trade is not depended upon, but rather a consistent steady patronage of a photoplay loving public. Photoplays are given a longer run on the coast than in other cities of states further east and a week's run is the rule here and not the exception.

In my feeble capacity as service manager for the Frohman Amusement Corporation, I do confess that there is less room here for the employment of any ideas originating with me, looking toward the proper exploitation of an attraction, than elsewhere in the territory visited by me.

Producers releasing on a state rights basis have dug deep into this territory and prices have been realized that were unconscionable, but a sane readjustment has taken place, so that to-day there can be no extended barter. A production worth while will find ready release here at a fair and profitable figure.

My next article and the last connected with this tour will deal with the Southern States.

TO THE EXHIBITOR:

¶ Often you are at a loss to know just who handles a state rights picture in your section—because of the lack of advertising that generally follows the disposal of territory.

¶ We have this information for you, *complete* and *ready*.

¶ Drop us a postal; and *by return mail* we will give you the *buyer's name and address, our review, the cast,* and other *valuable* and *up-to-the-minute* information. For the name of any state rights picture refer to our release page — "State Rights Releases — Current and Coming."

Gersten, Exhibitor, in State Rights Field

Frank Gersten, long identified as an exhibitor, has launched out in the state rights end, and has opened an exchange in the Times building, New York City. He has bought "Redemption," with Evelyn Nesbit and her son Russell Thaw, for Northern New Jersey. A few days after making the purchase he bought for the same territory George Loane Tucker's, "I Believe." Mr. Gersten is now negotiating for a number of other attractions.

Twenty-Three States Sold for "Sinister"

Hoffman, Who Gets Control from Hall, Disposes of More Territory for "Her Fighting Chance"

THROUGH the acquiring of another large block of territory for "The Bar Sinister," by M. H. Hoffman, it became known that twenty-three states have now been sold by Frank Hall, who controls the world rights for the first Edgar Lewis's special production.

The territory disposed of includes New York, New England, New Jersey, and the Middle South, including Delaware, Virginia, Maryland and District of Columbia in the East, while Illinois, Michigan, Indina, Kentucky, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin, North and South Dakota, California, Nevada, and Arizona are also among the states that have been taken. This leaves open Georgia, Florida, Alabama, Mississippi, North and South Carolina, Louisiana, Texas, Oklohoma, Arkansas, Washington, Oregon, Idaha, Montana, Colorado, Wyoming, New Mexico, and Utah.

State rights for Jane Grey in "Her Fighting Chance" have also been disposed of rapidly. M. H. Hoffman again being prominent among the men who have acquired the rights to this subject. While negotiations are now pending for additional states, New England, New York, New Jersey, the Middle South, and the Middle West have all been sold in a remarkably short time.

The rapidity with which territory for these two features is being bought, in spite of the summer season, is, according to Frank Hall, conclusive proof of the excellent condition of the market. "My experience while dealing with exchange men regarding the rights for 'The Bar Sinister' and 'Her Fighting Chance' added to the daily reports coming into my office from my other enterprises such as the Civilization Film Corporation, booking special pictures in New Jersey, the U. S. theatre, Hoboken; the Criterion theatre, Atlantic City, lead me to believe we are entering upon an exceptionally prosperious season, and I am laying my plans accordingly," said Mr. Hall. "The state rights buying exchanges are justified in preparing for a banner year and producers with special pictures of real merit well produced and with good, strong stories, are making no trouble disposing of them at a legitimate profit."

Advertising Helps for "Who's Your Neighbor?"

HERMAN BECKER, general manager of the Master Drama Features, Inc., New York City, announces the preparation of a complete line of advertising extras and money-drawing magnets for "Who's Your Neighbor?"

The Otis Lithograph Company has been contracted with for the printing of a large number of one-sheet, three-sheet, six-sheet and twenty-four sheet lithographs in four colors, four subjects to each size. In addition there will be two styles of window cards and half-sheets.

The lobby display photos come twenty to a set, and the size is 8 by 10. Other photos are four subjects 22 by 28 hand colored; thirty subjects 8 by 10 for publicity purposes; and four subjects 11 by 14, all of which can be accommodated in special display frames beautifully veneered and enameled in imitation of genuine Florentine marble.

Several subjects in slides announcing the coming of this feature, and 3 by 10 banners printed in four colors on extra heavy three-ply canvas are among the accessories. Other aids to exhibitors who desire to use newspaper advertising in connection with the exploitation of "Who's Your Neighbor?" are advertising mats from fourteen lines single column to a half-page. Newspaper cuts ranging from one column to three columns in size, showing thrilling scenes, and the individual actors are also included in the exploitation helps.

Arthur M. Brilant, director of publicity of Master Drama Features, Inc., has also designed a triple fold herald for distribution by the exhibitor announcing the coming attraction and giving several vital reasons why every man and woman should see this sociological screen argument. Many other inexpensive advertising novelties have been devised to aid the exhibitor in creating interest in "Who's Your Neighbor?"

Handling Large Features

H. E. Reddish, formerly Baltimore representative for the Metro Film Corporation, has opened a film exchange in Baltimore. Mr. Reddish will operate under the title of the H. E. Reddish Film Exchange. Among the features he will handle will be "The Call of Her People" and "The Deemster."

"Submarine Eye" Passes Expense Point

The Williamson Brothers and members of their Submarine Film Corporation, Longacre Building, New York City, are celebrating the fact that their first independent picture, "The Submarine Eye," has successfully passed the expense point, says Ernest Shipman, manager of the company.

With less than twenty per cent. of domestic and foreign territory disposed of, eighty per cent. remains from which to declare dividends, which are now estimated to surpass the sum of $200,000.

West and South Buy King-Bee Comedies

King-Bee is selling more and more territory for its Billy West Comedies. The Standard Film Corporation of 1305 Walnut street, Kansas City, has contracted for the output of these pictures for the middle Western States. R. C. Cropper, of the Standard Company, is projecting a tremendous advertising campaign for the comedies in the territory.

The comedies have also been sold for the States of Louisiana; Mississippi and Tennessee by the Southern Metro Pictures Corporation of New Orleans.

"Defense or Tribute?" for Japan

Samuel Cummins, film broker, Longacre building, 1476 Broadway, New York City, has sold for Hiller and Wilk the rights to Japan, for "Defense or Tribute?" to Kisaburo Kabayashi, of Tokio, Japan.

Mr. Cummins has been specializing recently in the foreign field and has met with considerable success.



Scene from "Babbling Tongues," with Grace Valentine, Louise Beaudet and Carolyn Birch (Ivan)

"Parentage" Draws Crowds at Rialto

The runs of "Parentage' 'in Chicago and at the Rialto, New York City last week were successful. Managing Director Rothapfel of the Rialto was obliged to open the doors at ten o'clock each morning, and the picture made a record attendance for the house.

Mr. Seng, who controls the Hobart Henley subject, said:

"The unprecedented success of our opening vindicates absolutely my faith in such pictures as "Parentage," pictures that are inherently clean, that entertain and at the same time drive home a splendid moral lesson. I know that every exhibitor (and I am one, you know) will make a lot of money with "Parentage" when it reaches him through the state rights buyer in his locality."

Territory for "Redemption" All Nearly Sold

Little territory remains unsold in the United States and Canada for "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, and produced by Julius Steger and John A. Golden.

Contracts were signed this week for the showing of the film in all the Loew theatres, also the Proctor houses, New York City, at an early date. Shea's theatre, Buffalo, N. Y., will run it, commencing July 23.

Billy West Comedies on Broadway

The King-Bee Billy West Comedies, "Back Stage," "The Hero" and "Dough Nuts" were shown at Loew's New York theatre, Seventh avenue, New York, all last week, and went well with the audience. These comedies are just being released.

Busy Week for "Idle Wives" in Cleveland

E. J. Schmidt, manager of the Cleveland office of the Idle Wives Company, said that Cleveland is no exception in its unanimous approval of the picture, as their four prints have been in constant demand since the opening of "Idle Wives" in Indianapolis on May 6. Three prints of "Idle Wives" have been in use in Ohio for the past six weeks, and are booked solid until the first of July.

Inter-Ocean Specializes in Foreign Markets

Company Which Has Disposed of World Film Products for Practically the Whole Globe, is Ready to Handle Unlimited Number of Features

THE Inter-Ocean Film Corporation, New York City, of which Henry J. Brock and Paul H. Cromelin are the heads, has extended its operations until now its foreign affiliations cover practically all countries of the globe. The organization specializes in the distribution abroad of domestic film products.

Before launching into its chosen field the company made all preparations necessary for a successful entry into the foreign markets. It arranged to obtain the services of translation bureaus that were familiar with not only the language of the people to be sold but their temperament; became familiar with the transportation facilities and peculiar shipping laws enacted during the war, with the intricacies of insurance arrangements, and the value of almost every known brand and type of film in every country.

"The World Film Corporation's fifty-two features a year have been disposed of for the coming year in England, Ireland, Scotland, Wales, France, Spain, Portugal, Norway, Sweden, Russia, Denmark, India, Ceylon, Burmah, Australia, New Zealand, Brazil, Argentine, Chile, Uruguay, Paraguay, Venezuela, Mexico and the West Indies," says Mr. Brock. "And so small has been the loss of films through shipments to these far quarters that hardly any mention is made of it. And because of the insurance department and its finished work no loss has been sustained in any instance by the Inter-Ocean or the consignee.

"Every day the Inter-Ocean offices are the gathering places of the foremost foreign buyers. The first important Japanese buyer to really visit this country with serious intentions in regard to securing a permanent and definite allotment of film plays was last week the guest of the Inter-Ocean concern and several members of the Russian Mission were in attendance at the Inter-Ocean offices in behalf of prominent Russian buyers with which the Inter-Ocean have been negotiating for the past year."

Mr. Brock states that owing to the demand upon his concern from many foreign points for meritorious film, he is now inviting the entire trade to treat with him looking forward to hundred per cent results in the foreign markets. Fifty-two productions a year, or one, or twelve are all of like importance. Any quantity so long as the productions have merit, said Mr. Brock. They are in demand in certain quarters of the globe and the Inter-Ocean is in touch with those quarters at all times.

Mr. Brock and Mr. Cromelin share the executive work. They are in personal touch with all buyers and permit no subordinates to treat with their clients.

"We make it a practice to transact all business personally with the buyers," said Mr. Brock, "and not only that, but we have our own interpreting, translating and title-making resources so that the literal translations which have made so many good films unattractive abroad have no place in our shipments.

"We are equipped to handle a thousand features, or a few features, just as the market turns them out, and have set propositions to make to those producers, who will find by looking over their books that a universe of fine territory is as yet virgin to their features."

Publicity for "Parentage" from State Righters

Frank J. Seng announces that the entire campaign of advertising for "Parentage," which proved so successful in both New York and Chicago, has been whipped into shape for use by local exhibitors, and may be obtained from the various state rights buyers. The names of these buyers will be given out as the various territories are sold.

Mr. Seng, himself an exhibitor of broad experience in the handling of feature productions, personally supervised the preparation of the campaign.

Generous mortise spaces for the local theatres to insert their names and trade marks have been provided. These add materially to the local sales value of the advertisements. They can be had in both mat and electro form.

It is Mr. Seng's belief that the exhibitors of the country will appreciate this campaign, because they can use it locally, secure in their knowledge that it has been tried out with the greatest of success by two of the finest theatres we have that show pictures exclusively.



Current Bluebird Photoplays. Center: Violet Mersereau and Ned Finlay in "The Little Terror. Left: "The Show Down." Right: "The Close-Up"

All-Star Cast in First Backer Picture

Ruth Roland, Milton Sills, Leah Baird, Ollie Kirkby and George Larkin Will Appear in the Picture, Directed by Robert Ellis

WELL known screen stars will appear in the first George Backer Four-square feature, now in production for release through M. H. Hoffman, Inc., New York City. Ruth Roland and Milton Sills have the co-star roles. Associated with them are Leah Baird, J. Herbert Frank, Ollie Kirkby and George Larkin.

Miss Roland, star of many important productions, has in the Backer picture an opportunity to display her emotional talents.

Milton Sills, the star of "The Honor System," takes the part of a virile American confronted by an unusual situation.

"The character assumed by Leah Baird is one for which this splendid young artist is admirably fitted," says Mr. Backer. "Her many thousands of admirers will be delighted with her handling of the stirring situations provided in the story.

"J. Herbert Frank, who plays the role opposite Miss Baird and who was the former leading man for Mme. Petrova, is destined to command unqualified endorsement for his performance of a big part which is one of the pivotal centers in the picture.

"In Ollie Kirkby and George Larkin, the other members of this sextette, the exhibitor and public will find two artists who will enlist strong sympathy and affection. These young people, by their individual performances, will invite applause for what they do, and, now and again, prompt a smile for the touches of humor which they know so well how to employ.

"The direction of this feature is in the hands of Robert Ellis, one of the most successful members of the profession. Mr. Ellis will be remembered as a director who worked with the same organization that included Marshall Neilan, and in this production his expert knowledge of unique lighting effects and stage groupings is likely to cause wide commendation."

Pierre V. R. Key, production manager for the George Backer Film Corporation, in discussing the picture, says:

"Each Backer production will have a strong story with a theme of unquestioned importance, and the story, first of all, must be essentially human and free from any undesirable element of any sort.

"Thereafter the production will proceed with due deliberation, but only under the supervision of the most competent director obtainable, with a cast of principals offering strength in every role, and settings, properties and costumes appropriate to the last detail.

"In brief, Backer photoplays will be built as are Backer buildings—from the best materials to be had and with the ablest workmanship."

Service and Co-operation Are Necessary

Manufacturers Must Continue to Help the Exhibitor as Long as the Picture is Booked, Says Sherrill

SERVICE for the exhibitor, not only when the picture is released but as long as it is booked, is the plan of William L. Sherrill, president of the Frohman Amusement Corporation, New York City. Mr. Sherrill in outlining his views on the subject says:

"Service with a great big capital S is, to my mind, the subject which needs the immediate and serious attention of every manufacturer of motion pictures who hopes to be selling his product, particularly on the territorial basis of sale, a year from date. I feel as sure of this as I do that the continuation of the practice of making motion picture productions aiming toward a five hundred or one thousand per cent profit can result ultimately in only absolute failure, and I am borne out in no small measure in this view by the recollection of motion picture manufacturing failures during the past year.

"Without service and co-operation with the exhibitor, manufacturers cannot hope to conduct their business with success. I do not mean that service and co-operation will overshadow technical excellence of productions, but I do mean that service and co-operation are to become the factors which will decide whether or not the deserved success is to be earned and maintained.

"In full realization of what these aids mean to a buying clientele, the Frohman Amusement Corporation has actively begun its endeavors in that direction. We have organized a Service Department, the representative of which is already in the field visiting exchangemen and exhibitors throughout the United States and Canada, getting close to them and their businesses and learning from them what's what, what's wanted and what's right or what's wrong with the way they are handling their productions.

"This representative goes as a missionary to carry the message of how the other fellow has put it over and to take every aid from the older and stronger organizations to those who are new and perhaps weaker. His worth has been proven a thousand times since the beginning of his first trip less than two months ago. He is building and cementing the relationship between this office and our buying clientele, which has laid immovably the cornerstone of to-morrow's pillar of success.

"Another all-important duty which has been sadly neglected in the past has been the matter of advertising. Manufacturers have been wont to profusely advertise their product for several weeks in advance of its release, securing the necessary amount of inquiries to assure the sale of their product and then stop abruptly in their advertising campaign. It is a glaring error of misplaced endeavor. It is almost inconceivable that state rights buyers have stood for such lack of co-operation through all these months. Could such a method of merchandising succeed in any other manufacturing industry?

McInerny in Charge of Sherman Publicity

All copy, advertising and publicity dealing with the operations of the Sherman Pictures Corporation, New York City, will be handled by Frank A. McInerny, Mr. Sherman announced last week before leaving New York for Chicago to show prospective state rights purchasers "I Believe" and "The Land of the Rising Sun."

Mr. McInerny, who has had eleven years' newspaper experience in Chicago, Minneapolis and St. Paul, handled the publicity and advertising for Mr. Sherman in Minneapolis, and was brought from the office of Sherman-Elliott in that city to join the New York forces of the western state rights man.

Overland in Market for Pictures Suitable for Foreign Territory

The Overland Film Company, New York City, handling "Who's Your Neighbor?" "In the Hands of Fate," and "The World Scourge," is in the market for productions to be sold abroad and in this country.

The growing success of this concern is indicated by its quick disposal of "Who's Your Neighbor?" shortly after purchasing the picture from the Master Dramas, Inc. Within two weeks the Overland placed the subject with a syndicate for twelve Western states and the northern section of New Jersey.

THE Standard Film Service Company, Cleveland, H. Charnas, general manager, has been releasing special novelties for the last two years, and the most representative theatres in the territory covered by the company have shown appreciation of the value of the pictures it exploits.

The exhibitor is able to make selections from a comprehensive list of novelties in the same manner he has been able to pick worth-while feature productions.



William L. Sherrill, President, Frohman Amusement Corporation

LIVE NEWS FROM THE PRODUCERS

Paramount Revolution in Methods in Effect August 5

Adolph Zukor Calls Coming New Era of Production and Distribution One Without Parallel in Screen History—To Get in Close Contact with Exhibitor and Work in Sympathy with Him

PARAMOUNT announces it inaugurates on August 5 a new era of distribution and production. New methods of marketing Famous Players-Lasky productions go into effect that day. Adolph Zukor, to whose genius the development is attributed, said:

"With the coming of August 5 we embark upon a new era of production and distribution never equaled. We are coming into closer contact with the exhibitor than we have ever been, even in the past, and we are working in closer sympathy with him than before. By this I mean that we are capitalizing the knowledge of the needs of the exhibitor which we have been accumulating.

"We are going to place before him, in the form of our 'star series' selective booking plans of distribution, the system which has been tried and proved to be most beneficial to the exhibitor and one which he himself realizes to be the solution of his problems, because it enables him to choose from our great stellar array only the stars who are most popular among his own patrons.

"We are thus rearranging our whole releasing system in reference to the exhibitor and are at the same time immeasurably improving the quality of our productions. Furthermore, we are making many changes and additions in our stellar force in order to give the exhibitor only the best and the biggest stars.

"This is true co-operation! But co-operation carries with it the idea of mutual consideration. We anticipate from the exhibitor his whole-hearted support in this great undertaking if he expects us to continue to give him the very best in photoplays."

Plans which are being formulated and developed by Mr. Zukor and his organization provide for the creation of a series of artistic productions that will demand attention from the trade, not only for their excellence but also because of their number and consistency.

Realizing the big value of organization, Mr. Zukor, preparing for this great new era, has surrounded himself with strong men in every department.

As a nucleus for the newer and vaster organization Mr. Zukor had the long established pioneer concerns, which constituted the Paramount program, the Famous Players, Jesse L. Lasky, Morosco and Pallas companies, which had already been consolidated into the Famous Players-Lasky Corporation. To these productive forces under the guidance of Jesse L. Lasky and Cecil B. De Mille, on the Pacific Coast, and Hugh Ford in the East, Mr. Zukor has now added the creative genius of David W. Griffith.

The talent of Thomas H. Ince has more recently become a producing factor of the Famous Players-Lasky. Mack Sennett, creator of the Keystone comedies, will in the future be aligned with Paramount. Paramount's comedy product will include in addition to the Sennett comedies the Fatty Arbuckle comedies.

The other noted directors active in the various studios under the control of the Famous Players-Lasky Corporation are J. Searle Dawley, Frank Reicher, Robert Vignola, Joseph Kaufman, Maurice Tourneur, George Melford, William C. De Mille, William H. Taylor, Donald Crisp, Marshall Neilan.

These are the creative forces into whose hands there will be placed an array of stars.

The productions to be starred in and directed by these well known persons are to be distributed by men who know the complex problems connected with this important end of the business. Hiram Abrams, president of Paramount, and Walter E. Greene, president of Artcraft, represent types of film men who have risen from the ranks of the exhibitor and the exchange man. With their experience and their subsidiary organizations working on a co-ordinated plan under the guidance of Mr. Zukor, the head of this enterprise stands ready to produce and deliver to the exhibitor the fine productions he has promised exhibitors.

Speaking of his organization, Mr. Zukor said:

"From every possible source we have called the stars and producers who have proved themselves to be the most valuable from the exhibitor's box office standpoint. We have placed ourselves in a position to supply any artistic demand which might be made upon us from any quarter.

"It is up to the exhibitor to avail himself of these opportunities which have been created for him. Though we have left the selection of the stars solely in his hands, we have endeavored to so select our stars as to make it almost impossible for the exhibitor to neglect any of them without materially injuring his profits. It is our belief that every exhibitor will find that he needs all of our productions in order to complete his program."

Elusive Mystery Play is "Seven Keys to Baldpate"

"Seven Keys to Baldpate," George M. Cohan production, although originally scheduled for later release, will be shown publicly early in August. It has just been completed under the direction of Hugh Ford. Walter E. Greene, discussing the picture at Artcraft headquarters, said:

"One of our studio executives perhaps most effectively expressed the idea of the subject when he said 'It is a photoplay, within a photoplay within a photoplay, with characters in each separate photoplay laughing at those in all the other photoplays.'"



Elsie Ferguson, Famous Players-Lasky Star and Stage Favorite, in a Series of New Poses

Mrs. Vernon Castle, Pathe, Delights in Thrills

Woman Described as Best-Dressed, Best-Known in America, Says it is an Insult When They Offer Her a Double—She Wants to Face Peril

MRS. VERNON CASTLE, described as the best-dressed, best-known woman in America, talked entertainingly recently of the real delight she takes in her stunts. She said:

"There is nothing I like better than taking thrill scenes, but I absolutely refuse to have a double. I consider it an insult when they offer to let some one else do the stunts for me.

"I think that one of the best fights I have ever taken part in occurs in the first picture to be completed, the story of the secret service, in which I surprise a crook in the act of burning a hole through the back wall of a safe with an oxy-acetylene flame. The police raid, which comes later in the picture, when, disguised as an east side tough, I go to investigate the crooks' headquarters, is also a striking example of the manner in which Mr. Fitzmaurice handles this type of fiction.

"In the second picture, directed by Frank Crane, I had a nice little dive of about thirty feet into the rapids of a stream in which Helene Chadwick was being carried in a canoe toward the falls and later had to scale the side of a twelve-story apartment building on a rope ladder about a foot wide which swung to and fro in the wind in a manner that entirely satisfied my longing for thrills."

It is stated that Mrs. Castle's third Pathe feature, produced under the direction of George Fitzmaurice and adopted from one of Carolyn Wells' most successful novels, is practically completed, with Antonio Moreno as the leading man. It has this thrilling situation:

The man whom Mrs. Castle loves is arrested for murder. The counsel for the defense is an influential lawyer named in the murdered man's will as the one whom the young girl should marry. The heroine is, of course, determined to prove the innocence of the hero, and an amazing twist at the end is developed in a thrilling trial scene when it is discovered that the lawyer was the murderer.

"With a secret service melodrama, a drama of finance and society, a murder mystery and a wonderful story of the north woods, I think that the company is taking pretty good care of me on my first four pictures," says Mrs. Castle. "I have never enjoyed my work as I have under the direction of Mr. Fitzmaurice and Mr. Crane. They are clever, efficient and courteous. There is never a moment's disagreeableness and everything goes as nearly like clockwork as is possible in a picture studio."

Mrs. Castle's opinion is corroborated by the directors. "I have never enjoyed working with a star any more than I have with Mrs. Castle," says Mr. Fitzmaurice.

"She is always willing, always on time and can always be depended upon," says Mr. Crane.

H. C. Allen Moves Motoy Studios to New York

H. C. Allen, president of the Peter Pan Film Corporation, who is back from Chicago, announces the Motoy Comedies have been taken over by the Peter Pan Film Corporation, which will move its studio from Chicago to New York. The comedies will be made in New York in future.

Ever since these doll pictures made their appearance on the market they have been produced by Chicago manufacturers who released through the Peter Pan Film Corporation. The demand has been such that Mr. Allen finally decided it would be advantagious to take over the producing plant of the Motoy Company and move the organization to New York City.

The publicity and distribution plans which Mr. Allen has in mind is expected to place Motoy Comedies at the very top of popularity and create a demand all over the country.

The plan includes a system of building direct and substantial as well as permanent relations with first-class exchanges and providing them with a complement of publicity and advertising matter upon original lines.

Johnny Ray Adds "Muggsy" to His Characters

In the current Johnny and Emma Ray comedies, announced by General Film, Helen Milholland has been added as ingenue. They present Johnny as "Muggsy."

Among the new releases are "Muggsy in Society," "Muggsy in Bad" and "The Candy Jag." These follow "Casey the Bandmaster" and "Casey the Fireman."

They are described as preserving the spirit and individuality of the stage performances of the Rays.

"In Slumberland," Triangle Kiddie Feature, is Spectacular

A kiddie feature, "In Slumberland," which is said to surpass in elaborate development of scenic and lighting effects any picture ever produced by Triangle, has been completed for release the last week of this month.

Thelma Salter, seven-year-old actress, is presented as star. She is supported by Georgie Stone, leader of the Triangle Kiddies in several Fine Arts plays. Several hundred children and a large company of professional dancers appear as elves, fairies and gnomes in the fairyland scenes.

Virtually every animal species of Noah's ark is represented. A snail has one of the most important parts, that of steed for the fairy queen, Gloria Hope.

O'Brien Opposite Pickford

Mary Pickford's leading man in her newest Artcraft picture is Eugene O'Brien. On the speaking stage Mr. O'Brien appeared with Elsie Janis, Ethel Barrymore, Margaret Illington and Fritzi Scheff.

Unique Heralds for "Alma, Where Do You Live?"

Something new in heralds has been provided by the Newfields Producing Corporation for their six-reel feature, "Alma, Where Do You Live?" starring Ruth MacTammany. A few years ago the song hit from the original stage presentation had wide popularity. So, as an advertising stunt, Newfields have reproduced words and music of the song on their heralds—so that everybody can "try it on their pianos."

The musical phase of the advertising has been carried out in every particular, and the original score adapted to the film.



Howard Chandler Christy and Pearl White, Who Posed for His Recruiting Poster

Thanhouser To Go In For "Americanism and Sunshine"

In Declaring Its Courageous and Patriotic Policy Edwin Thanhouser Declares the Producing Company's Definite Aim to Get Squarely Into Touch With Sentiments of Picture-Going Public

THANHOUSER FILM CORPORATION is going in for "Americanism and Sunshine" in its forthcoming productions. Its aim, to be maintained at all hazards, is to get squarely into touch with the sentiment of the picture-going public. In announcing the courageous and patriotic policy Edwin Thanhouser says:

"We are going in for Americanism and Sunshine in the forthcoming productions, because we want to be, and we are, we think, in touch with the sentiment of the picture-going public. Indeed, it was this fact that made our productions of the past year liked—a firm touch on the public pulse. This was only possible through exhibitor co-operation, and I can ask nothing better than that our exhibitor friends stand by us, with comment and criticism, during the current year as they have in the past.

"The past year has been large with achievement for the Thanhouser Film Corporation, and one fact carried special gratification to Thanhouser fans everywhere—the pioneer producers went back to first love, the making of features. A matter of program policy confined us mainly to short length subjects until the middle of last year, when program policy allowed us free rein in the feature field.

"I think the Gold Rooster Plays we have produced since last August with such stars as Florence La Badie, Frederick Warde, Charlotte Walker, Jeanne Eagels, Gladys Leslie, Gladys Hulette, Vincent Serrano, and others of like artistic calibre, have demonstrated the meaning of Thanhouser methods when applied to features.

"Our first feature was made for Pathe for August release last year and the title was 'The Fugitive,' by Philip Lonergan. The players were Florence La Badie, Ethyle Cooke, J. H. Gilmour, Robert Vaughn, Hector Dion, George Marlo and Samuel Niblack. Later in August we issued 'The Shine Girl,' by Agnes C. Johnston with Gladys Hulette, Wayne Arey, Kathryn Adams, Ethelmary Oakland and J. H. Gilmour.

"Many more Gold Roosters were released during the late months of 1916.

"In January, 1917, we released 'Her New York,' by Agnes C. Johnston, and 'The Image Maker,' by Emmet Mixx.

"In February we released 'A Modern Monte Cristo,' by Lloyd Lonergan, and 'Her Life and His,' by Philip Lonergan.

"In March we released 'Her Beloved Enemy,' by Lloyd Lonergan, and 'Pots-and-Pans Peggy,' by Agnes C. Johnston.

"In April we released 'Mary Lawson's Secret,' by Lloyd Lonergan, and 'When Love Was Blind,' by Agnes C. Johnston.

"In May we released 'Hinton's Double,' by Lloyd Lonergan, and 'The Candy Girl,' by Philip Lonergan. The former had in the cast Frederick Warde, Kathryn Adams, Eldine Steuart, Wayne Arey, Arthur Bauer, Charles Mussett and J. H. Gilmour. 'The Candy Girl' was played by Gladys Hulette, Helen Badgley, William Parke, Jr., J. H. Gilmour, Thomas A. Curran, William Bowers, Carey Hastings and Justus D. Barnes.

"In June we released 'An Amateur Orphan,' by Agnes C. Johnston, and 'Fires of Youth,' by the same author. The former had in the cast Gladys Leslie, Isabel Vernon, Thomas A. Curran, Jean Armour, Chester Morris, Dorothy Conroy, Ray Hallor, Carey Hastings, Justus D. Barnes and Grace De Carlton. 'Fires of Youth' was played by Frederick Jeanne Eagels, Helen Badgley, Ernest Howard, Robert Vaughn, Carey Hastings and James Ewens.

"It may not appear an over-modest statement, but our productions this year have been so successful that it would be hard to say which was the most successful of them all. It is true that 'The Vicar of Wakefield,' produced by our Mr. Ernest C. Warde, has made a particular impression. Tons of editorial and news notices have been given it, and now it is being taken up by the leading public librarians of the country. Some of them are so enthused over it that they want to link up the libraries in a co-operative advertising chain with the better class of motion picture theatres. I do not know of a more revolutionary action, and yet it is directly traceable to 'The Vicar of Wakefield'."

Pathe Output 27,000,000 Feet in Six Months

This Is Positive Film Printed and Published in Two Pathe Plants, at Jersey City and Bound Brook—J. A. Berst Thirteen Years in Pathe Service

JUST 27,000,000 feet of positive film was printed and published in Pathe's two factories in Bound Brook and Jersey City in the first six months of 1917.

This statement is made officially by J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., on the occasion of the thirteenth anniversary of the company. It is the first time there has been any authorized statement of the colossal output of the Pathe American plants.

It is the thirteenth anniversary also of Mr. Berst's connection with the Pathe American enterprise.

No film company in this or any other country in the world, it is stated, has ever equaled or approached these figures in factory production. It constitutes a record for achievement which will undoubtedly amaze the entire industry, and is one of which the Pathe Exchange, Inc., is justly proud.

On July 18, 1904, Mr. Berst arrived in New York from Paris and established the American house of Pathe. From the small beginnings of a tiny office on Twenty-third street have sprung the fine offices on Forty-fifth street, occupying two floors of a modern office building, the thirty branch offices in the United States, the big factory at Bound Brook, N. J., and the studios in Jersey City.



Mrs. Vernon Castle (Astra-Pathe)

At the start Mr. Berst comprised the entire staff of his office. Today there are several thousands of persons on the payrolls of the Pathe Exchange and as many more depend upon the big house for their living, although not on the Pathe salary list.

Of the thirteen years only two were not spent in advancing Pathe's interests—1914 and 1915—in which years Mr. Berst held the office of president of the General Film Company, and later that of vice-president and general manager of Selig. His entire business career of twenty-one years has been in the film business and of the twenty-one, nineteen have been with the one concern—Pathe.

The first six months of 1917 have shown a wider activity, a larger business and a healthier condition than any previous six months in the Pathe history. Mr. Berst has entirely done away with the old hit-and-miss methods that were once so characteristic of every film manufacturer and producer.

The system under which the Pathe Exchange is now operated equals in efficiency that of any other large concern in any line of business. This efficiency is not only applied in the methods of the home offices but also in the exchanges. The Pathe organization is today closely welded together, able, enthusiastic and loyal, and with the tremendous "hitting power" that such a powerful and wealthy organization, directed with such intelligence, must have.

Prominent New York banking houses, familiar with the film business and with accurate knowledge of the financial resources of the various motion picture companies, say that the Pathe Exchange is the strongest financially of any company in the business, and that few concerns in any line of business could so readily produce great sums of money on short notice.

Lillian Walker Enthusiastic Over Work in West

Says That She Likes the West and That Her Recent Picture, "The Lust of the Ages," Produced by Ogden Pictures Corp., Offered Her Excellent Opportunities

LILLIAN WALKER, who is featured in "The Lust of the Ages," an eight-reel superfeature, the production of which was recently completed at the Ogden Studio, Ogden, Utah, by the Ogden Film Corporation under the direction of Harry Revier, was in New York the past week spending part of her vacation before returning West to commence work in a new feature. On her return she will stop off at Chicago and attend the Convention. Sunday and Monday will be known as "Lillian Walker" days at the Convention, she said.

"The Lust of the Ages," which will be released soon, presents Miss Walker in one of her few serious dramas. It is a propaganda play and afforded her, she said, opportunity to apply her talents before the camera to a more serious vein of the drama. "There are bits of comedy contained," said Miss Walker, "but only to relieve the more serious element of an essentially strong drama."

"I like the West," she said, modestly avoiding a discusion of the merits of her picture, "and will be glad to get back in the studio at Ogden."

Miss Walker said that she had purchased, recently, a farm near Saratoga Springs, N. Y., and expects to be there much of the time which is not taken up by her work before the camera.

Lester Park, vice-president and general manager of the Ogden Pictures Corporation, who came with Miss Walker on her visit East, said that his company planned to produce eight pictures a year. Miss Walker, he said, would be featured in all. "It is the plan of the Ogden Company," said Mr. Park, "to adapt to the screen and produce only stories of merit, offering the good light comedy drama and perhaps one or two offering the more serious drama. Miss Walker appears to a fine advantage in roles the interpretation of which calls for strong dramatic action, as she has so well demonstrated by her work in 'The Lust of the Ages.' Miss Walker is also a comedienne of recognized ability. She has proven this by past performances. In future productions by the Ogden Company, stories will be selected offering situations which will give Miss Walker every opportunity to apply her talents as a comedienne, as it is in such pictures that she is most at home. I am more than satisfied with the excellent picture 'The Lust of the Ages' presents and I feel sure that it and Miss Walker will be well received by the public."

Selig Announces Group of Hoyt Two-Reel Farces

The Selig Polyscope Company has announced the next group of Hoyt farce comedies to be released through K-E-S-E. The titles and release dates follow: July 9, "A Rag Baby"; July 23, "A Runaway Colt"; August 6, "A Dog in the Manger."

Each of the Hoyt comedies are two reels in length and feature William Fables, James Harris and Amy Dennis. J. A. Richmond continues to direct them.

Drum Brings 10-Part "The Planter" East for First Showing

FOLLOWING an unusual demonstration at a trial public showing in the West, the ten-reel production of Tyrone Power in "The Planter" has been brought to New York by the producer, Harry C. Drum, and a private showing will be given buyers and the press within a few days. Mr. Drum arrived in New York with the film last Monday and has taken temporary office space in room 805 of the Mecca Building, at 1600 Broadway. He will shortly be joined by F. M. Manson, a wealthy Western mining man, who financed the production.

Those who have so far seen the production, including both the public and the trade, herald it as one of the best of the big productions so far released. The story is from the novel by Herman Whitaker, and was one of the biggest sellers Harper has ever issued.

In the production of the feature particular attention was given the scenario, and more than six months was spent on the construction and development of the script alone, and it is claimed that the time and effort was fully justified in a resultant story which builds logically and forcefully, develops powerful climaxes and suspense without apparent effort and includes in best dramatic and commercial form a human and red-blooded story which is generally pronounced entirely different from anything yet brought to the screen. Mr. Drum, who adapted the story for the screen, as well as handling the production, work, had the fortunate advantage of two years' experience in close analysis of commercial demands in connection with dramatic construction through his position with the World Film Corporation.

No announcement of definite marketing plans have as yet been made. The original plan was to handle the production purely on a state rights and personal exploitation basis, but several offers for outright sale of such flattering amounts have been received, that the company has withheld distributing plan for the present. Announcement will be made in the near future.

Kitty Gordon Signs With Brady One More Year

Kitty Gordon has signed a new contract with World-Pictures Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World Corporation when Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.

The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventuress" and "The Divine Sacrifice," the one last mentioned not having been published as yet.

Director-General William A. Brady, in referring to the renewal of business association with Miss Gordon, said to a reporter:

"The actress had not proceeded very far upon 'Forget-Me-Not' when it became apparent to the practiced eye that she possessed the vital spark in far greater intensity than anyone had given her credit for, and when it came to the 'big' scene, I applied the bellows, with the effect that the spark blazed up. By applying the bellows I mean that I raved and roared at Miss Gordon until she was on the verge of genuine hysterics, and the manner in which she pitched into the scene was in the nature of a revelation."



Marguerite Clark as Seen in Her Latest Famous Players-Paramount Picture, "The Amazons"

Paralta's Speed in Mobilization Astounds Picture World

In Fourteen Weeks Wonders in Organization Are Accomplished—One Secret in Rapid Work Is Adoption of Definite Policy on Scripts, as Outlined in Detail by Robert T. Kane

IN rapid and effective mobilization of forces Paralta Plays, Inc., has aroused the admiration of the motion picture world. Even Uncle Sam himself, in his war enterprise, has not done it better.

In fourteen weeks, Paralta has been organized as a corporation; has itself organized two producing corporations; has put Bessie Barriscale at the head of one and J. Warren Kerrigan the other; has made ready to make big feature pictures to be sold on the Paralta Plan; has established one of the largest studios and producing staffs in the country at Hollywood; has already turned out two big star feature pictures and has affiliated itself with Triangle Distributing Corporation, without in any way militating against its standing as an independent corporation.

The two big Paralta pictures finished are Peter B. Kyne's war and love story "A Man's Man," with J. Warren Kerrigan, and Grace Miller White's love romance "Rose o' Paradise" with Bessie Barriscale. Both these productions are now in the hands of an editing board and cutters, and will be released through Triangle in a short time. In the meantime Mr. Kerrigan and Miss Barriscale are at work on new productions.

To aid in productive speed definite Paralta policy on scripts has been adopted.

Robert T. Kane, vice-president of Paralta Plays, Inc., said:

"One think we will not tolerate is the unclean story. We want nothing that borders on the risque, regardless of how prolific its advertising possibilities may be. It is the intention of both Miss Barriscale and Mr. Kerrigan to be presented only in narratives that any one may sit through and enjoy.

"Miss Barriscale will not be exacting as to the type of woman created for her by authors. She is not going to specialize. Her versatility is limitless. Ever since her first appearance on the screen, she has been portraying various types of women. She is as well-fitted to play a little waif of the mountains as she is to play a worldly-wise woman. Hence, she will draw the line at no particular class or role. Even costume stories will be acceptable, providing, of course, that they are sufficiently strong in plot and treatment and do not depend on elaborate settings.

"As for Mr. Kerrigan, I cannot dwell too emphatically on the fact that he must have red-blooded roles. There is going to be a marked improvement in the general production of his plays; there must, therefore, be a marked improvement in the type of story selected for him. I might cite as an example of excellence, "A Man's Man," the Peter B. Kyne novel, in which Mr. Kerrigan will make his first appearance under the Paralta Plan.

"Here is a cyclonic story of romance and adventure which fits Mr. Kerrigan's capabilities splendidly. It is replete with dramatic lights and shadows—the humor and pathos that go to make up the ideal entertainment. My advice to authors bent on supplying Mr. Kerrigan with material is write for him action of the swiftest sort, and let romance and adventure creep in at every possible, logical opening.

"Now, a word about the construction of plays we accept. They must be consistent. By that I mean they must start out with a purpose in view and accomplish that purpose. The beginning must have a definite bearing on the ending. The ending a definite bearing on the beginning. All too many photoplay stories submitted today start out well and then divert to another angle and subject matter that is foreign to the theme.

"I might add that stories intended for consideration will be given more prompt attention by being submitted as stories—not as scenarios. The staff of writers at Paralta studios will tackle the task of making continuity."

Few announcements made to the trade in late years have attracted more attention than the special series of advertisements recently published by Paralta, in which is set forth the principles of their new system of booking which they call the "Paralta Plan."

This plan has not yet been made known to the trade in detail but in a very short time a complete explanation of its principles and workings will be published in the form of a little book called "The Paralta Plan."

The announcement that Paralta had arranged with Triangle to distribute the Kerrigan and Barriscale productions on the Paralta Plan was a marked surprise to the trade as it was believed that it was the intention of the Paralta Company to establish an entirely independent system of distribution.

While this proposition had been considered, such a plan had never been definitely decided upon.

The Paralta Plan will be followed by Triangle in the distribution or sale of Paralta Plays. This plan gives to an exhibitor exclusive control of a specific exhibiting district and other advantages which will have a very material influence in the increase of his profits. This indorsement by Triangle of the Paralta system of distribution in relation to Paralta plays will undoubtedly attract especial attention to the Paralta proposition.

Two Directors at Work on O. Henry Films

Two directors are now at work for General Film on the last four subjects of the two-reel series of O. Henry photoplays. The subjects are "The Coming Out of Maggie," "The Venturers," "The Best Seller," and "The Lonesome Road."

Thos. R. Mills, who has directed most of the O. Henry releases, is being relieved by Martin Justice, whose work is just now being seen in "A Departmental Case" and "Little Specks in Garnered Fruit."

Mr. Mills, it is expected, will hasten to the Coast to do some of the O. Henry stories that are laid in Western surroundings.

The four releases are for distribution in August and complete the first stage of the series.



Left: Bessie Barriscale in Her First Paralta Picture, "Rose o' Paradise." Right: J. Warren Kerrigan in "A Man's a Man." Center: Lois Wilson, Opposite Kerrigan in This Paralta

Metro Signs Nazimova to Long Term Contract

Russian Aetress, Who Last Appeared on the Screen in "War Brides," Will Be Featured in Series of Produetions, Under Personal Direction of Maxwell Karger

PRESIDENT RICHARD A. ROWLAND, of Metro, announces that he has signed a contract for the services of Mme. Alla Nazimova, the Russian actress, for a "considerable period of time." Negotiations were completed Friday. The contract calls for a series of feature productions, three of which, it is announced, have already been selected by Maxwell Karger, who will have general supervision of all productions in which Mme. Nazimova appears.

President Rowland, in commenting upon the action taken, said: "Metro is proud to announce the association with it of so great an artist as Nazimova. Under a contract which extends over a considerable period of time, Nazimova productions will be offered exhibitors at a price the exhibitor can afford to pay. Prices will be regulated in each territory according to the drawing power of the star. The signing of the contract is in line with Metro's new policy of acquiring only stars of box office attraction and I can assure the public that Nazimova pictures will be of the highest type."

Mme. Nazimova expressed satisfaction in associating herself with Metro and said: "I have already passed upon three of the dramas in which I am to appear and I am pleased with the excellent opportunities offered." Mme. Nazimova's last appearance on the screen was in "War Brides" in which she had instant success. She will commence work at the Metro studio soon. She will be under the personal direction of Maxwell Karger.

To Screen Charles Frohman's Best Five Plays

John R. Freuler Announees "The Impostor," "The Outeast," "The Runaway," "The Beautiful Adventure" and "Her Sister" for Early Presentation

FIRST announcement of the Frohman-Empire plays and stars is made by John R. Freuler, president. Mr. Freuler heads both the Empire All-Star Corporation, producing the plays, and the Mutual Film Corporation, distributing the productions.

Ann Murdock, who made her big hit on the stage in "A Pair of Sixes," will star in three photoplays, "The Beautiful Adventure," "The Impostor" and "The Outcast." Julia Sanderson, Broadway favorite in recent years, will have a leading role in "The Runaway." Olive Tell, who scored a success in the screen play "The Silent Master," will have a premier position in the cast of "Her Sister."

Mr. Freuler in his statement says:

"These stars and plays, chosen from the array of dramatic treasures of Charles Frohman, represent the pick of the Frohman plays in a big list of box-office winners which are to be put into Empire-Mutual pictures.

"These are all plays which have proved themselves in the stage test. They contain the stories that go across. We know, because they have gone across. The stars are the stars of the original productions, and the casts are largely the original casts throughout.

"The standards which made the name of Charles Frohman dominant in the field of dramatic production are the standards of the Empire studios making Charles Frohman successes in motion pictures.

"Charles Frohman stars bring to the pictures a wealth of that cashable personality which counts at the exhibitor's box-office. Charles Frohman brought to public appreciation and made famous such stars as Maude Adams, Ann Murdock, Billie Burke, Olive Tell, William Gillette, Julia Sanderson, and countless others.

"According to present plans, the first of the Charles Frohman pictures will be presented early in September. While the Mutual is accepting reservation for that period, exact release dates are yet to be decided upon."

The productions at the Empire studios are now in the hands of Albert Capellani, famous director of many famous stars, including Clara Kimball Young and Del Henderson, director of "The Outcast," "The Imposter" and others.

Among the artists to appear with Miss Murdock in "The Outcast" are Kathryn Calvert, wife of the late Paul Armstrong; Kate Sargentson, Jules Raucourt, Herbert Auling, Richard Hatteras, Reginald Carrington, Zola Tolma, Gertrude Andrews and Frank Goldsmith.

Child Actors Prove Much Braver Than Grown-Ups

In the newest Fox Kiddie feature it was necessary for many of the players to leap into the sea from a swiftly moving schooner. Twenty-two children volunteered to take the jump, and did take it, in fact. Not one of them could swim, but each one felt sure strong arms would be ready to rescue, and leaped anyway.

Battle of the Marne Re-Enacted in Vita's "For France"

Real bullets were used in posing the battle scenes of the Vitagraph Company's Blue Ribbon feature, "For France." This was because the army machine guns loaned for the purpose would not operate with blank cartridges.

Edward Earle, who is playing the feature role with Betty Howe in the picture, was called upon to operate a Lewis machine gun during the taking of scenes and out of one hundred shots scored forty-four perfect hits. His first shot scored.

For ten days a large section of Long Island, in the vicinity of Huntington and Center Port, was under actual war conditions while the battle of the Marne was being reproduced.

The battle opened on the morning of July 4. To reach there the members of the First United States Cavalry rode all day Tuesday through a driving rain. They covered forty-eight miles in the day, but when they arrived the men were soaked.

Nearly four hundred United States Regulars, including cavalry, infantry and artillerymen, were used in the battle scenes, in addition to hundreds of extra men. The soldiers came from Fort Totten and Fort Hamilton and included a battery from the Ninth Coast Artillery.

Wesley Ruggles, directing, had the help of E. F. Roosevelt, just from France, and Emile Gauthier, a discharged French soldier. The trenches were duplicated.

Universal Gets Pictures of Russian Revolution

Universal claims another news beat in the first pictures of the Russian revolution. It made like assertions on receiving first pictures from the French front.

Russian military and revolutionary films were secured through the co-operation of Griffin Barry, formerly attache of the American embassy in Petrograd, and late assistant of Mr. Hoover in Belgium.

The scenes show the movements of the people of Moscow and Petrograd during the exciting days just prior to the outbreak of the revolution, and also depict the actual happenings that will undoubtedly go down in history as part of the most momentous social upheaval since the French cast off the yoke of the Bourbons.



Love and a thrill from a forthcoming Vitagraph starring Harry Morey and Alice Joyce, entitled "Richard the Brazen." Cyrus Townsend Brady and Edward Peple are the authors.

Pathe Pays $200,000 for Two Big Feature Productions

"Today" and "The Mad Lover" Bought from Harry Rapf as Basis of Big Special Program to Be Announced in Fall—Brings Florence Reed and Warwick as Stars

FLORENCE REED and Robert Warwick are two new Pathe stars as the result of the purchase by Pathe of "To-day," starring Florence Reed, and "The Mad Lover," starring Robert Warwick, the two pictures which many critics have pronounced among the best productions of the year.

J. A. Berst, vice-president and general manager of Pathe, secured these pictures from Harry Rapf, the producer, after weeks of spirited bidding, in which practically all the big distributing agents and firms of the country participated. The checks that changed hands for these pictures are reputed to have amounted to two hundred thousand dollars.

"To-day" and "The Mad Lover" will have a Broadway showing immediately, both these pictures having been booked by the Strand theatre management. "The Mad Lover" will be shown at the Strand the week of July 22 and "To-day" at a later date.

Mr. Berst announces that the purchase of these superfeatures is one of a series of moves he is making to begin releasing this Fall the highest grade feature program. He states that in accordance with the Pathe policy announced last Spring, he will have at least a dozen superfeatures of unsurpassed excellence ready for release on the Pathe all-star superfeature program by September 1.

Harry Rapf, the producer, when interviewed regarding the sale, stated that it was true he had sold the pictures to Pathe for two hundred thousand dollars, and that the checks had already been deposited.

"Never in all my years in the show business have I produced anything that has received the favorable attention accorded 'To-day' and 'The Mad Lover,'" continued Mr. Rapf.

"Every critic gave them unstinted praise, complimenting me on story, production and cast.

"Practically every distributing company and every live state rights buyer negotiated for these pictures. Among those who backed their opinions by their offers were: Samuel Goldfish, of Goldwyn; a syndicate headed by Stanley Mastbaum; Frederick Collins, president of McClure; Henry Brock, Harry Sherman, W. H. Hoffman, Hiller and Wilks, the state rights men, and others.

"Among those who told me these pictures ranked with the best features ever produced for the screen were R. A. Rowland, president of Metro; Louis Mayer, of Boston; Samuel Goldfish, president of Goldwyn; B. M. Moss, Marcus Loew, John D. Williams, Margaret Mayo, Edgar Selwyn, Harold Edel and Wid Gunning.

"To add to the praise of the critics and the opinions of the buyers, substantiated by their offers, both Miss Reed and Mr. Warwick state "To-day" and "The Mad Lover" are the best pictures in which they have been starred."

Mr. Rapf produced criticisms from the various newspapers and trade papers which were printed after the exhibitors' showing of "To-day." Some of them follow:



Florence Reed in "Today" (Rapf-Pathe)

The New York Tribune: "Florence Reed in 'To-day' gives on of the best screen portrayals ever seen. None of the elements which were contributory to making 'To-day' a stage success are lacking in the silent drama. Florence Reed has more vitality, more magnetism, more subtlety, more art than usually falls to the lot of one woman. 'To-day' is one of the biggest things that has been done on the screen."

The New York Morning Telegraph: "Florence Reed's portrayal of the wife will go on record as one of the screen's finest performances. 'To-day' makes an exceedingly dramatic picture. One of the strongest of the year."

The Motion Picture News: "The story is told by an artist, visualized on the screen by an artist, presented by artists and photographed by artists. Never has a cast been assembled whose individual members have worked to better advantage. Florence Reed has never been seen either behind the footlights or before the camera in a more entrancing role."

Motography ranks the Broadhurst-Schober play "as sensationally effective on the screen, as it was on the stage."

C. R. Seelye, business manager of Pathe, is enthusiastic over the acquisition of these two pictures. He says: "They are attractions that will keep the box-office men busy taking in the money and will make every exhibitor who is lucky enough to get them wear a deep smile of contentment."

"'The Mad Lover' is by far the best picture in which Mr. Warwick has appeared," states Mr. Seelye. "I consider it even better than 'The Argyle Case.' Mr. Warwick is of the same opinion, and says that he believes he has done his best work in this picture. I am positive that when it is publicly screened it will be given the same favorable criticisms that 'To-day' received.

"Florence Reed must be accounted one of the biggest stars on the stage and screen at the present time. She leaped into stage stardom in 'The Yellow Ticket,' and became a screen star in the two splendid pictures, 'At Bay' and 'New York.'



Robert Warwick in "The Mad Lover" (Rapf-Pathe)



Illustrating a coming Butterfly-Universal production "The Double Standard"

Bright Comedies Bulk of Universal's Program

"Soldier of the Legion," "Seeing Things," "Sign of the Cucumber," "The Beautiful Impostor" and "Canning a Cannibal King" Among Them

IN addition to "The Double Standard," a Butterfly picture released July 23, Universal will issue eighteen reels of combined drama, comedy and current events, including the latest episode of "The Gray Ghost," a new mystery serial.

Tuesday, July 24, "A Soldier of the Legion," a Gold Seal thriller, with an interesting comedy setting, will be released. The story was written by Maude Springer Nelson and E. J. Clawson and directed by Ruth Ann Baldwin.

On the same date "Seeing Things," a Nestor comedy, written by Fred Palmer and directed by Roy Clements, will be released, featuring Lee Moran and Edith Roberts. Taking a presumably haunted house as a setting a tale has been worked out to the accompaniment of many laughs.

"The Sign of the Cucumber," a L-Ko Komedy in two reels, is the offering for Wednesday, July 25. Directed by Dick Smith and supervised by J. G. Blystone, this jumble of mistaken identities features the misadventures of a desperate safe-cracker who descends upon a peaceful hamlet to acquire the local bank funds. Tom Delmar, Bob McKenzie and Eva Novak are in the leading roles.

The eighty-second issue of the Animated Weekly will be released on the same date, showing the latest current events in pictorial form.

Mary Fuller will be starred in "The Beautiful Impostor," released Thursday, July 26. Written by Catherine Carr and directed by Lucius Henderson, this tabloid drama is said to have much of the human quality about it that would have pleased O. Henry.

Miss Fuller takes the part of Isabel Whitlock, a young woman of brains and beauty, who, after various disheartening experiences, obtains work as a mannequin in a fashionable dressmaking establishment. Universal says Mary Fuller has never appeared to better advantage than in this production. She is supported by Clara Beyers, Nellie Slattery and John Walker.

A Joker Comedy, entitled "Canning the Cannibal King," and featuring William Franey, will be shown on the same date with the Mary Fuller feature. Charles J. Wilson, Jr., and C. B. Hoadley wrote the script, while W. W. Beaudine is credited with the direction. Lillian Peacock, Za Su Pitts and Milburn Moranti assist William Franey.

Herbert Rawlinson and Neva Gerber are the featured players in "Caught in the Act," a Victor comedy-drama, scheduled for release, Friday, July 27.

A unique issue of the Universal Screen Magazine will be released on the same date with "Caught in the Act." It includes pictures of the only tea farm in the United States.

On Saturday, July 28, the eleventh number of Universal Current Events, will be released, together with a Powers Educational and a Powers Comedy Cartoon. "The Soubrette," a Joker Comedy, featuring Gale Henry and Milton Sims, completes the week's offerings.

Outside of Greater New York the fifth episode of "The Gray Ghost" will be shown during the week. This episode is entitled "Plunder," and features Eddie Polo, Harry Carter, Priscilla Dean and Emory Johnson.

Hollywood Gives Loving Cup to Cecil B. DeMille

Cecil B. De Mille, of the Lasky Studio at Hollywood, Cal., recently was presented with a loving cup by the citizens. The gift was in appreciation of his work for a new armory for the Hollywood Company, Coast Artillery, Federal Reserve.

Mr. De Mille made the first contribution and secured other gifts. As commanding officer of the Home Guard he marched his company to the ceremony attending the turning of the ground for the armory. It was on that occasion he was called to the platform and given the cup.

He had endeared himself to the citizens, too, by raising $2,000 in the studio for the Red Cross, and sending the stars to a fair where $4,000 more was taken in.

Authors to Attend Showing of "Persuasive Peggy"

M. A. Schlesinger plans within the next week or so to announce the date and place of the trade showing of his first Mayfair production, "Persuasive Peggy." Notice will be given through the trade papers.

Mr. Schlesinger says the waiting experienced by the state rights buyers and exhibitors will be well repaid for every detail has received the greatest attention and nothing has suffered through the haste usually prevalent in the studio.

Maravene Thompson, author and co-scenario writer of the story, which ran serially in magazine form before being published as a book, has invited many fellow authors to be present. Although the names of these men have not yet been stated, the gathering promises to be a stellar one.



Douglas Fairbanks, 8,000 Feet in the Air Doing a Stunt for "Down to Earth"

Revolutionary Year Has Reacted to Industry's Benefit

World Upheaval Parallels Kaleidoscopic Changes in Production, Distribution and Exhibition of Pictures, Says Selznick—Decay of Program System Is a Big Factor

By LEWIS J. SELZNICK

THIS has been a year of revolutions. When the Exhibitors' League Convention met last year, Nicholas was Czar of Russia, Constantine King of Greece and China a republic. The United States was preparing to elect a President with the slogan, "He kept us out of war."

To-day Russia is a republic, Constantine an exile and China is in a state of continual revolution, while this country is straining every nerve to support the war program of the President it elected for his peace record.

In other words—new ideas are in the air. Not a single industry, or social or political class has been untouched by the irresistible force of reconstruction.

If the moving picture industry had been immune from this tendency, it would have to be classed as superhuman, perfect and immortal. But it has not been immune. The changes have been swift and frequent, bewildering to many, and almost if not completely ruinous to them who were blind to the trend of affairs. There remain only a few minor groups which stubbornly defy the world to move—which declare that progress is impossible—which occupy in the moving picture industry a corresponding position to that of China in world affairs, rejecting democracy for monarchy.

The producer, distributor and exhibitor now can, and must, decide where they will stand, whether they will be progressive Russians or reactionary Chinamen.

One year ago practically every important moving picture produced was distributed as part of a program. To-day a one-armed man can count the programs on his fingers, even if some are amputated. Yet, when I announced my open booking plan a year ago, a lot of men who didn' stop to think, declared that I was crazy. The men who were loudest in their scorn have joined me in the padded cell, and we are all crazy together.

Others shrieked that I was a "menace to the industry." Most of these have imitated me and are menacing the industry along similar lines.

And, strangely enough, we are all out of the asylum, and the industry never was in such a thriving condition as it is to-day.

Following this emancipation of the exhibitor, the next logical step was the emancipation of the producer. A year ago any one who wanted to make a picture, no matter how big his ideas or how much capital he had back of him, was virtually compelled first to make terms with one of the very few organizations which possessed distributing facilities. This was a natural outcome of the program domination. The men behind the programs did not want to face this kind of competition. And moreover, the states rights field was very much uncertain and chaotic. When the grip of the program was loosened, it enabled the enterprising buyer of states rights to offer tempting inducements to independent producers to turn out high-class pictures and spend upon them more money than the program manufacturers could afford to spend on single productions.

This was the origin of the open-door policy which I have put into effect in my system of exchanges. With distributing centers in every section of the country I was able to accept for any or all states such productions as came up to my requirements. No man with ideas and capital need now fear to embark in the business of producing, for ample means have been provided to reach the market.

One of the most significant and progressive events resulting from these radical changes in the general system of releasing pictures is the formation of the First National Exhibitors' Circuit. I believe the most important word in the name of this organization is "First." My hat is off to S. L. Rothapfel, T. L. Tally and the other exhibitors who have had the energy and foresight to embark upon this enterprise, the vast possibilities of which are shown by the ease with which it closed the million dollar contract with Charlie Chaplin. I regard the fact that the circuit turned over the rights for its first picture, "On Trial," to my New York and Chicago exchanges for distribution in their territory, as one of the highest compliments that could possibly be paid to my organization.

A quieter revolution, because it has taken place in the executive offices of the leading producers, is the change of attitude toward the star system. The system is all right, and the reason why, a year ago, producers were bewailing the big salaries demanded by and obtained by stars, was that the producers did not know how to get the value out of their headliners. The wail died out when the employers of these stars abandoned their program distribution, and began selling pictures for what they were worth, and not at a fixed price per dozen.

The value of a star can be estimated exactly by the result upon the box-office when the exhibitor places a banner in front of his house bearing the name of the star.

As for the future, I believe the changes and readjustments which must constantly take place in any business, which is not infected with dry rot, will be influenced largely by the exhibitors, who are just beginning to learn that they can get just the kind of attractions they want at mutually fair prices. The days of "the exhibitor be damned," like those of "the public be damned," have passed forever.

Finally, the general effect of all these revolutions is bound to be a constant improvement in the quality of the pictures themselves.

I am confident that the days of violent revolution are pretty well ended, and we now are about to embark upon a period of protracted peace and increased prosperity for the three branches of the industry—production, distribution, exhibition.

Bushman and Bayne in Metro's Red Gulch, Arizona, Play

FRANCIS X. BUSHMAN and Beverly Bayne have begun work on a new seven-reel Metro play de luxe under the direction of Edwin Carewe, assisted by Harry Franklin. The play will be made under the general supervision of Maxwell Karger. It is Albert Shelby LeVine's adaptation of Charles A. Logue's original story, "The Compact."

Francis X. Bushman has the part of James VanDyke Moore, with a page in the blue book of New York, but of a type totally unlike the popular conception of a New York society man. Moore can fight, shoot, and is every inch a type of man that has made the West what it is to-day. The scene of the story is laid in Red Gulch, Arizona, where the silver mines are located.

Beverly Bayne, co-star with Bushman, finds in the role of Beverly Anderson an opportunity that, it is said, she has never had in previous screen appearances.

Harry S. Northrup will play the part of "Ace High" Horton.

The majority of the scenes are taken in the open, for "The Compact" is a big outdoor story. Metro states the popular co-stars will be seen in roles that will not only hold their old admirers but will win for them many new ones.

Full Cast for "The Spy" Being Produced by Fox

In the new William Fox feature picture, "The Spy," written by George Bronson Howard, Dustin Farnum and Winifred Kingston are being directed by George Stanton.

Others in the cast are William Burress, Charles Clary, Howard Gaye and William E. Lowry.

Jean Sothern to Appear at Three Marcus Loew Houses

Jean Sothern has just arranged to make three personal appearances at Marcus Loew theatres about New York. These will be in connection with the showing of her latest Van Dyke-Art Drama, "Miss Deception."

The young star will be seen at the Royal in Brooklyn July 17. She will appear at the New York in Times square and at the Forty-second Street theatre July 20.

Miss Sothern's experience in vaudeville as a headliner before going into pictures gave her skill in entertaining in an impromptu manner. When she gets out on the stage she claims that she has not the least idea what she will do. Without preparation she steps out and does whatever the impulse commands.

Art Drama Program Celebrates Half Year of Life

In Brief Period, Through Enforcement of Advanced Ideas, Officers Feel Problem of High Class Production at Low Cost Has Been Solved

WITH the beginning of July Art Dramas, Incorporated, sets out on the last half of its first year of existence. The program came into being at the beginning of 1917, and in the six months just ended there is basis for claim it has achieved as much as the average organization accomplishes in a like period.

Fairness to the exhibitor and an elimination of waste and extravagance in favor of principles of concentration and efficiency were the fundamental ideas on which the organization was founded. Skeptics and, it is said, there were many, believed that the pictures thus made would either be so poor as to get no booking, or, if good, that they would be so expensive as to make low rentals impossible. Art Drama officials point however to the fact that to-day the pictures of the company are playing in many of the largest cities of the country.

In February Harry Raver, a film man of wide experience, who has been active in the picture industry since its inception, was elected to the presidency. Under the guidance of Mr. Raver, George H. Wiley, H. M. Goetz and Herbert Blache the organization expanded and the quality of pictures improved. The markets were searched for excellent stories. Exhibitors all over the country awakened to a realization of what Art Dramas was doing.

Then the big theatres followed and booked the pictures. Marcus Loew took the Art Dramas Program for every one of his houses. The Proctor theatres followed in a week. The Modern theatre, Boston, began playing Art Dramas for lengthy runs.

Always concentrating on the story and not the star and always seeking the best vehicles for its actors, the company's artistic success, it is held, has equalled its commercial achievement. Novels by Upton Sinclair, Frederic Arnold Kummer, Emile Zola and others of wide fame were produced. Scripts by successful screen authors, such as Charles T. Dazey, Joseph Franklin Poland, Edward Ellis and Louis Reeves Harrison, were given to the exhibitor for a price which made them available to even the tiniest theatre in the smallest town.

Although the story was the point of greatest emphasis, the prominent player was not neglected, and exhibitors, who hitherto had to pay high prices for "star" pictures, which usually relied on a well-known name for success, had an opportunity to present such players as Jean Sothern, Alma Hanlon, Viola Dana, Anna Q. Nilsson, Naomi Childers, Edith Hallor, Marie Wayne, Gertrude McCoy, Marian Swayne, Dorothy Bernard, Catherine Calvert, Robert Conness, Leslie Austen, Chester Barnett, Frank Mills, John Sainpolis, Charles Hutchinson, Joe Welch, Harry Benham and, most recently, Crane Wilbur.

It was felt by officials that the seal of success and the stamp of permanence was put on Art Drama Program finally only recently, when David Horsley, after looking over the field and studying conditions in all releasing organizations, picked the program as the best distributing medium for his special Crane Wilbur features.

Art Dramas believes that in its six months of life it has solved a problem which has obsessed the industry throughout its history. The problem was: How can pictures be made which are good enough to please audiences and yet inexpensive enough to allow the producers and exhibitors to make money?



Harry Raver, President and General Manager of Art Dramas, Inc., Who Has Formulated a Plan for Selling His Company's Films Broadcast

Caralli, Here in Pictures is Given Gold Cross

Vera Caralli, prima ballerina of the Ballet Russe, has received the gold St. George's cross for her heroic work in behalf of the Russian Red Cross, being the only artist in Russia so honored. She danced before the screen in the Ermolieff Studios, Moscow, making pictures to be shown here by N. S. Kaplan, for Russian Art Films.

Another of the stars in these pictures is Vera Colodnaya, dramatic actress, known throughout Russia as "The Little Rebel." She has a radical democratic manner, and excels in such plays as Tolstoy's "A Fire in the Sky," "The Song of Triumphant Love" and "Life for Life." She will be seen in them when the Russian Art Film Corporation begins showing them here shortly.

Despite her seemingly rebellious tendencies, which earned for her the present soubriquet, Mme. Colodnaya was not molested by the monarchy, albeit she fought valiantly and unceasingly for the freedom of her exiled mother. Mme. Colodnaya's efforts were not in vain for after 12 years in Siberia, mother and daughter were united the very day Russia became a Republic.

Hayden Talbot, Playwright, Story-Writing at Paralta

Hayden Talbot, playwright, has capitulated to the call of the moving pictures. He was engaged, this week, to write original stories for the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.

Talbot has had a long and diversified experience in the literary field. He wrote "The Little Joker" and "The Truth Wagon" for Morosco, and each of these was produced at the Burbank theatre. Morosco delegated Talbot to write a play for Nat Goodwin.

Ruth MacTammany Is to Star in Six Newfields Features

RUTH MacTAMMANY, a pretty girl who had a clever part in the screen play "The Girl from Rector's," and who as previously announced will star in the six features planned by the Newfields Producing Corporation, has completed her first film in the name-role of "Alma, Where Do You Live?"

The young star will be under the personal direction of Hal Clarendon in the six plays. She has worked with him since her first essay in screening. Mr. Clarendon says:

"Miss MacTammany's beauty is only one of her assets in successful motion picture work. She has had training in other lines and success in all of them. She has the self-assurance to make her doubly valuable before the camera. I predict she will prove a profitable investment for the Newfields producing organization."

After her school days in Ohio the girl got a ticket to Europe and took the trip, with the stage in mind. She went into opera instead and her voice developed to a degree where it warranted good parts.

Returning to America after two years in opera, she hunted here for an operatic engagement. Fate sent her to a movie director instead—to Hal Clarendon.

It was Clarendon who put Miss MacTammany into "The Girl from Rector's" and then gave her her present opportunity in "Alma, Where Do You Live?"

The photoplay is adapted from the drama of the same name by Adolf Phillip, author of "Adele," "The Midnight Girl," and "The Girl Who Smiles."

"Alma" is described as a delightful romance, full of thrills and clever situations as was the play. In her role Miss MacTammany has a chance to ride, to drive a car and even to dance—the dance she learned in Egypt, while singing there.

In Search of Improvements

Herbert Brenon, looking for possible improvement in "The Lone Wolf," has attended each evening performance of the photoplay at the Broadway since the first night, July 1.

It is said that Brenon does not disregard even the remarks he may chance to hear the ushers voice. He has made a number of minor changes already.

Artcraft to Widen Scope of Activity in Coming Year

President of Big Organization Reviews Work of Organization Since Inception—Believes Company Offers Both Big and Small Exhibitors Best Possible Pictures

By WALTER E. GREENE

ARTCRAFT is one year old. Never in any industry has an organization become such a potent factor in a year as has the Artcraft Pictures Corporation. Thirteen months ago Artcraft meant nothing to the screen; it was a force of the future. Today its meaning is readily appreciated as representing the greatest coalition of notables, who have proved themselves the most important factors in the advancement of the motion picture as an art. It includes the greatest brains not only in the film producing field, but also in the business end of the industry. Through its affiliation with the Famous Players-Lasky Corporation it adds to its own great force the power of the acknowledged film giants of the world.

When Artcraft entered the field its scope was clearly defined. The advent of any new force in the motion picture industry is usually looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. Thus when the policies, ideals and plans of Artcraft were first announced many managers did not realize that this was probably the most important step ever taken in the history of the film world. It did not take them long to appreciate this, however, and proof of this is the fact that today Artcraft is the Tiffany of the cinema industry.

Artcraft has made it possible for the exhibitor to show the very best in motion pictures. This chance was not afforded exhibitors prior to Artcraft's existence, when the regular "legitimate" theatres usually received the first opportunity to show the super-attractions and the most famous stars. This achievement in itself is sufficient to warrant the wonderful success of Artcraft at the hands of the exhibitor.

Since its inception Artcraft has faithfully carried out its promise for the "biggest and best" in motion pictures commencing with its presentation of Mary Pickford subjects. The affiliation with the screen's greatest talents and brains was the only way in which Artcraft could make good its promise and this is exactly what has been done. D. W. Griffith, Mary Pickford, Douglas Fairbanks, Thomas Ince, Elsie Ferguson, Geraldine Farrar, Cecil B. De Mille and George M. Cohan are the acknowledged representatives of their particular arts and that this is the greatest coalition ever assembled in the cause of the screen is immediately apparent.

The many palatial motion picture houses throughout the country are operating under as large an expense as the finest playhouses. These theatres must have extraordinary productions, and it is the policy of Artcraft to supply them with the biggest subjects in points of stars, art and general merit. In place of running the mediocre film three days and a week, Artcraft not only places the unusual attraction within the reach of the regular exhibitor whose palatial theatre is the logical place to show the production, but gives him the opportunity of placing his house on a still higher plane by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout—namely, a "special attraction" or stimulus for his business. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace.

To the producer and star Artcraft offers a distribution such as has never been evidenced before. It not only saves him the laborious and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country, but places at his disposal the very best theatres in the land.

As to the future plans of Artcraft, it will continue along the lines it has traveled from the very start. The star series selective booking policy inaugurated at its inception and which has met with popular approval all over the country will be continued as in the past. In accord with the new Paramount-Artcraft co-ordinate booking policy recently announced, it will continue to present the very best in motion pictures. By its new arrangement with Paramount it will in no way interfere with the releases of that organization as was experienced in the past.

Mary Pickford, as the first Artcraft star at the head of her own company, established a high-water mark in film excellence which has been faithfully lived up to by other Artcraft offerings.

The Douglas Fairbanks organization will offer to exhibitors pictures that will duplicate the record-breaking business displayed at the Rialto theatre, New York, and all over the country with "In Again—Out Again" and "Wild and Woolly," his first two Artcraft pictures.

The acquisition of the screen services of popular Elsie Ferguson, who had hitherto been unsuccessfully approached for motion picture work with great persistency, disclosed another supreme accomplishment on the part of Artcraft.

The announcement of D. W. Griffith's affiliation with Artcraft created an epoch in the annals of motion pictures. Recognized the world over as the greatest genius of the cinema, his agreement with Artcraft speaks volumes.

Geraldine Farrar, whose "Joan, the Woman," staged under that master of screencraft, Cecil B. De Mille, marked another distinct advance in the photoplay art, is again appearing before the camera under the direction of the noted Lasky producer for Artcraft. Universally known as America's most popular star of the opera, Miss Farrar has duplicated her wonderful success of the stage on the screen. In addition to the Farrar-De Mille productions, the latter will produce several other Artcraft pictures disclosing his every talent in cinema technique.

George M. Cohan, whose photoplay debut for Aratcraft in "Broadway Jones" immediately established him among the favorites of the screen, has just completed his second picture, an adaption from his sensational stage hit, "Seven Keys to Baldpate."



Mary Pickford Presenting Standard Bearer Wallace Reid of the Lasky Home Guard with the Colors



Some of the Telling Scenes from Herbert Brenon's "The Fall of the Romanoffs" with Iliodor

Brenon Chosen to Reveal Russian Turbulence, Says Mad Monk

"HERBERT BRENON was chosen of God to be the man through whom these revelations of stricken Russia are to be given to the world."

So said Iliodor, so-called "Mad Monk of Russia," at the Herbert Brenon studio. He spoke most reverently. He went on:

"It takes unspeakable energy and infinite pains to stage this big subject. Mr. Brenon's is no easy task, but he spared nothing, neither time, labor, money nor pains. I am convinced that Mr. Brenon has done and is doing all that lies in human power to reproduce these incidents. Nothing does he neglect to make his scenes, his characters and his story correct.

"The Russian spirit is observed in every detail. The picture will be a boon to Russians. For the first time they will learn the truth, and they will see for themselves the intrigues of the Russian Court that were the direct cause of so much of the people's suffering and unhappiness. They will be shown who are really responsible for the events which led up to the Russian revolution and they will see how they were hoodwinked by those in power and by the monarchs of their land.

"For the Russian people never knew what was happening. They never realized how they were being mistreated and misgoverned. It will be a revelation to them. They are only now learning for the first time a few of the facts for themselves.

"Friends coming from Russia tell me that my book, which since the revolution and the consequent overthrow of tyranny the people have been allowed to read, is being widely read, and that the Russian people are beginning to look with a more friendly eye towards me.

"Before I was bearing a light in darkness. I was misunderstood and distrusted by my own countrymen. But now they are beginning to see that what I told them was true. History has proved it."

Dustin Farnum Back on Screen in Four New Fox Pictures

EXHIBITORS have been interested in the announcement of William Fox that Dustin Farnum will star in four photoplays—"The Scarlet Pimpernel," by Baroness D'Orcy; "Durand of the Bad Lands," by Mabelle Heikes Justice; "North of Fifty-three," by Bertrand Sinclair, and "The Spy," by George Bronson Howard.

Mr. Farnum has been absent from the screen, as well as the speaking stage, for the last ten months. Winifred Kingston will play with Mr. Farnum.

Mr. Fox says he has assembled casts worthy the splendid stories. Three of the photoplays have been completed at Hollywood and in various California mountains and valleys. "The Spy" is now in preparation on the West Coast. Farnum is said to make an equally strong figure in the eighteenth century costume, in chaps and in a modern dress suit.

Baroness D'Orcy's "Scarlet Pimpernel" became internationally famous several years ago and had a remarkable vogue. The title is derived from the name given to a wild flower called the pimpernel. The latter is, in the D'Orcy novel, the symbol of the band of English aristocrats seeking to restore the French king to his throne after the Revolution.

The action in the photoplay is unusually brisk, and the settings are highly elaborate and entirely faithful to the period.

Maibelle Heikes Justice will be remembered as the author of "Fires of Conscience," one of William Farnum's successes, while Bertrand Sinclair's "North of Fifty-three" was recently voted one of the best of the popular books.

Lew Fields Faces Camera at Selig Chicago Studios

Lew Fields has commenced work in the Chicago studios of the Selig Polyscope Company, under direction of J. A. Richmond.

The Selig drama in which Mr. Fields will star has not yet been announced to the public. It is claimed that the play affords Mr. Fields varied opportunities.

V-L-S-E Puts Old Screen Masterpieces on Program

V-L-S-E, for Greater Vitagraph, will inaugurate its new unit, Favorite Film features, Monday, July 23. They will be released on weekly program basis, one-reel comedy and two-reel drama, or vice versa.

The offerings are the old masterpieces of the screen, re-edited, re-titled and in some instances re-tinted. Famous screen stars appear, including Clara Kimball Young, Norma Talmadge, Edith Storey, Earle Williams, Harry Morey, Sidney Drew and a host of others whose names are part of screen history.

"Vic" Moore and His Players at Baldwin, L. I.

Victor Moore and his comedy players started work on Tuesday at the new Klever Pictures studio, completed at Baldwin, Long Island.

Thomas J. Gray is writing the scenarios. The company supporting Mr. Moore includes D. L. Don and Emma Littlefield. Productions will be released by Paramount.



Winfield R. Sheehan, General Manager of Fox Films.

Bluebird Nails Up on Masthead "The Play's the Thing"

Facing a Year of Whirlwind Production it Declares a Definite Policy for Better Pictures Than Ever Before Presented — Shifting Directors, Strengthening Companies to Reach Its Aims

BLUEBIRD, facing a year of whirlwind production of better pictures, has nailed to the masthead its ensign, "The Play's the Thing." A statement of rigorous policy has been issued, saying in part:

"Bluebird goes into the last half of its second year with promise of better pictures than we have ever presented. We have built our reputation on 'the play's the thing,' and we mean to continue our policy of an even combination of play, star and production throughout the coming season.

"Exhibitors of Bluebirds have our assurance that the improvement our program has showu, during the past several months, will be maintained in future, for we realize that there can be no series of photoplays, no matter how good they are, that cannot be improved upon."

Directors who will create Bluebirds during the coming season include Rupert Julian, who will be co-starred with Ruth Clifford in his productions; Harry Solter, a new director for Ella Hall; Elmer Clifton, a new director for Franklyn Farnum and Brownie Vernon, and Joseph De Grasse and Ida May Parke, who will continue to alternate in producing features in which Dorothy Phillips will be the star.

Violet Mersereau will have features she will star in among Bluebirds. Allen Holubar is due to direct and co-star with Louise Lovely, and there is every likelihood that other stars and directors, who realize the requirements of Bluebird standards will be added to the series from time to time.

The program is definitely set until August 20, when "Mother of Mine" will inaugurate a practically new series of features. This feature will be termed a "Bluebird Extraordinary," for the very sufficient reason that it is just that—in photography, production and dramatic achievement.

Rupert Julian created "Mother of Mine" from E. J. Clawson's story and scenario, and will co-star with Ruth Clifford. The artistic and sympathetic interpretation of the mother role, by Ruby La Fayette, an actress, who is gaining her first camera experience at the age of seventy-two, will be a distinctive factor in making "Mother of Mine."

Julian and Miss Clifford will later appear as stars in Mr. Clawson's successor to "Mother of Mine," tentatively titled "The Face of Prentice Tiller.'" Further along the Julian-Clifford combination will come to the screen as regular arrivals in the Bluebird series throughout the season. Ella Hall, who was created a star by Bluebird, has passed under the direction of Harry Solter, who is now filming "Bitter Sweet," contributed by J. Grubb Alexander and Fred Mynton. Before this issue reaches the screen, Miss Hall will star in "Little Miss Fix-It," the last of several features Jack Conway prepared since she has been a Bluebird.

Elmer Clifton, new director of Franklyn Farnum, and Brownie Vernon, has finished "The Fourth Glove," a comedy-drama, said to have a mysterious momentum and surprise finish. He is now busy with another comedy affair devised by Bluebird's staff writers.

There remains unscheduled one more Lynn F. Reynolds picture, "Mr. Opp," created from Alice Hegan Rice's story of the same title, in which Neva Gerber will be featured along with George Hernandez. Also awaiting schedule is "Sirens of the Sea," produced by Allen Holubar, on Santa Cruz Island, with Louise Lovely, the star nymph.

Dorothy Phillips, consistently and regularly Bluebird's star, will continue to keep both Joseph De Grasse and Ida May Park hustling to meet her eagerness for work. Since she became a Bluebird last December, Miss Phillips has appeared on an average of once a month. Plans now provide for continued frequency of her appearances.

"Triumph," a drama, by Fred Mynton, has just been finished by Mr. De Grasse and Miss Parke is now engaged in directing Miss Phillips in "Bondage," a feature suggested by Edna Kenton's story. In all of Miss Phillips presentations Lon Chaney and William Stowell have led her support and they will continue, under long contract, as her leading man and "heavy."

Negotiations are progressing for a director to handle Violet Mersereau in a definite number of productions to be made at Bluebird's Leonia (N. J.) Studio.

William Fox Company Gets Fine Wreck Scenes

The company at work on the Foxfilm feature, "When a Man Sees Red," went to an island off the California coast and waited two weeks for a hurricane, and, oddly enough, got it. The wind kicked up a surf that roared and plunged, uprooted trees and overturned shacks.

In the height of the storm the company cast loose an old yacht that had been bought for the purpose and set it adrift. From a perch on the windswept rocks the cameraman caught the death\agonies of the doomed craft, the film showing the baot smashed against the rocks by the gigantic waves, overturned and sunk.

Back in the studios at Hollywood, Cal., scenes were added which disclosed a lifelike representation of the interior of the yacht, with its passengers being tossed about amid the wreckage of the furniture and the water pouring down the companionway.

By weaving the exterior scenes of the storm and the studio scenes together the director produced what he claims to be one of the most realistic sea episodes.



Scenes from a Coming Fox Feature, Starring William Farnum

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

A POWERFUL HARRY CAREY FEATURE

Popular 101-Bison Star Puts Up a Wonderful Fight in Thrilling Three Reeler—"The Soul Herder"

MAYBE you will never have the pleasure of hearing Harry Carey preach a four-hour sermon, but you and your delighted patrons can SEE his start and finish in this thrilling three reeler. Harry had shot up a town and got in bad with the sheriff, so when he was let out of jail the sheriff gave him back his gun but no cartridges. Harry was told to "git," and he got. Out on the desert he saw a band of Indians murder a preacher, and the little daughter clung to him and called him "daddy." How Harry took the preacher's place and regenerated a town makes a thrilling picture that will tug at the heart strings and mightily please the Harry Carey fans. It's a whale. Book it thru your nearest Universal Exchange.



Harry Knocks Out the Camp Bad Man

JOKER COMEDY

FOOLISHNESS BILL FRANEY and Hilarious Gale Henry are on the week's releases with two one reel Joker comedies that are all to the merry. In the first, "O-My, the Tent Mover," Bill is captured by some Arabs while wandering on the desert (never mind what he was doing there), and was told that because he had made the chief laugh he was to marry his daughter. But it was the homely one, and Bill kicked. You'll have to see this to know how good it is. It is unusual and full of laughs. Gale in "The Vamp of the Camp" does some all-round ground and lofty vamping that will make your audiences laff till their sides ache. Released week of August 6.



POWERS

"Seeing Ceylon" with Hy. Mayer is a combination of Travel Picture and Hy. Mayer's inimitable Animated Cartoons. They are as clever as this great artist's best work on the screen, and his pictorial comments on the views shown make great screen entertainment. Powers release for week of August 6.

"The Love Slacker"

Happy Nestor Comedy Gives Eddie Lyons Strange Role

CAN you imagine Eddie Lyons being girl-shy? Neither can we. But in this picture he actually runs away from them. Lee as a small town soda clerk is a scream and Edith Roberts is her own fascinating self. Everyone will enjoy this clever Nestor, so you'd better get it from your nearest Universal Exchange today.



UNIVERSAL CURRENT EVENTS

SARAH BERNHARDT, in spite of her 73 years and artificial leg, came to America to appear in theatrical productions for the benefit of French war relief. She was taken sick in New York and for weeks lay at death's door. In the hospital when convalescent she was visited by Marshal Joffre. She is now recovered and in the "Current Events" release of August 6 is shown taking part in New York's 4th of July Celebration. It is such subjects that have made "Current Events" so popular in the past three months. Your patrons will demand it every week when they have seen it once, and you can fill your house with "Current Events" on your dullest day. Book thru your nearest Universal Exchange.



"The Divine Sarah"

UNIVERSAL SCREEN MAGAZINE:

ANY day in the week at your house, Mr. Exhibitor—when you can't seem to get them in, and you resign yourself to the fact that that is your "dull" day—try the Universal Screen Magazine.



Making Sailors in an Armory

Boost it. Let the people know how good it is; that there are subjects to please everyone; that it is the livest one-reel novelty feature ever released, and you'll soon have no dull day. This is the experience of hundreds of Exhibitors and you can make it yours. Book thru your nearest Universal Exchange.

Send your selections to any Universal Exchange.

ervice News

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

A JOYOUS L-KO

Current Release a Screamingly Funny Rural Absurdity

PHIL DUNHAM discards his moustache in this hilarious hit, and with Myrta Sterling romps joyously thru this cracker-jack L-KO as a care-free country



Phil Lands in a Girls' Boarding School

boy. There are some typical and original L-KO stunts and they sure do get the laughs. The title is "The Little Fat Rascal," and refers to Myrt, who is as full of pep as if she weighed forty pounds less. Released week of Aug. 6.

Universal Animated Weekly

EVERY week sees another scoop for the Universal Animated Weekly. There's more life and pep in Animated subjects than in any other news weekly. That is proven



New York Fire Department Exhibition Drill

every week and that is why it is the favorite with millions of fans. See the advertisement on another page of this magazine of the latest great stroke of enterprise—the first and only moving pictures of the stirring events that ushered in the mighty Russian Revolution. This is a Universal Animated Weekly Special Release—READY NOW—Get your order in immediately. Don't wait. Get busy with your Universal Exchange now.

The One Best Bet of the Week

All Exhibitors know that there is one class of subject that gets to everyone. When it is produced in an entirely original manner, with clever story, fine photography and brilliant direction—it has WINNER stamped all over it. That's the class of the Two Reel Victor "Like Babes in the Wood," featuring Violet McMillan and Fred Woodward, known thruout the land as the greatest of all animal impersonators. Here is an ideal money-getting picture that will interest every kid in the world, and that will equally fascinate every adult fan in the land. Violet and her small brother get a wishing bracelet from a gypsy. They quarrel and Violet wishes that the polar bear rug was alive. It comes to life and they run from the house accompanied by "Hank," their pet donkey—impersonated by Mr. Woodward (see illustration). They wander into the wood where they see a tiger, a lion, and where a huge bird covers them with leaves. They wish they were the Babes in the Wood and their wish comes true, and so for two reels their amazing adventures are shown to the delight of all who see them. It is a most unusual picture and one you can boost for its novelty and its great entertaining qualities. Released week of August 6. Be sure to book this. It will get the money.



"Hank"



The Bear Rug Comes to Life



The Man Bird

Beautiful Mary Fuller Feature

THE chap that took on the job of taming Mary ended up with a gun-shot in the arm. And the other chap who called her a "little wild thing" found himself tamed by her charm. Mary was the daughter of a "moonshiner," and when the "revenuers" got him she continued the business. Johnny was a handsome young secret service man, and one of his good women friends became interested in Mary and took her to the city for a good time. Mary couldn't stand the city life and ran away home. When Johnny on a hunt for a moonshine still discovered it belonged to Mary he was surely up against it, but he saved her life when threatened by the mountaineer who wanted her, and the climax brings about a regular ending that suits the story and will please the fans. Released week of August 6.



Mary Fuller

Send your selections to any Universal Exchange.

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THE SATURDAY EVENI OST

THE COPY

MAY 27, 19



The First and Only Serial Ever Filmed From a Saturday Evening Post Story

Read by and Known to Over 10,000,000 People

Never in the history of serials have Exhibitors had the money-getting opportunity presented to them in "The Gray Ghost," first published under the title "Loot," by Arthur Somers Roche in the most popular periodical in America—The Saturday Evening Post.

"THE GRAY

It was read by or known to over 10,000,000 people, according to the Post's own estimate of five readers to every one of their more than two million copies published each week. Think of a ready-made audience of 10,000,000 people, all eager to see the visualization of this thrilling tale of life in the great metropolis, of the keenest detective work and the cleverest of invaders of the law. You can get your share of them by booking now before your competitor awakes to the opportunity.

Beginning LOOT—By Arthur Somers Roc

Directed by
STUART PATON
Who produced
"20,000 Leagues Under the Sea"

UNIVERSAL FILI
1600 Broadway The

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THE SATURDAY EVENING POST

JUNE 3, 1

Directed by Stuart Paton whose genius produced the tremendous dramatic spectacle "20,000 Leagues Under the Sea," and with its fascinating plot, "The Gray Ghost" will fill your house to capacity for 16 weeks. Your patrons will become enthusiastic over the four great serial stars

Priscilla Dean—Emory Johnson
Eddie Polo—Harry Carter

and you will congratulate yourself on booking the supreme summer box-office serial—the kind with the punch at the end of every chapter that brings them back every week.

GHOST"

Now is the time to book this and make sure of a big day every week during the hot days. "The Gray Ghost" will please every patron in your section. It is playing capacity now wherever shown. Wire or write for full particulars and FREE Advertising Campaign Book to your nearest Universal Exchange, or to the Home Office.

Directed by STUART PATON

BOOK IT NOW

MANUFACTURING CO.
CARL LAEMMLE, Pres.
rgest Film Mfg. Concern in the Universe" New York


Ruth Stonehouse
Butterfly STAR
in
"Follow the Girl"
with Roy Stewart and a notable Cast
The Dramatic Romance of a Lovable Immigrant
Directed by L. W. Chaudet
Produced by the UNIVERSAL Film Mfg. Co.
Carl Laemmle, President
Book thru your nearest BUTTERFLY Exchange or write direct to UNIVERSAL Film Mfg. Co.
1600 Broadway New York
HARTSOOK PHOTO S.F.-L.A.

AGAIN

First on the screen with the world's most important news ALWAYS—again this marvelous record is upheld for the benefit of its Exhibitors by the latest

UNIVERSAL Animated Weekly

SPECIAL RELEASE

A week ago it was "Pershing in France"—Today it is the ONLY AUTHENTIC—OFFICIAL—COMPLETE —EXCLUSIVE Moving Pictures of the world war's most astounding event—the Russian Revolution. The pictures are official—taken under the auspices of the AMERICAN AMBULANCE IN RUSSIA, active on the Russian Front during the past year—of which Hamilton Fish, Jr., is Chairman; Captain Philip Lydig, Sec'y; and Wm. H. Hamilton is Treasurer. There are shown the last stand of the Russian Imperial autocracy; the Revolutionary leaders; the "Red Square in Moscow"; with its surging multitudes of SOLDIERS and CITIZENS—the first parade of Jews EVER KNOWN IN RUSSIA, and hundreds of other scenes equally impressive.

RUSSIAN REVOLUTION



ONE WEEK BEFORE all competitors the Universal Animated Weekly showed the FIRST PICTURES OF "PERSHING IN FRANCE." One week after a competitor took large newspaper space to advertise a similar subject. TO BE SURE of showing the LATEST world news—BOOK THE UNIVERSAL ANIMATED WEEKLY. Your nearest Universal Exchange, or

UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York

The "NEWS" advertisers believe YOU worth while; justify them.

Goldwyn Signs $100,000 Bill-posting Contract

Distinguished Painters at Work on 24-Sheet Paper to Give Goldwyn Policy and to Picture Goldwyn Stars—To Cover Canada and U. S. A.

GOLDWYN PICTURES CORPORATION has signed a contract with the American Poster Association, through Wadworth-Nathanson Agency of Canada and Edward Hardin, of New York, for a nation-wide billboard campaign to be made during the Summer and Fall months throughout the United States and Canada.

Postings will be made in every town and city in the United States of 5,000 population or more. A twenty-four sheet will be the first piece of Goldwyn paper to herald the names of Goldwyn's famous stars. There will be a monthly change of copy. The first Goldwyn poster is the work of a distinguished group of painters and has been made by the Miner Lithograph Company. It is considered one of the most unique lithos ever issued.

The posting contract calls for an expenditure in excess of $100,000.

Goldwyn Pictures, Ltd., of Canada, will post all the cities and towns in the Dominion of 5,000 population and over.

The closing of this contract is in keeping with the big promotional campaign which Goldwyn Pictures have planned beginning in early September. In addition to briefly expounding the Goldwyn policy the national posters will carry artistic likenesses of the famous stars who are enlisted under the Goldwyn banner.

Crane Wilbur Play and New Comedies at Horsley Studios

ACTIVITY is the order of the day at the David Horsley Studios, where production has been speeded up under the encouragement of release through Art Dramas, Inc.

Crane Wilbur has commenced the filming of "Devil McCare," a story written by J. Francis Dunbar, the first of five five-reel features for release through Art Dramas, Inc. A strong supporting cast is being assembled by Lorimer Johnston, who will direct the production of the new story.

Gertrude Selby and Neal Burns are filming a new comedy for the Selburn Comedy Company. The story deals with the complications met with in the attempt of a bride and groom to be quietly and respectably wed.

Under the direction of William Bertram, Baby Marie Osborne is busily engaged in smiling and loving her way through an entirely pleasing tangle "Baby Pulls the Strings," produced by the Lasalida Films, Inc., for the Pathe program.

Frederick Vroom, long identified with moving picture production, has been secured by David Horsley to direct forthcoming five-reel pictures.

Carl Stearns Clancy has been engaged by Lorimer Johnston as his assistant in directing Crane Wilbur productions.

Lynn Reynolds Starts as Director of Olive Thomas

Lynn Reynolds, a director with successes to his credit, made his debut as a Triangle director last week at the Culver City plant.

Reynolds brings with him to Triangle his entire technical staff and several character men with whom he has worked in the past. For his first production he has been assigned Olive Thomas as star.



True Boardman as Stingaree (Kalem)

"The Double Standard," Universal, by Brand Whitlock

Brand Whitlock wrote "The Double Standard," which will be released by Universal on July 13, under the Butterfly brand. Roy Stewart and Joseph Girard are in the cast.

The American Minister to Belgium tells the story of a newly elected city judge who takes his seat on the bench for the first time. Two young women, taken in a raid on a cafe, are brought before him for sentence. The judge knows the names of the men who were in the company of the girls at the time of their arrest. He is shocked to discover that one is the son of the editor, while the other is the nephew of the bishop. He orders that the men shall be obliged to stand trial with the girls.

Empire All-Star Corporation Takes David Powell

David Powell will play the leading role opposite Ann Murdock in "Outcast," one of the forthcoming Empire pictures.

Mr. Powell supported Billie Burke in "Gloria's Romance." He was with Mary Pickford in "Less Than the Dust" and Clara Kimball Young in "The Price She Paid."

He first came to America in 1907 as leading man for Ellen Terry. He supported Sir Johnston Forbes-Robertson and created the role of Christopher in "The Passing of the Third Floor Back." In "Outcast" he is cast as Geoffrey Sherwood, a young broker.

Billy West As an Inventor

Part of the plot of King-Bee's seventh comedy, "The Genius," in which Billy West, the famous young comedian, is starred, concerns itself with an invention for combating the submarine menace now afflicting Europe.

The mechanical parts of the comedy dealing with this invention are said to contain a surprise or two.

Stingaree, Kalem Character, Had Australian Counterpart

Frank Boyd, a motion picture "fan" from Melbourne, Australia, says he thinks the original of the character Stingaree, in the Kalem company's serial, was one of the Kelly brothers, leaders of the Kelly gang. After a private screening of Stingaree episodes at the Kalem office, Mr. Boyd said:

"The leaders were Dan and Ned Kelly, brothers, ably assisted by John Byrne and Steve Hart. Their operations took place in Victoria, largely in the Strathbogie ranges, and today there is a section over there known as the 'Kelly country.'

"The trouble started when a constable, Fitzpatrick, was sent out to arrest Dan Kelly for 'cattle duffing'—the Australian for misbranding. Ned Kelly appeared on the scene, lost his head for a minute and shot Fitzpatrick in the wrist. This headstrong act started a feud between the mounted police and the Kelly gang. As a result the Kelly men became fugitives, with a price on their heads—just as you have pictured Stingaree and his partner, Howie."

NEWSY REPORTS FROM ALL SECTIONS

Maryland Reformers Try to Oppose Censor Head

Governor Harrington of Maryland has decided to have a talk with the Maryland Board of Motion Picture Censors relative to charges that immoral pictures have been passed.

The charges were originated, it is understood, by Miss Grace H. Turnbull. They were somewhat impliedly backed by a number of prominent men. These men sent the Governor a petition asking him, in filling the vacancy caused by the expiration of the term of President Charles E. Harper of the Censor Board, to name a person who already manifested interest in the moral welfare of the community. They also wanted one who will devote the whole of his time to the work.

The Governor plans, it is said, to reappoint Mr. Harper, although he has held the matter up for a day or two.

Canadian Soldiers Form Pathway for Screen Wedding

The Mayor of Quebec, Canada, and his military staff, with a full infantry regiment as guard, turned out for the screening of scenes in "For Liberty." The soldiers formed a long arched pathway with crossed bayonets, and through this lane walked the bride and bridegroom of the picture.

The feature film is being completed in Philadelphia at the studios of the S-M Film Corporation. It contains battle scenes filmed at Canadian training camps.

Edward Bower Hesser, who wrote the story about the "American Legion," is author of the play. He enlisted in the Allied cause at the outset of the war and became a captain.

Reports That New Haven May Have Exchange

Reports in New Haven indicate that a large film company is planning to organize a complete exchange there and handle all its business, including the shipping, from it.

Negotiations are now under way to secure the necessary quarters. The concern hopes to have the establishment under way before Sept. 1.

This will be the first complete exchange to be established in Connecticut, offices now maintained in the state handling chiefly a few features.

Theatres in Salt Lake Work for Red Cross

Every theatre in Salt Lake, Utah, has been "doing its bit" toward the Red Cross Fund.

During June, when the big Red Cross drive was on, several thousand dollars was raised by the theatre men by holding special Red Cross days. Every cent taken in at the box office was turned over to the fund.

Arkansas Judge Upholds Sunday Picture Shows

He Decides That "Movies" Where Army Post is Established Are Sabbath Necessity, Essential to the Moral Well-Being of Any Such Community

SUNDAY "movies," under the changed conditions brought about through the establishment of the army post, are a necessity for the moral well-being of a community.

Judge James Gerlach of the Argenta (Ark.) Municipal Court so held in dismissing charges of Sabbath breaking, upon which Louis Rosenbaum, manager of the Princess theatre, was arrested Sunday by Constable G. S. Scott.

Mr. Rosenbaum had been charged with violation of an old state law forbidding labor on Sunday except in works of "necessity, comfort or charity." Argenta has no ordinance prohibiting the operation of picture shows on Sunday.

Judge Gerlach's ruling sustained the position of Hal L. Norwood, former attorney-general of Arkansas, counsel for the defense, that the provision of wholesome recreation for the soldiers on their one day of leisure is a factor contributing to the moral welfare of the city, and as such should be permitted under a liberal interpretation of the word "necessity" in the old statute.

The defense made no denial of the charges preferred by Harry C. Hale as deputy prosecuting attorney that the picture house had operated on Sunday and that money had been accepted from patrons. It introduced, however, the testimony of Myron A. Kesner, government representative in charge of training camp activities, who gave his expert observations of other army encampments, and the reasons for his opinion that the soldier should be surrounded by abundant opportunity for clean and uplifting amusement on his weekly holiday.

Mr. Kesner's testimony as an expert on training camp life was supported by the testimony of Ashby Lovelace, editor of the Arkansas Democrat, and by Mayor D. M. Pixley of Argenta, who has vigorously advocated Sunday recreation for the soldiers and the laboring people.

Mid-West Exhibitors Keeping Theatres Open This Summer

NOT as many theatres in Iowa, Nebraska and the Dakota small towns are closing during the hot months this year as in years past. Records show that where fifty per cent. of the smaller town theatres closed last season, less than fifteen per cent are closing this Summer.

With an exceptionally good season as regards weather, is the statement that the exhibitors are doing their share toward maintaining business prosperity as requested by President Wilson. Some of them are hardly making a worth-while profit, but continue in business rather than have a dark house lend its air to any talk of business depression.

The season is marked by a decrease in the booking of regular service, the exhibitors apparently depending upon star and feature productions to aid them in getting warm weather business.

A number of exhibitors are regretting that they followed the usual custom for small houses and closed on the Fourth of July. Manager H. M. Thomas of the Strand, big downtown house in Omaha, announces that in showing Mary Pickford in "The Little American" he showed to just twice as many people as on Fourth of July, 1916.

The exchanges are doing their share to discourage the exhibitors' idea that it is necessary to close during the Summer. Special hot weather programs have been prepared and sent out, with letters urging that they be given a trial. "Stay open this Summer, and see what a doubly prosperous Fall business you will have," is another plea. Stories of successful exhibitors are being circulated by the exchanges. The Nebraska branch of the M. P. E. L. A. has been talking of some step in this direction, but none has been found necessary as yet.

Canadian Theatres Profit by Strict Border Rules

Dominion regulations, making it difficult for Canadians to cross the border and get back again, are booming motion picture houses on the Canadian side. A. A. Huttelmayer, Niagara Falls, said to a Toronto correspondent:

"I have noted a marked increase in moving picture business in Niagara Falls, Ont. It can be traced directly to Canadians staying at home and patronizing local theatres in the evening instead of going to the American side and leaving their money over there."

Kansas Court Grants Injunction Against "Birth of a Nation"

The District Court of Shawnee county, Kansas, has granted an injunction against showing of "Birth of a Nation" in Kansas.

The injunction was in fact not necessary, as representatives of Sherman and Eliott, distributors of the picture, had agreed not to exhibit the picture until the Supreme Court case was decided.

The injunction suit had been brought while the picture was being shown in Topeka as a test of the law, and to bring the matter to an issue it was given three performances, to large crowds.

AMONG THE EXCHANGES

Summer Business Lively in Utah Exchange

Foxfilm Offices Will Be Moved to Roomier Quarters—Vitagraph Manager Marries—Promotions and Changes in Other Salt Lake Film-Rooms

J. B. RODEN, manager of the Salt Lake, Utah, office of the Fox Film Corporation, says that summer business in the Salt Lake branch is increasing each week, and has already passed any mark previously set.

Mr. Roden is now in New York, where he attended the Foxfilm convention. En route east he stopped in Denver to confer on important Foxfilm business with the office there.

According to office reports, the Fox people have outgrown their present quarters in the McIntyre Building in Salt Lake and will remove to more commodious quarters in Exchange place, where several other motion picture exchanges are located.

F. A. Wagner, manager of the Vitagraph exchange in Salt Lake, Utah, was married on June 23 to Miss Evelyn Sorenson, cashier in the Vitagraph office.

James Gilmore, formerly traveling representative for the World and Pathe Exchange at Salt Lake, Utah., is now doing Utah and Idaho for the Paramount Salt Lake exchange.

Hugh Rennie, of the Louis J. Selznick Productions, Denver, Colo., office, was in Salt Lake, Utah, the other day for Utah releases of Clara Kimball Young and Robert Warwick features.

F. B. McCracken has resigned as manager of the Triangle Film Corporation's Salt Lake, Utah, exchange, and W. L. Merrill of New York has taken charge of affairs.

Mr. Merrill, a new Triangle manager, was sent to Utah by the New York office. The Triangle expects to extend its territory throughout the intermountain west, and Mr. Merrill is considered the live-wire to do the trick. He is already at his desk getting a line on the territory.

K-E-S-E Says Its Storage Shelves Are Nearly Empty

George Kleine's K-E-S-E. publicity department announces the vaults of the New York exchange, with a capacity of 1,680 reels, had last Sunday night less than 100 reels on the shelves—all the rest were working. This may apply to all of Mr. Kleine's branch offices. The statement says:

"Keys Service appears to have grown steadily in favor with exhibitors, and the best evidence of it is near-empty film vaults in all K-E-S-E. exchanges nearly all the time."

L. S. Tobias to Open His Own New Haven Exchange

L. S. Tobias, former manager of Mutual's Exchange in New Haven, Conn., will return to that city, this time as owner and manager of his own exchange.

Mr. Tobias has taken over the lease on the premises just vacated by Mutual, and will open elaborate offices for the purpose of exploiting state rights pictures for the State of Connecticut exclusively.

Mr. Tobias has arranged with Educational Films of America to handle their Ditmar subjects in Connecticut.

Items Gathered in Canadian Exchanges

L. E. Ouimet, general manager of the Film Import Company at Montreal, returning from an inspection trip to western branches as far as Calgary, reports business in the Canadian West very good.

Jack Droy has been made assistant manager of Vitagraph's Toronto branch.

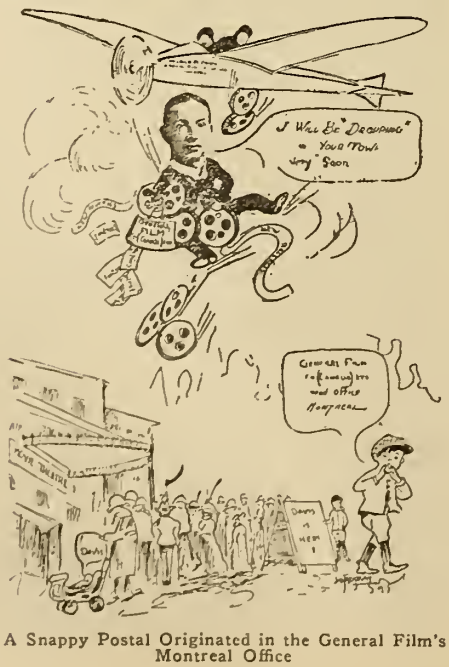
Less MacIntosh is now attached to the Toronto office of General Film.

St. Louis Briefs

In the St. Louis exchanges there are several changes. Roger D. Thompson, traveling for Bluebird, has been ordered to take his place as quartermaster sergeant of the South Carolina National Guard, at Columbia, S. C., July 25.

Ben Abrams, making Kansas and Missouri for Universal, has left for New York to try state rights.

Barney Rosenthal, manager of the Universal branch at St. Louis, is conferring with officials at New York headquarters. As yet it is unknown whether changes will be made in this office or not.



A Snappy Postal Originated in the General Film's Montreal Office

Announce Changes in Mutual Branch Offices

Announcement has been made within the last week by the Mutual Film Corporation of changes in several of the branch offices.

Fred G. Sliter, formerly salesman at the Albany branch, has been appointed manager of that office to succeed W. F. Holderman, who resigned, effective July 7.

G. W. Whitney, salesman at the Denver branch, has been appointed to succeed Manager Coughlin at the Butte sub branch. Wilbur G. Seib, booker at the Salt Lake branch, has been appointed a traveling salesman out of that office.

The Forty-sixth street New York office of the Mutual has been moved temporarily to the Twenty-third street office. The quarters occupied by the Forty-sixth street branch are undergoing alterations, upon the completion of which they will be occupied by a consolidation of the Twenty-third and Forty-sixth street branches.

Shifts in Exchange Offices at Des Moines, Iowa

Two changes are reported at Des Moines, Iowa. The Midwest Photo Play Office will hereafter be booking and shipping headquarters for Selznick pictures and the National Exhibitors' Circuit pictures. The office of Art Dramas has been abandoned, the territory being divided between Kansas City, Omaha and Minneapolis.

J. L. Shipley, in charge of the Midwest office, will be in the Garden Theatre building with A. H. Blank. Mr. Williams, with Art Dramas, will handle Billy West pictures in Kansas City territory.

Mongomery, of K-E-S-E, Made Buffalo Manager

George H. Montgomery, formerly of George Kleine's general offices, Chicago, has been placed in charge of Mr. Kleine's K-E-S-E. branch office at Buffalo.

K-E-S-E. business in Buffalo and surrounding territory has grown so rapidly that it was decided to make Buffalo a regular branch instead of a sub-New York City branch. Large quarters have been engaged in the Palace Theatre Building.

The Buffalo branch will carry a full supply of film, advertising matter and everything that has to do with an exchange office.

W. H. Dunbar to Handle Goldwyn Films at Winnipeg

W. H. Dunbar, who joined the Independent Film and Theatre Supply Co. as sales manager at Montreal for their Art Dramas program early in May, closed his connection with that concern to join the staff of the Regal Films, Limited. He is special representative of their Goldwyn interest, with headquarters at Winnipeg, Man., commencing his new duties on July 1.

THE EASTERN STUDIOS

GOLDWYN PICTURES CORPORATION has given sets of still photographs of still photographs of Maxine Elliott and Madge Kennedy productions to the Photoplay Writing Class at Columbia University. The gift is to be hung in the Photoplay Museum.

The Columbia University photoplay class aspires to become as nationally famous as Prof. Baker's "English 47" at Harvard, whose members have contributed some of the best known plays to the American drama.

WALLACE MacDONALD, who will be seen opposite Mildred Manning in a forthcoming Greater Vitagraph Blue Ribbon Feature, was approached last week by a motor car salesman.

MacDonald cashed a check for $900, looked the car over and decided not to buy.

Then, $900 strong, he took the subway for home and on the way his pocket was picked to the last bill.

VICTOR SMITH, former studio manager of Greater Vitagraph and brother of Albert E. Smith, president of the Blue Ribbon Company, has recently had a corporal's commission conferred upon him at the Plattsburg training camp.

Mr. Smith's former associates at the Vitagraph Studio delegated Mrs. Victor Smith to bear a testimonial to Plattsburg. The committee selected as an appropriate offering a pair of field glasses and a hand-wrought cabinet, in the latter a layer of $20 gold pieces, a total amount of $400.

"Corporal Vic" intends to contribute the $400 to a French charitable organization which cares for the people in the stricken districts of France.

JOHN L. FLATOW, who worked with Larry Semon in the Big V comedies, has just returned to the Brooklyn studios after eight months in a hospital.

Flatow's enthusiasm for his work cost him a broken nose, two broken arms, a few crushed ribs and other injuries not worth mentioning.

His principal worry was to get out of the hospital and he showed his nerve by insisting on resuming work as soon as he reached the Vitagraph Studios in Brooklyn.

MRS. B. A. SADLER, of Dallas, Tex., State Chairman of Moving Pictures for the Texas Congress of Mothers, has written Mae Marsh, heroine of "The Birth of a Nation," and now with Goldwyn Pictures, as follows:

"As organized mothers we are striving to secure better films for our children—films which are educational, entertaining, innocent and free from suggestive vulgarity and the low things of life."

Mae Marsh replied:

"I may assure you, my dear Mrs. Sadler, that so far as the Goldwyn Pictures Corporation and myself are concerned, we have not yet nor will we produce any picture that is not elementally wholesome."

ANNOUNCEMENT comes from the Erbograph Company that a third picture starring Marian Swayne is in preparation for Art Dramas Program.

Like her two preceding photoplays, this will be a comedy-drama, in which the young star will have an opportunity to play a sympathetic role. The title of the coming picture has not yet been decided.



Kitty Gordon (World-Pictures, Brady-Made)

BEVERLY BAYNE, Metro's star, co-featured with Francis X. Bushman in the forthcoming play de luxe, "The Compact," says she has been photographed no less than 9,000,000 times. When she has completed "The Compact" Miss Bayne will have added 25,000 more photographs to the list.

Miss Bayne has appeared as a star in 300 five-reel photoplays. She was in several shorter ones at the start of her career.

The actress adds: If all the still photographs were added to this, as well as parts of pictures taken but never shown, she could truthfully say she has been pictured over 1,500,000,000 times.

ROSCOE ARBUCKLE, who is "Fatty" to all fans, advances the theory that movies are popular because they are dark places where everybody can be perfectly natural. He says:

"In the subdued light of the movies you can be yourself. There is nobody paying any attention to you whatsoever. Look about you, and you will see everybody confining his or her gaze upon the entertainment being flashed before the vision. Even if they could see you in the darkened auditorium, they wouldn't look at you for fear of missing on the screen a scene that would disturb the continuity of the story.

"And when you laugh you laugh wholeheartedly and do not give a hang about the fellow across the aisle. And if your tear ducts are tapped by a bit of pathos you don't have to hide your face behind a program and furtively wipe your eyes, for there is nobody to see whether you are crying or not. The chances are the lady in the adjoining seat is weeping to her heart's content, but you can't see and you don't care.

"After all, it is merely another triumph for the democracy of the screen over the autocracy of the stage."

EDWARD JOSE, a director, has almost completed a new residence on Weehawken Heights, overlooking the Palisades and the Hudson, that bids fair to be the most novel structure of its kind in the country.

It contains a complete miniature studio, to be equipped with every modern appliance for the making of pictures, all in dwarfed form. There will be working models of scenes and lighting effects, so that after Jose has planned a production he can build it in miniature and work out its many details before finally putting it into actual practice.

Jose's latest production for Norma Talmadge, "The Moth," will soon be ready for release."

MARGUERITE CLARK, they now say, is taking lessons in prize-fighting from Jack Denning, this in preparation for her part in "The Amazons." In the script of Pinero's play a fistic bout between two of the girls in the story occurs. Joseph Kaufman is insisting that the boxing scene be made just as realistic as possible.

Imagine Miss Clark landing hooks and jabs and stopping upper-cuts with the adorable Clark nose!

IT is related that the Strand theatre floor shook the other day when "Fatty" Arbuckle walked down an aisle and took his seat in the orchestra. Manager Edel heard of it and sent the chief of the ushers down the aisle calling the name of Arbuckle.

"Fatty" was led up the aisle to the accompaniment of "Oh you Fatty" and "Isn't he enormous."

The comedian explained he was not there to witness his film glory, but to let a friend see the show.

Pearl White, appearing in Pathe's serial, "The Fatal Ring," has offered her services as an instructor for girls who wish to become markswomen and horsewomen.

Miss White is a crack shot with a revolver, as well as an experienced horsewoman.

Arrangements are being made to use one of the armories certain nights during the week, and Miss White will teach her troop how to use the revolver and rifle, and how to ride a horse.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

TWO special trains and a dozen automobiles were used by the William Fox Company this week to transport cast, extra players and animals needed for desert scenes in the Theda Bara "Cleopatra" spectacle made on the desert out of Oxnard, a distance of seventy miles from Los Angeles. Information given out at the studio is to the effect that 2,000 extra players were used in these scenes besides its big cast, and several hundred animals, including camels, burros and Arabian horses.

The picture was almost finished because of a near accident which occurred while the company was en route to Los Angeles late in the evening. A wild driver passing the auto occupied by Miss Bara remained in the center of the road, crowding the Bara car to the edge of the mountain highway, which overlooks a deep canyon with a sheer drop of a thousand feet. A heavy fence built along the edge served to prevent the car from going over the cliff.

The streets of Alexandria, built on Nigger Slough (the Nile of California), will be used during the coming week, when, it is stated, more than 5,000 people will take part in scenes made. Members of the Fox organization state this is the most elaborate setting ever built for a Fox production, and one of the most costly ever erected on the west coast. The banks of the almost stagnant body of water are ideal for this setting, inasmuch as they are overflowed at every rain in this section. The buildings erected are from ancient drawings, copies of which were secured from museums.

Preparations are now being made for the staging of naval battles in the vicinity of Balboa Beach, approximately fifty miles down the coast from Los Angeles.

THE William Fox producing organization has a new leading woman in the person of Seena Owen, who was discovered by D. W. Griffith, played in a number of Fine Art releases and took an important part in "Intolerance." Following her work in that she was off the screen for several months and then returned to the Fine Arts, where she played in two subjects. At the Fox plant Miss Owen will play opposite George Walsh (who, by the way, is friend husband), under the direction of Paul Powell.

This company is just beginning a new production and departed for Portland, Oregon, Friday of this week, where exteriors will be made. The company has several new members besides Miss Owen, including Ed. Burns, well-known cowboy of Wild West circus fame, who appeared in many Fine Arts subjects; Ed. Sedgwick, of 300 pounds, is also with the organization, as is Clyde Hopkins, who played juveniles in a number of Fine Arts subjects. Others in this cast are Pomeroy Cannon, Ralph Lewis and Bert Wesner.

"Daddy" Turner began the filming of another Gladys Brockwell subject, written especially for the leading woman by Randolph Lewis. A big cast of players has been assigned to work in this, the list including Lucille Younge, William Burress, Bertram Grassby, Joseph Swickard, Charles Clary, Gerrard Alexander, Norbert Miles, Frankie Lee, Marie Kernan and others.

"THE SPY," starring Dustin Farnum and made by Dick Stanton, has been completed, and Mr. Farnum has left for a three weeks' vacation, which he will spend in the East. Mr. Stanton is also to go East and direct one or more pictures at the William Fox studio, near New York.

The Fox kiddie company, which is directed by C. M. & S. A. Franklin, has finally started production on "Aladdin and His Wonderful Lamp." A number of unusual settings were required for this fairy tale and consequently production was delayed.

Director R. A. Walsh is making the finishing scenes of a Mexican story which stars Miriam Cooper. This subject, by the way, is photographed by Dal Clawson, and gives promise of a number of new effects.

The three comedy companies are all at work. Hank Mann, with Rena Rogers as leading woman, is making a beach picture. Tom Mix, with Victoria Forde, is working along the coast near Long Beach, and Willard Louis, under the direction of Charles Parrott, is making his first subject. Doris Pawn, who has been seen in several Fox releases, playing opposite George Walsh, makes her debut in Fox comedies, playing opposite Louis.

The William Fox studio now boasts of a zoo, the personnel of which includes one donkey, a goat trained to use its head, a Shetland pony, two peacocks, a pair of pheasants, and this week was added four camels. The comedy section has promised to add a number of chickens. Quarters have been laid out in the east lot and suitable buildings are being erected.

DAVID HORSLEY last week engaged Juanita Hansen as a leading woman to play opposite Crane Wilbur in subjects starring this actor, which are to be made for the Art Drama program. It is the intention of Producer Horsley to make a series of westerns for this release, and one story and working script is now completed and in the hands of the producing organization and others are now in preparation. Lorrimer Johnson will be the director of this series, his engagement having been announced recently.

Miss Hansen is one of the beauties of filmdom, a decided blonde, who photographs extremely well, and an actress of ability. She made her screen debut with the Bosworth Company and later was featured in "The Secret of the Submarine," has played leads with Fox, and recently left the Keystone after several months of leads in Mack Sennett comedies.

David Horsley, now having his entire producing organization at work on new productions, left last week for a vacation of ten days on a motor trip to Yosemite Valley. He will return by the way of San Francisco, making the trip extend over



Thelma Salter, the noted child actress, is seen in forthcoming Triangle feature of fantastic character, entitled "In Slumberland"

thirteen hundred miles. Mr. Horsley was accompanied by Mrs. Horsley and son Stanley.

NOW it becomes known there is a new organization, at least in name, working at the Horsley studios. It is the Selbourn Comedy Company, which has Gertrude Selby and Neal Burns as featured players, who work under the direction of Horace Davey. At the present time a one-reel story concerning complications made by attendants who wish to see a bride and groom respectably wed is under production.

Frederick Vroom, who has played with many coast companies following a long engagement with Thanhouser at New Rochelle, has been engaged as director by David Horsley and will shortly take up the filming of his first subject. Vroom has been identified with the theatrical world as an actor since 1885. He has traveled extensively throughout the world and was a conspicuous figure in the gold rush days of Alaska. He has been in pictures since 1910.

Indications are that "Baby Pulls the Strings," the coming Baby Marie Orborne subject for Pathe, will be finished by William Bertram, director, within the next few days.

THE Helen Holmes Company is now at work on the third episode of "The Lost Express," which will be released under the title of "The Wreck at the Crossing," and, because of the size of settings used, it has been found necessary to purchase a great quantity of additional lighting equipment. One of the big scenes in this is the set known as General Thurston's home, which is built for the use of both interiors and exteriors, the ground floor of the house having a number of rooms so arranged that shots can be made which will show action in all at one time. Prior to this the Signal studio had what was considered a large lighting equipment, for it had previously served for big street set scenes in "Medicine Bend." The fact that the equipment is insufficient at this time gives an idea of the size of the present settings. The largeness of the settings caused other expenses, for it was found necessary to purchase a large quantity of elegant furnishings and furniture. Four of the rooms furnished with mahogany and the upholstering in two are of heavy wine-colored velvet.

On the evening of July 4, J. P. McGowan and the Signal players staged a blank cartridge battle at the studio grounds, and drew all those attending a celebration in a park nearby to the film plant, where they discovered their mistake in thinking an Independence Day celebration had started.

"CAPTAIN SUNLIGHT," the Vitagraph subject which is to co-star Alfred Vosburg and Mary Anderson, will be finished by the end of the coming week, and Director William Wolbert will then leave for a short vacation. During his absence David Smith will be in charge of this company in the making of one or more light comedies.

The "Hearts of Flame" Vitagraph serial has been completed in every detail and shipped to the Eastern factory for positive making. This fifteen episode story will not be released until early in the fall, thus giving the distributing organization all the time necessary for advertising, booking and distribution. William Duncan, after a vacation, will call the company together and begin the making of five reel subjects. The last episode has many melodramatic scenes, which caused difficulties for the producing players. In a fire scene the working script was destroyed, and the remainder of the subject had to be filmed from Director-Actor William Duncan's memory. The last scene to be taken was that of a flood, and the technical staff having failed to estimate the strength of the water correctly, considerable damage was wrought by the destruction of properties which were stored at a point thought to have been out of the wake of the flood.

THE last Chaplin release for the Mutual is well under way, and if the comedian does not suffer from a change of mind before the picture is finished he will play many parts in it. At present it is the intention to impersonate himself and next be seen in a beach subject. No name has been selected for this Chaplin picture, but at the studio it is estimated it will be finished and the negative shipped within two weeks, by which time Chaplin will complete his contract with the Mutual.

While no lease has been signed or contracts made, it is understood it is Mr. Chaplin's intention of remaining at work at the studio he is now using, and that all members of his present organization will continue with him in the making of releases for the First National Exhibitors' Association's eight pictures. Sid Chaplin, who acted as representative for his brother in the making of a contract is now on his way to the coast from the East, and will be the general manager of Chaplin's business. John Jasper will remain as business manager and Carlyle Robinson as publicity writer.

WITH the completion this week of the filming of scenes for "The City of Purple Dreams," players of the Selig organization were granted a short vacation. This story, produced by Colin Campbell, gives Tom Santchi the star role, with Bessie Eyton and Fritzi Brunette as the featured actresses. The supporting cast includes Eugenie Besserer, Harry Lonsdale, Frank Clark and other Selig favorites. "The City of Purple Dreams" is spoken of as a socialistic story dealing with the rise of a down-and-outer.

The Selig zoo is proving a most popular place for picnics this season, the grounds having been leased for all desirable days until late in September. On July 4 the Caledonian Club, a large organization of Scotch people of Los Angeles, used the thirty-eight acre park for the entertainment of their members and thousands of guests.

The Christie Company has as yet an unnamed comedy which gives James Harrison the role of a clerk who feigns illness because of his love for the national game. Margaret Gibson, Ethel Lynne, Eddie Gribbon and Harry Rattenberry appear in this subject. Director Christie is now working in "As in Days of Old," a dream picture involving the liberal use of armor and other costumes of the Middle Ages. Betty Compson and Harrison are featured in this subject.

FROM the Culver City Triangle studios comes the announcement that plans have been made to increase the capacity and add companies that will make this the largest producing organization of the world. Drawings have been completed for additional stages to be built on the sixteen acres of ground adjoining, which was purchased last week, and work on several of the improvements has already been commenced.

In connection with this announcement also comes the first official statement of the addition of three directors to the producing staff. Jack Conway is at work directing scenes for a story which has Belle Bennett and Roy Stewart as leads. The former has been seen in a number of Universal releases, and Stewart has played in Triangle subjects opposite Lillian Gish and Bessie Love, as well as a number of American releases and Lois Weber productions.

Lynn Reynolds, late of Universal, will have Olive Thomas as star of his first production, which was commenced this week. George Chesebro, who has been leading man for the Reynolds Bluebird Company at the Universal, will play the opposite lead. Reynolds was accompanied to the Triangle studio by his entire staff, including George Hernandez and a number of other actors, as well as his cameraman, Clyde Cook, and other aides.

The third new director for Triangle productions is Frank Borzage, who returned to this studio to play leads opposite Bessie Love. This week he was assigned to the direction of William Desmond, and has been the busiest man on the lot, part of the time directing and at other times working in retake scenes. The cast for the new Desmond picture includes Laura Sears, Mary MacIvor, Thomas Guise, Golda Madden and others.

WALTER EDWARDS has begun the filming of a new Louise Glaum story, and Mr. Lee Hill, Mr. Edwards' former assistant director, who has appeared in scores of films as leading man, will take the lead opposite Miss Glaum. The story is by Monte Katterjohn, and gives the star another vampire role, which is said to be even better than her "Wolf Woman" part. A number of fantastic settings for this picture now occupy conspicuous places on Triangle stages.

Bessie Love was given a brief vacation from work in her forthcoming Irish story, being made under the direction of Charles Miller, in order that she could this week attend a celebration at Fresno, California, where she was guest of honor, and lead a mile long floral parade. She was selected by popular vote of the residents of San Joaquin Valley. Miss Love was accompanied to the northern city by her father and mother.

Although horse racing has been illegal in California for several years, Triangle studio staff this week secured sufficient running horses to stage a big race at a Los Angeles driving park. The scenes were made by R. William Neill, and more than 500 took part. Enid Bennett is the star of this coming production, and Roland Lee, who recently appeared in "The Flame of

the Yukon," plays opposite. Those who have been fortunate in seeing the laboratory runs of film exposed for this picture claim it will be Miss Bennett's best subject since "Happiness."

RAYMOND B. WEST is the only director of the Triangle force who was active on July 4. In addition, his entire company worked on Independence Day and urgent need for the completion of a big set for Mr. West's forthcoming subject kept the entire technical staff at work. Dorothy Dalton is star of the production, which is laid in the Adirondacks and New York City. One setting for this is of unusual size, it occupying an entire stage, and shows the interior of a Fifth avenue mansion, one portion of which has a ceiling twice as high as the adjoining rooms. This was necessary, as many scenes called for "business on the stairs."

BUT two new five-reel subjects were put in production at Universal City this week. One will be an adaptation from the William W. Cook story, "The Old West Per Contract," which will have Leo Pearson, Joseph Girard, Gene Hersholt and Dona Drew as principals. The direction will be in charge of Ruth Ann Baldwin.

The second has Ruth Stonehouse as the featured player and will be produced by Director Louis W. Chaudet. The supporting cast includes Lloyd Whitlock as leading man; Jack Dill, heavy; Betty Schade and others. The scenario for this was prepared by Harvey Gates.

The companies have been absent from the studio this week. One is headed by Monroe Salisbury and Ruth Clifford, which is filming "The Desire of the Moth," a five-reel Western subject.

Director Allen J. Holubar and a company producing "Sirens of the Sea, with Louise Lovely, Jack Mulhall and Carmel Meyers, are still at Santa Cruz Island.

Little Lena Baskette is being featured in a new three-reel drama, "The Lonely Little Prince," which Director Marshall Stedman is filming. The little actress-dancer plays a double role in this story, appearing as a poor flower girl and also a prince.

THE American secret service story, "The Greater Sacrifice," which Francis Ford is now directing, with a cast which includes Mae Gaston, Duke Worne, Beatrice Van, William Horne and others, will be finished within the next week. The story for this is by Jessie Love and the film version was prepared by William Parker.

The Helen Gibson railroad company is working on the two-reel subject, "The End of the Run," which will be replete with thrills about railroad yards. Val Paul plays opposite Miss Gibson.

Harry Carey, with Edith Sterling as his leading woman, is making the final scenes for "The Round-Up," which is being produced under the direction of Jack Ford.

Two thrills were given Sunday crowds at the beach when scenes were made by Director Elmer Clifton for "Sky High." One consisted of a sensational auto ride the full length of the Venice pier by Herbert Rawlinson, who stopped his high-powered car within a few feet of the end of the pier. The second thrill was given by Lawrence Brown, an aviator, who, while volplaning about a thousand feet in the air, turned the nose of the machine downward and dove within twenty feet of the water.

Another production now being made is of the Western drama type, titled "Gold Lust." This has Eileen Sedgwick and Fred Church as principals and Director W. B. Pearson is in charge of making the film.

THE Universal serial now in the making by Jacques Jaccard, and heretofore titled "The Quest of Virginia," is to be released as "The Red Ace." Marie Walcamp and Larry Peyton are the principals, and the company is now engaged in filming the fifth episode. "The Gray Ghost" company, directed by Stuart Paton, is at work on the tenth episode this week. The company will attend the premier of the first episode at the Symphony theatre, Los Angeles, Monday evening, June 9.

The Craig Hutchinson comedy company, with Max Asher and Gladys Tennyson, is filming "Max Comes from the West."

Announcement of a secret marriage in San Diego early in May was made known this week. By the ceremony Peggy Custer, Universal actress and granddaughter of General George Armstrong Custer, became the wife of Jack MacKenzie.

Announcement of the engagement of Ella Hall and Emory Johnson was made this week. The couple will be wed early in the fall. Johnson has played leads and juveniles in Universal pictures for the past eighteen months, and is one of the principals of the "Gray Ghost" serial, now being filmed. Miss Hall has been with the Universal for several years.

Members of the motion picture colony prepared and presented to the Seventh California Infantry, National Guard, a beautiful silken flag. The presentation was made by Dorothy Phillips, Bluebird star, at the company's headquarters near Hollywood. The Seventh leaves for the East shortly.

THE new producing company announced for the week is named the Robert Broadwell Feature Film Company, and officers state they will make two-reel dramatic subjects for the Mutual, which will be released one every ten days. The stockholders, besides Robert Broadwell, are T. W. Boyle, George W. Chase, both local men, and Harry Jacobs has been engaged as business manager and placed in charge of sales. It is the intention of the company to make five-reel subjects for independent release at a later date.

Hollywood Hookum

July 28, 1917 **NEWS** **MORE NEWS**

Good fortune such as seldom befalls a publication has come to HOOKUM. A man of international fame, who since college days has been a first nighter at the premieres of the world's greatest producers for the screen and stage, and by his writings has made his non de plumes familiar to frequenters of not only the rialtos of American cities, but London and Paris as well, has volunteered to serve as contributing editor, and for the first time in his life will sign his articles with his real name.

Were the name to be given in this line, few readers would peruse what follows. But when it is said this gentleman is a scion of one of the oldest families of our nation, whose forefathers have for two centuries been leaders of society of the principal American metropolis, and the young man himself is a well-known man about a dozen towns, welcome at all the fashionable clubs and glad-handed on every occasion, you become interested. Then too, you will more fully appreciate the good fortune of HOOKUM, for you and thousands of others affiliated with the amusement world know and respect him as a lover of art, a gentleman and a true Bohemian known to more celebrities of the artistic world, including stars of screen and stage, than any living person. You may not remember his name for it has seldom been spoken, but the handsome face that radiates with good-fellowship, you will recognize in an instance, and welcome to the fields of the Fourth Estate in its close affiliation with the Fifth.

With pride and pleasure, we introduce Charlie Fuir.

Fair and warm.

Or fair and hot.

Jess Lasky is week-ending at Santa Barbara.

Tom Ince is home from viewing the white lights and reports everything is fine on the Potomac.

Isadore Bernstein is home from a tour to New York City. Mr. Bernstein reports crops are all good in the Middle West.

Ken. McGaffey took a one cylinder vacation this week, and in that time succeeded in cornering the sunburn market of Balboa Beach.

Helen Holmes Smith, daughter of Mr. and Mrs. Al. Smith, is the latest addition to our film colony. Mother and father are doing nicely.

Ham Lloyd Hamilton has put on his crepe hair mustache and oversized shoes to cavort about before the Sunshine Comedies for Pathe Lehrman.

Herb. Rawlinson was all wreathed up with smiles this week because friend wife returned from New York where she has been playing in "Upstairs and Down."

Our old friend Carbon Copy informs us this week that Geraldine Farrar "is now in the hands of the costumer," whereupon we say, some hand-fulls.

Allen Holubar's friends fear that he has been kidnapped by a mermaid up at Santa Cruz Island, cause he went there for two weeks, and has been gone five now.

Now that Walter Edwards' potato crop is big enough to harvest, he is lying awake nights trying to discover some way to induce his pet potato hound to dig the spuds for him.

Al Christie has taught the studio dog "Props" to carry his hat away every time Al looks like he is going to become temperamental. "Props" knows Al's ability of caving in the straw lid.

Rumors have been set afoot by Fred Palmer that the Toreadors are soon to gather about the festive board at Eddie Meyer's brewery, there to partake of one of those wonderful beefstake dinners.

Ford Beebe, who beats the Oliver at J. P. McGowan's place, has been touring about lately in his Shivering Mackrel. The last heard of Beebe he was on the way to San Diego for a short sojourn.

Raymond B. West is reported to have been so much taken up with his coming that he forgot to stop directing to celebrate the Fourth of July, and worked right straight on till midnight before he discovered his mistake.

Dorothy Phillips sang "Honolulu, I Am Coming Back Again" at the Superba theatre this week, and almost scared herself to death. Working in the silent drama, she kinda forgot what her voice really sounded like when she let it out.

George DuBois and Eileen Murphy Proctor gave a "Welcome to our City," gather about at their hillside home on the beach the other day in honor of the distinguished gentleman, Charlie Fuir. Originality overcomes us when we say, "a good time was had by all."

SCREEN EXAMINATIONS

"The On-the-Square Girl"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

A CERTAIN class of society in every big city is called "fast," and this picture has to do with that highly interesting class. Everything from the cocktails to the immorality disguised under a thin covering of free thinking is introduced, and everything is done in the lavish style, without which the picture would fail in realism. In this particular set there is a man dissatisfied and his meeting with a girl on the outer edge and the tragedy of the girl's life form the substance of "The On-The-Square Girl."

The entertaining power possessed by the feature is unusual. To begin with the essential requisite, action, has never been slighted for an instant throughout the five reels. Again the life depicted in the film is at once interesting, and it must be confessed, entertainingly shocking. The moral effect is good and above all there is the expert cast and the director to consider. Of the first, Mollie King is the star, and never before has she appeared to such good advantage, both histrionic and pulchritudinous, as she does in the role of Anne Blair, model in a fashionable modiste's shop. Aime Dalmores does excellently as Inez Brockton, the social butterfly of few conventions and less morals, while the comedy portion of the action is most ably taken care of by Ernest Lawford and Richard Tucker. L. Rogers Lytton as heavy, and Donald Hall as hero, give creditable performances. The support embraces the prettiest collection of girls ever seen in a single five reel feature and many of them know a good lot about acting.

Ouida Bergere did the scenario and George Fitzmaurice directed, which statement needs little elaboration. Well photographed and with backgrounds that are ever appropriate, "The On-The-Square Girl" seems practically perfect considered from the production standpoint. There is plenty of heart interest, plenty of action and plenty of beauty, under which heading, in addition to the star and the many feminine members of the supporting cast can be included the array of gowns supplied by a well known New York house.

THE STORY AND PLAYERS

Anne Blair (Mollie King), modiste's model, accepts favors from Brockton (L. Rogers Lytton), in order to care for her sick mother. Taking advantage of her position Brockton attacks her. She stabs him and returns home to find a telegram from the sanitarium in the mountains saying her mother is dead. She journeys to the place to find certain letters concerned with her birth that temporarily influence her mind. She wanders out into the snow.

Richard Steel (Donald Hall), engaged to Inez Brockton (Aime Dalmores), becomes disgusted with the licentiousness of her house-party and goes for a walk. He comes upon Anne and taking her to a deserted cabin, cares for her for the night. Inez finds them in the morning and with a great show of false modesty denounces her fiance. In the city Anne tells Richard her troubles and the sudden appearance of Brockton brings things to a head. Richard declares himself through with the Brocktons after he has discovered that the supposedly respectable member of society is the father of Anne.

"The Greater Law"

(Bluebird—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

LYNN F. REYNOLDS, with a most human story as a working model, has fashioned for Bluebird an exhibit of screen art which he, as a director, may point to with pride, and rest assured that he will not be embarrassed by arguments in opposition. At some time or other, Mr. Reynolds must have lived the life he so characteristically presents on the screen. His audiences are not brought to the border line of the Klondyke country and left to scan the bleak horizon, but they, muffled in warm folds of long-haired furs, are carried beyond this line, past the cold sentinels of the frozen North and given the freedom of Chikoot's hospitable dance hall, made a component part of the night revelry, placed side by side with real men, brutish men, misguided women, noble women—all with the "at home" feeling surging through the senses, leaving space for no regrets but with a satisfaction only experienced through the medium of real sustaining interest.

"The Greater Law" is an adaptation from Charles J. Wilson, Jr.'s story, "The Code of the Klondyke," and if it were not for the fact that the program announces this fact one would immediately conclude that it was the product of the mind of a Beach or a London. It is literally alive with human touches, tense moments and human interest. If you have never been to the land of Klondyke you will feel after seeing this screen presentation, that you have lived there all your life. There is no attempt at the spectacular; there is no pretense. The human tendency to have a law unto yourself and to turn back the pages of history and be guided by the rules of the cave men, is followed and a more natural trend could not be conceived in human nature.

Scenes of the snow-covered North are shown in all their immaculate beauty. One scene follows another with unbroken continuity. The plot is carried along without a break. The characters are chosen and placed with that "true-to-life" mark indelibly stamped on their every action. When "Seattle" Lou comes triumphantly back to Chikoot with Jimmy Henderson, a "come back," and we learn for the first time that Providence has spared him a disgraceful death, it is only then that our nerves relax and we say "well done."

Myrtle Gonzalez is at all times an impressive, convincing character. She gives one of the best characterizations of her screen career. G. M. Rickerts handles his role with marked consideration for its true meaning. George Hernandez has been seen in better roles than that of Tully Winkle. Jack Curtis, as Laberge, typifies the uncultured brute man of the North. Lawrence Peyton, as the strong, whole-hearted Cort Dorian, meets every expectation. Gretchen Lederer is fine as "Seattle" Lou. Maud Emery typifies the dance hall girl.

THE STORY AND PLAYERS

Barbara Henderson (Myrtle Gonzalez) and her brother Jimmy (G. M. Rickerts) are the only remaining members of the Henderson family. Jimmy is wild and lazy. He decides to try his luck in the Klondyke region. Once in the frozen North, he permits his wild nature to get the better of him and he falls a victim to the life in the dance hall. His sister writes but receives no answer to her letters. She goes to Klondyke and is informed that Jimmy had been murdered in Chikook. She plans revenge.

Tully Winkle (George Hernandez) and Cort Dorian (Lawrence Peyton) offer her the use of their cabin knowing that the hotel is not a fit place for her. She accepts. Cort falls in love with Barbara and proposes. Barbara tells him to wait for she has a mission to perform. Barbara learns much of the story concerning her brother's disappearance from Anne Malone (Maud Emory), an habitue of the dance hall. "Seattle" Lou (Gretchen Lederer) had been fond of Jimmy and a close acquaintance was the result. Labarge (Jack Curtis) was Lou's "friend." He surprises Lou and Jimmy together and in a fight which followed Jimmy is shot.

Barbara believes Laberge to be the person responsible for Jimmy's disappearance. She strikes an acquaintance with him. She learns from him that Cort is the man. Cort has left Chikoot settlement. She sets out after him. Finding him she tells him she is going to shoot him and does after she gives him an opportunity to get his gun. Tully suddenly appears and informs Barbara that her brother has returned. She then learns the truth and she and Cort, only slightly wounded, are united in love.

"The Cook of Canyon Camp"

(Morosco-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THE star has been given precedence far and above the story in "The Cook of Canyon Camp," which features George Beban. The picture turns out to be practically wholly comedy, and Mr. Beban is given the majority of it to execute. This is not exactly his forte, and although his antics and the subtitles get a fair portion of laughs, one wishes that an opportunity had been provided him to render a dramatic performance such as those

furnished in "An Alien" and "The Sign of the Rose." However, when Mr. Beban turns handsprings through the snow and flips flapjacks with the dexterity of the man in a white front establishment, he cuts a very comical figure.

Donald Crisp, together the author and director, evolved a rather slight story for his star. It moves slowly, and when the counter-plot is brought in, the remainder of the picture is quite obvious. Mr. Crisp might have given Mr. Beban a few more closeups or played his scenes nearer the camera. As it is, Mr. Beban's antics and his gestures are left to convey the significance of expressions. The locations, including a number of snow scenes, are all very beautiful and the photography is fine, although the night scenes have been tinted a shade too dark to enable the observer to see the faces of the players.

Helen Eddy and Monroe Salisbury head the supporting cast with a brace of good performances.

THE STORY AND PLAYERS

Jean (George Beban), a French Canadian, is cook of a lumber camp. "Silent Jack" (Monroe Salisbury), one of the men, mystifies Jean and his fellow workers by his continued moroseness. Jean finally draws from him the story of an unfaithful wife. Jean pleads the same tragedy in his life and gets Jack to write a letter begging forgiveness, supposedly to be sent to his (Jean's) wife. The father (John Burton) of Marie (Helen Eddy), Jean's sweetheart, hears this and believes his daughter's suitor dishonorable. Jean takes the letter to Jack's wife (Florence Vidor), to discover that the "other man" is her brother. A reconciliation follows and Jean is handsomely rewarded and speedily sets matters aright between himself and Marie.

"The Poisoned Cup"

(Late Episode of Kalem's "Stingaree" Series—Two Reels)

REVIEWED BY JOSEPH L. KELLEY

TRUE BOARDMAN, the gentleman bushranger of the "Stingaree" series, has been given in past episodes of Kalem's series, better opportunities to display his talents before the camera than were given him in this, the latest episode. The story is given a rather loose, frail plot upon which to rest and the action although fast in some scenes, leaves the impression that the scenarioist was obliged to resort to the improbable in order to keep things moving. Through it all runs the improbable. Stingaree is placed in most precarious situations and no effort has been made on the part of the author to protect him, unless the impression is meant to be conveyed that he is so feared by the countryside that his very presence insures his safety. He turns his back on three or four strong, able-bodied men who are his enemies and even the husband of the woman who has been obliged to prepare his dinner, makes no effort to avenge the intrusion.

The exterior scenes in this episode are deserving of praise for their natural, scenic beauty, and to Paul C. Hurst, who directed, is due marked credit for the selection of "location." Some "long shots" are recorded which are to be praised.

The story tells of Stingaree inviting himself "out to dinner" and his daring in holding off the mounted police who surround the house.

"The Love That Lives"

(Famous Players-Paramount—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

SCUDDER MIDDLETON, to whom Pauline Frederick is indebted for her latest screen drama, "The Love That Lives," has a truly noble conception of a mother's love for her children, for he has created an atmosphere about Miss Frederick which literally emanates an unselfish love which fears neither the derision of a fellow being or the hand of death. For this Mr. Middleton is credited with an honor mark. But because he has had recourse to plot material which has been worn threadbare by writers of the melodramatic and has boldly rid his story of characters with apparently no reason other than that he wished to "make room" for the main support of his plot and in so doing took the "shortest cut" home, he is to be criticized adversely for permitting these hashed and re-hashed situations to enter the plot of an otherwise excellent story. Mr. Middlton in doing so, lost a golden opportunity to have to his credit the authorship of a jewel among screen dramas.

The husband of Molly McGill being placed in the time-worn situation of the drunken father who is shot in a bar-room fight and his little daughter meeting with death while crossing the street in front of an automobile—these are situations which it seems are indispensable to the screen melodrama. As these two tragedies take place in the first part of the run, everything to follow is outlined in our imagination and the quality of suspense is barely noticeable.

Miss Frederick could have been just as impressive and would have penetrated deeper the hearts of her audiences if she had been givn a title the dignity of which was a scale or two above that of a scrub woman. It is possible, but not the usual thing for a business man to become infatuated with the woman who scrubs his office floors. But in giving Miss Frederick this role the author has revealed the fact that she is as talented a character woman as she is an emotional actress. It seems that Miss Frederick's talents before the camera are unlimited and it is to be regretted that she is made to enact the role of a scrub woman even though she does it with such a true, artistic deference, to her part.

The action moves fast without a percentible break in its continuity. With Miss Frederick conveying the same thought in a role other than a scrub woman and the elimination of the time-worn methods of ridding the plot of the two characters mentioned above, "The Love That Lives" would have been a first-rank feature and Mr. Middleton would have been hailed a first-rank scenarioist. As it stands, it can not be said that it is all that it might have been. As Harvey Brooks, John Sainpolis gives a fine characterization. Pat O'Mally, as Jimmy, grown up, does well. Joseph Carroll, Violet Palmer, Frank Evans and Eldeen Stewart are other members of the supporting cast. Robert G. Vignola directed.

THE STORY AND PLAYERS

Molly McGill (Pauline Frederick) is left with her two children to fight the battle of life. She engages herself as a scrub woman. She is devoted to her children and makes great sacrifices that her son may receive an education. The little daughter is killed. The boy is sent to a technical school. To meet the expense, Molly accepts the offer of a rich broker. For a time she leads the life of a queen. Realizing that the life she is leading should end, she leaves the broker and again becomes the scrub woman. Her son, now graduated, becomes a fireman. He is in love with a stenographer (Violet Palmer) whom Molly meets in the course of her work as a scrub woman. Dora tells Molly that she is in love and Molly learns that it is her boy whom Dora loves. There is a fire and Jimmy (Pat O'Mally), as a fireman, saves Violet from the burning building. Molly perishes in the fire but with the thought that her boy is all that she desired in a son and his intended wife she has saved from the hands of the man who had destroyed her (Molly's) life.

"The Stolen Treaty"

(Vitagraph Blue Ribbon Feature—Fve Reels)

REVIEWED BY JOSEPH L. KELLEY

VITAGRAPH'S late production, "The Stolen Treaty," featuring Earle Williams and Corinne Griffith, presents an interesting bit of mystery, even though its plot does go "skylarking." When Wynne, the detective, has taken the Prince into custody and drawn from him the confession that he had stolen the State papers, and he had recovered the papers, there isn't a logical reason known to the art of the drama why the plot should go on unless it is to bring the love element which runs through it to a climax. But the Prince, after stealing valuable State papers, is allowed his freedom, supposedly that he may continue his scheming against the Government, thereby making possible five reels of picture.

Thomas Edgelow, who wrote the script, had a comparatively easy task for it made no perceptible differenece with him whether his villain was captured or not—he could set him loose at any time and create more trouble and more mystery. And when the Prince plans to defraud the Government of millions, he chooses as a meeting place for his lieutenant and the party from whom he expects the millions the busiest corner in the world—the corner of Wall and Nassau streets, the heart of New York's financial district, watched by the eyes of a hundred detectives, night and day. Paul Scardon in choosing "location" was willing apparently to sacrifice the real mystery element for effect. The courtesy commonly shown our Secretary of State was also ignored.

Earle Williams enacts his role of the detective with a nice consideration for a detective's subtleness. Corinne Griffith, who is seen for the first time as Mr. Williams' leading woman, will convince all who see her that her promotion to "leads" with the Vitagraph forces is fully merited. Denton Vane as Prince Zarl is convincing in the "heavy" part. Robert Gaillard convinces

as the Secretary of State, Bernard Seigel and Billie Billings are seen to good advantage in minor roles.

THE STORY AND PLAYERS

At a brilliant reception in the home of a Fifth avenue resident, Prince Zarl of Zorinia (Denton Vane) is the honored guest. Geoffrey Wynne (Earle Williams), posing as a society man, but in reality a secret service detective, is also present. At the height of the festivities, Wynne is called to Washington. His chief informs him that valuable State papers, a treaty, have been stolen. The treaty was negotiated by Prince Zarl and the Secretary of State. The thieves have demanded millions of dollars as "hush" money. Wynne is set upon their trail. He answers the blackmailers' invitation to meet them at a designated place. Wynne meets them and is blindfolded and taken to the house occupied by the blackmailers. He asks for time to consider the matter.

Wynne takes Irene Mitchell (Corinne Griffith) into his scheme and she goes to the house occupied by Prince Zarl. Pretending that her machine had broken, she stops in front of the house and the Prince offers his services. He consents to escort her back. On the way, Wynne meets them and he takes Zarl a prisoner. At Wynne's house Zarl is confined and made to disclose his part in the plot. Wynne recovers the papers after many adventures and he and Irene prepare for the wedding.

"The Fatal Ring"

(Astra-Pathe—Fourth Episode)

REVIEWED BY PETER MILNE

THE serial continues its break-neck pace in this episode entitled "The Warning on the Ring." For action "The Fatal Ring" seems to leave even its predecessors with the same star quite calm and unruffled in comparison. A further element of mystery is introduced in this number which serves to heighten the suspense materially.

THE STORY AND PLAYERS

Pearl (Pearl White) and Knox (Earle Fox) are cast out by the Priestess (Ruby Hoffman) after submitting the false stone supplied by Sarslake (Warner Oland). They journey to Chinatown to have the setting of the ring examined. After reading the inscription on it, the owner of the shop is terror stricken. Carslake follows them to the place and Pearl, to prevent him from securing the setting, fastens it on her dog's collar and sends him home. Finding himself defeated, Carslake forces Pearl to get the setting, threatening her with Knox's death unless she complies. She brings the Priestess to the place and at her appearance all the Chinamen fall on their knees. Carslake makes his escape to an underground passage by using Pearl as a shield. Believing himself alone with her he threatens her life unless she give him a written order for the setting. Carlton (Henry Gsell) comes to the rescue of Pearl. The men fight. Pearl in her haste to escape falls into a pit.

"The Neglected Wife"

(Balboa-Pathe—Twelfth Episode)

REVIEWED BY PETER MILNE

THE feature of this number is the fact that Kennedy meets the Veiled Woman. She attempts to stab him, but grappling with her, he saves his life, but is unable to prevent her from escaping.

THE STORY AND PLAYERS

Norwood (Philo McCullough) is saved from the burning building by Margaret (Ruth Roland). When he discovers that he was helping Kennedy (Roland Bottomley) he denounces Margaret. Later Mary Kennedy (Corenne Grant) visits Margaret and succeeds in making her leave Kennedy's life for the time being. In his office, Kennedy is attacked by the Veiled Woman, but she escapes.

"The Range Boss"

(K-E-S-E-Essanay—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE RANGE BOSS," written by Charles Alden Seltzer, and produced under the direction of W. S. Van Dyke, is a typical Western drama, with plenty of the Western atmosphere. Scarcely an interior setting is used, the action taking place in the wide, open country. Some "long shots" are shown which for the natural scenic effect obtained, could hardly be excelled in beauty. The plot weakens at times but Jack Gardner in the role of Rex Randerson, a cow puncher, keeps plenty of action into the scenes and makes up by clever exhibitions of horsemanship for what the plot lacks in dramatic moments. Ruth King, who has the principal feminine role, could not much improve on the opportunities afforded her. She is a good horsewoman and looks the part of a typical modern-day, Western girl. W. S. Van Dyke has given "The Range Boss" a good production, but he was handicapped at times by weaknesses in the plot. There is little of the suspense element contained, but most any audience will excuse the omission for they will be pleasantly entertained by attractive scenes of Western life, convincing action and the work of Jack Gardner and Ruth King. Carl Stockade was never meant to present a role which calls for the timidity of a Willard Masten. He makes a good attempt.

THE STORY AND PLAYERS

Ruth Harkness (Ruth King) has inherited the Flying W Ranch. With her aunt and uncle she leaves the gaieties of the Eastern city and prepares to take possession of the ranch. Her fiance, Willard Masten (Carl Stockdale), accompanies the party. Two cowboys plan to get possession of her ranch. Rex Randerson (Jack Gardner) has been recommended as a good foreman of her ranch. She engages him and the two cowboys, who are also employed on the ranch, resent his authority over them. Jack and Ruth become close friends. Masten falls in love with a girl on a neighboring ranch and is obliged to marry her. Ruth, freed from her engagement to him, consents to marry her ranch foreman.

"The Sawdust Ring"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

"THE SAWDUST RING," a picture of the circus has little more plot than a circus. It is a series of human adventures that befall two kids, a girl and a boy, while the girl is looking for her long lost father. The very fact that it is so entirely free from artificialities has led Manager Rothapfel of the Rialto to book it. Mr. Rothapfel's opinion bears weight, of course, but when "The Sawdust Ring" is considered on its own merits alone it falls somewhat short of being all that is required of an enjoyable five-reel feature.

The story, written by L. V. Jefferson, does not contain enough conflict to earn the name of drama, and as a result there is never sufficient suspense to always hold the attention. There is, to be sure, a good deal of humor of the higher sort and a fair smattering of pathos in the plight of the two kids who set out to be circus performers. If only Mr. Jefferson had seen fit to introduce some element of suspense the picture would attain a very high mark. As it is, in some places, it drags noticeably.

Bessie Love, as Janet, the little girl, gives a most realistic performance, and Harold Goodwin, as the boy, is so true to life that he is often exceedingly comical. The synopsis bears Charles Miller's name as director, but it must be confesesd that the production has few of the earmarks of pictorial excellence that are always associated with subjects from the Ince Studio.

THE STORY AND PLAYERS

Janet Magie (Bessie Love), after her mother (Josephine Headley) has been taken to the hospital, runs away with Peter Weldon (Harold Goodwin), a boy of the village. Their ambition is to join a circus and after many peculiar experiences they do, and the owner of show, Col. Simmons (Jack Richardson) proves to be Janet's father, separated from his wife years before over a misunderstanding. A happy reconciliation follows.

"Sudden Jim"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

ADAPTED from Clarence Budington Kelland's serial story which ran in the "Saturday Evening Post," "Sudden Jim" ought to prove one of the biggest five-reel money-getters of the year. The story was widely read and only recently published in book form, becoming at the start a pronounced "best seller." The picture seems to be a good deal better than the original work for the simple reason that it has been condensed. Action is truly its key-note—there is never a faulty let down.

The story blends business and romance in just the right proportions. Jim's long and hard fight against crooked opposition is full of suspense and thrills, both physical and mental. The mold of the leading character stamps him a favorite right at the start. He is sudden in proposing and sudden in taking action against his enemies. The struggle he wages in the rough timber country culminates in a free-for-all fight between lumberjacks and a perilous ride in a train across a burning trestle.

Charles Ray does wonderful work in the title part. Joseph J. Dowling, as Judge Zanaan Frame, contributes a remarkable character study, while the rest of the cast gives admirable support. Victor L. Schertzinger claims further honors as a director by his masterly work in handling all details of the production.

THE STORY AND PLAYERS

Jim Ashe (Charles Ray) taking charge of his father's clothes pin mill, encounters severe opposition in the form of the small trust controlling the hardware and clothes pin business of the district. Michael Moran (Frank Whitson), its head, does his worst to defeat the activities of Jim, but the latter by hard work triumphs. He also unearths evidence that defeats Moran's candidate for Judge, who was to assume the place of Zanaan Frame (Joseph J. Dowling). His romance with Marie Ducharme (Sylvia Bremer) is concluded happily.

Lydia Knott, William Bellingford and Georgie Stone are others in the cast.

"The Peddler"

(U. S. Amusement-Art Dramas—Five Reels)
REVIEWED BY PETER MILNE

THIS adaptation of Hal Reid's old play of the same name, with Joe Welch, noted as a portrayer of Jewish types, in the leading role, will without doubt appeal to the same audiences in the same sympathetic way as did its spoken forerunner. Mr. Welch as Abraham Jacobs, the misfit clothing dealer of the East Side, proceeds to crack a number of bewhiskered jokes, accompanied by equally ancient action, such as taking a reef in the back of a customer's coat and terming it a perfect fit, and volunteering the information that the more goods for the money the better the bargain. Of such is the majority of the substance of "The Peddler."

The pathos runs in a parallel channel. The peddler's son, after receiving a college education from his hard-working father, snubs him on the street when in company of a society woman, and of course there is the "bitter truth," that the son is a scoundrel, after all. Mr. Welch's screen presence is not what one would term overwhelming, although he succeeds in making the title character appealing in the heavier scenes.

Frederic Chapin adapted the play for screen purposes and Herbert Blache produced. The East Side atmosphere of the first part of the picture could have been brought out to better advantage, but otherwise the production will pass as about average. Some of the explanatory subtitles contain typographical errors that should be corrected before the release of the picture.

Kittens Reichert is prominent in the supporting cast, which includes Catherine Calvert and Sidney Mason in other principal parts.

THE STORY AND PLAYERS

Jacobs (Joe Welch) earns enough money peddling to open a small store on the East Side. He sends his son, Sammy (Sidney Mason), to college, but his education makes a snob and a rounder of him. Even the love of Sarah (Catherine Calvert), Jacobs' niece, is not sufficient to make a man of him. He becomes tangled up with a married woman (Sally Crute), whose husband leaves her. Later he learns that his wife is still good, and welcomes her back to his home. Sammy is cast out in the world, but finally is reunited with his father, who has come into a fortune in the meantime.

"High Speed"

(Butterfly-Universal—Five Reels)
REVIEWED BY PETER MILNE

"HIGH SPEED," from a story by Helen Starr, is another Jack Mulhall vehicle of the lighter sort, which, however, seldom attains the limits prescribed by its title. Its comedy may appeal to those who have never seen the story of the socially ambitious mother who desires marrying her daughter to the Count and the breezy young American who turns the tables to his own advantage, providing there are such persons. But "High Speed" has little originality except in the way of a very unreal heroine, whose finishing school almost finished her for good.

There is the usual quota of jokey subtitles, some of which may register, but there are few humorous situations in the plot. This lack is probably the reason why the picture lacks the proper snap and vigor necessary to good comedy. The players have been left to their own resources, which naturally are rather inadequate when it comes to supplying comedy twists. The picture has been produced well, and if photography counted beyond all else, then "High Speed" would have no superiors. The locations are pretty also.

Mr. Mulhall receives average support from Fritzi Ridgeway as the girl, and Harry Rattenberry and Lydia Yeamans Titus as her parents.

THE STORY AND PLAYERS

Susan (Fritzi Ridgeway), just out of finishing school, leads an exceedingly bored existence until Speed (Jack Mulhall), a young broker, appears on the horizon. Her father (Harry Rattenberry) sponsors Speed, while her mother (Lydia Yeamans Titus) is all for the Count (Albert MacQuarrie). An elopement, engineered by Speed and father, is frustrated by mother, and later Susan consents to marry the Count, but it is only a ruse. After a number of plans have come to grief, Susan and Speed get married.

"Miss Deception"

(Art Dramas (Van Dyke)—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

JEAN SOTHERN finds in "Miss Deception," Art Dramas' latest release from the Van Dyke studio, a light drama through which she can skip with convention thrown to the winds, giving vent to her pleasing, girlish characteristics with all the naturalness of a vivacious, carefree girl with inclinations toward "tomboy" traits. She is, in every sense of the term, "at home" in the role of Joyce Kingston in "Miss Deception."

The story, by Joseph Franklin Poland, contains little of the original in plot, is light in structure, and as adapted to the screen gives evidence of lack of enough material to set the action at the proper dramatic speed. Much of what happens is foreseen. The suspense quality is lacking. The characters are well placed and make their appearances in well defined order. Mr. Poland would have produced a better and stronger photoplay if he had made more of some of his characters and a little bit less of his principal. Too much depends upon Miss Sothern's ability to please to insure uniform, progressive action throughout. Eugene Nowland, who directed, could have made the reception scene more like the lively reception which is usually accorded a debutante if he had used more "extras" and a more pretentious setting.

THE STORY AND PLAYERS

Joyce Kingston (Jean Sothern) has lived with her Uncle Edward Singleton (Robert Kegereis) since her babyhood. She has never seen her father or mother. Her father (Jack Newton) is a millionaire. He had left her mother when Joyce was a baby. He advertises to learn the whereabouts of his daughter. Joyce sees the advertisement and has her uncle answer. She goes to her father's city home. She believes that her father thinks her a little savage, so she decides to act the part. Her unstylish clothes and bad manners irritate Genevieve Holbrook (Mary Moore), who loves her father, with one eye on his fortune. Joyce discerns her intentions and saves her father from an unhappy marriage.

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July 4. Florida to Louisiana..... ——
July 11. China and the Chinese, No. 3..... ——
July 18. Alaska Wonders in Motion, No. 3. ——
July 25. Among the Senussi..... ——
Aug. 1. China and the Chinese, No. 4..... ——
Aug. 8. Alaska Wonders in Motion, No. 4 ——

DITMARS—"Living Book of Nature"

June 25. Babies of the Farm.....2 C
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July 9. Biography of a Stag.....2 C
July 16. The Life of a Moth.....2 C
July 23. Wolves and Their Allies.....2 C
July 30. Water Fowl.....2 C
Aug. 6. Mounting Butterflies.....2 C

Foxfilm Comedies

June 11. Six-Cylinder Love (Tom Mix).....2 C
June 25. His Final Blow-Out (Hank Mann).2 C
July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES

A Service of Love (Mildred Manning, Walter McGrail).....2 C-D
The Love Philtre of Ikey Schoenstein (Mildred Manning, Bernard Siegel, Dan Hayes).....2 C-D
The Gifts of the Magi (Patsy Deforest, Wm. Dunn).....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

Be My Best Man.....2 C-D
Pass the Hash, Ann.....2 C-D
The Clock Struck One.....2 C-D
Sundaying in Fairview.....2 C-D
The Quarantined Bridegroom.....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

(HAM AND BUD COMEDIES)

Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES

Coughing Higgins.....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle.....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
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July 18. When Sorrow Weeps.....2 D
July 25. The Uneven Road.....2 D
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Apr. 22. Truly Rural.....1 C
Apr. 29. The Ladder of Fame.....1 C
May 6. Pure and Simple.....1 C
May 13. Spliced and Iced.....1 C
May 20. Starlight Sleep.....1 C

SELIG-HOYT COMEDIES

June 25. A Day and a Nigbt.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C
Aug. 6. A Midnight Bell.....2 C
Aug. 20. A Runaway Colt.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, July 2, 1917

DREW—The Matchmakers (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 9, 1917

DREW—Lest We Forget (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 16, 1917

ROLMA—Blood Will Tell (Ralph Herz)...1 C

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

Mutual Film Corporation

Wednesday, July 18, 1917

MUTUAL— Mutual Weekly, No. 133, 1 Top..... 05669

Thursday, July 19, 1917

CUB—Jerry's Star Bout (George Ovey) 1 C..... 05670
GAUMONT—Reel Life: Magazine; Incandescent Light; A Novel Bicycle Race; The Cocoanut; The Boy Scout Signal Corps; "Animated Drawings from Life"; America's Leading Weekly of Humor and Satire; Hints for Selling Hats; The Naked Trutb, 1 May..... 05671

Tuesday, July 24, 1917

LA SALLE—A Match in Quarantine, Comedy
GAUMONT—Mutual Tours Around the World: Prague, Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In "The Dauphines," a Beauty Spot of Southeastern France, Travel.....

Wednesday, July 25, 1917.

MUTAL—Mutual Weekly, No. 134, Top.

Thursday, July 26, 1917

CUB—The Red, White and Blue (George Ovey), Comedy.....
GAUMONT — Reel Life: Magazine; Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theatre (The First Government Owned Theatre in America); "Animated Drawings from Life"; The New Collar; Thou Shalt Not Steal (One Reason Why).....

Week of July 29, 1917

GAUMONT—Tours Around the World, No. 39: Marken, Holland; La Grande Chartreuse, France; A Trip to Majorca, 1 Scenic.....

August 1, 1917

MUTUAL—Mutual Weekly, No. 135, 1 Top.....

August 2, 1917

GAUMONT—Reel Life, No. 66: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from "Life"; Preparedness; The Baby and the Button Hook, 1 Mag.....

Paramount Pictures Corporation

Monday, July 16, 1917

BURTON HOLMES—An Oregonian Niagara, 1 Trav.
KLEVER KOMEDY—The Wrong Mr. Fox (Victor Moore), 1 C.
BRAY-PICTOGRAPH—No. 76, 1 Mag.

Monday, July 23, 1917

BURTON HOLMES—Catching and Canning Oregon Salmon, 1 Trav.
COMEDY—Title not announced.
BRAY-PICTOGRAPH—No. 77, 1 Mag.

ARBUCKLE COMEDIES

April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rought House.....2 C

Pathe Exchange, Inc.

August 5, 1917

Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Harry Van Meter, Roy Clark), Drama 5 R. Lasalida.
The Neglected Wife, No. 13 (Revolting Pride) (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Harden and Corene Grant), Drama 2 R. Balboa.
The Fatal Ring, No. 5 (Danger Underground) (Pearl White, Henry Gzell, Ruby Hoffman and Warner Oland), Drama, 2 R. Astra.
Know America, No. 18 (Stray Shots in the Lone Star State), Scenic 1 R., Combitone Pictures.
Lonesome Luke (Messenger), (Harold Lloyd, Bud Jamison, Bebe Daniels, and Harry Pollard), Comedy 2 R., Rolin Film Co.

Wednesday, August 8, 1917

Hearst-Pathe News, No. 64, Topical 1 R.

Saturday, August 11, 1917

Hearst-Pathe News, No. 65, Topical 1 R.

August 12, 1917

The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Barthelmess and Wm. Dudley), Drama 5 R. Astra.
Tbe Neglected Wife, No. 14 (Desperation), (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Hardin and Corene Grant), Drama 2 R. Balboa.
Thé Fatal Ring, No. 6 (Rays of Death), (Pearl White, Henry Gzell, Ruby Hoffman and Warner Orland), Drama 2 R. Astra.
Know America, No. 19 (Southern Colorado), Scenic 1 R. Combitone.

Wednesday, August 15, 1917.

Hearst-Pathe News, No. 66, Topical 1 R.

Saturday, August 18, 1917.

Hearst-Pathe News, No. 67, Topical 1 R.

Triangle Komedies

Sunday, July 15, 1917

His Sudden Rival.....1 C
The House of Scandal.....1 C

Sunday, July 22, 1917

His Fatal Move.....1 C
An Innocent Villain.....1 C

SENNETT-KEYSTONES

May 6. His Naughty Thougbt.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love.....2 C
June 3. Cactus Nell.....2 C

Ultra Film Co.

A Day at West Point.
West Is West.
Tbe Rustler's Frameup at Big Horn.

A. KAY (TERRY CARTOONS):

Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary.....1 C
Some Barrier.....1 C
His Trial.....1 C

(TERRY HUMAN INTEREST REEL)

No. 1. "Cbaracter as Revealed in the Face," Educ.
No. 2. "Cbaracter as Revealed in the Eyes," Educ.

Universal Film Company

Week of July 30, 1917

SPECIAL RELEASES

BUTTERFLY—"A Wife on Trial" (5-reel), Mignon Anderson.....
GOLD SEAL—"Right of Way Casey" (3-reel Western comedy) of Neal Hart and Janet Eastman.....
NESTOR—"Married by Accident" (Comedy), Eddie Lyons, Lee Moran and Edith Roberts.....
L-KO—"Blackboard and Blackmail" (2-reel comedy), Merta Sterling, Phil Dunham and Lucille Hutton.....
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 83.....
STAR FEATURETTE—"The Woman Who Would Not Pay" (2-reel society drama), Cleo Madison.....
JOKER—"The Battling Bellboy" (Comedy), Wm. Franey.....
VICTOR—"Where Are My Trousers?" (2-reel comedy), Carter De Haven and Flora Parker De Haven.....
UNIVERSAL SCREEN MAGAZINE—Issue No. 30.....
UNIVERSAL CURRENT EVENTS—Issue No. 12 (Shipping date July 28).....
JOKER—"The Stinger Stung" (Comedy), Gale Henry.....
POWERS—"The Good Liar" (Comedy Cartoon) and "In Monkey Land" (Ditmar's Educational) (split reel).....

STATE RIGHTS—CURRENT AND COMING

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American Japan Pictures Co.
The Land of the Rising Sun (10 Epis.) 10 reels

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
Apr. 7. Some Baby (Sunshine), C.....1 reel
Apr. 8. The Golden Rosary, D.....5 reels
Apr. 14. (Educational Subject) .....1 reel
Apr. 21. A Forceful Romance (Sunshine) C .....1 reel
Apr. 28. (Educational Subject) .....1 reel
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Rex Beach Pictures Co.
The Barrier .....7 and 9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rahhit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Germanic Official War Films
Germany and Its Armies Today..... ....

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Harper Film Corporation
Civilization .....9 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Seven Cardinal Virtues.....— reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Jaxon Film Corporation
Strife (George LeGuere).....5 reels
"Pokes and Jahs" Comedies.....1 reel each

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

Kineticartoon Corporation
Cartoons, One Each Week..... ....

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
(PRESENTING BILLY WEST)
The Millionaire .....2 reels
The Genius .....2 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
Boots and Saddles.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
A Trip to the Moon.....1 reel
Dolly Doings .....1 reel
A Kitchen Romance.....1 reel

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation
The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation
In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special
Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng
Parentage .....7 reels

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
The Crisis .....10 reels

Signet Film Corporation
The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Submarine Film Corporation
The Submarine Eye..... — reels

(Continued on page 631)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

June 11. A Mute Appeal (Van Dyke)..... 5
June 18. Golden Rod (Apollo)..... 5
June 25. The Road Between (Erbograph).... 5
July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Artcraft Pictures

June 24. Wild and Woolly (Douglas Fairbanks) ..... —
July 2. The Little American (Mary Pickford) —

Bluebird Photoplays

June 11. A Doll's House (Dorothy Phillips). 5
June 18. The Little Orphan (Ella Hall)..... 5
June 25. A Kentucky Cinderella (Rupert Julian and Ruth Clifford)..... 5
July 2. Fires of Rebellion (Dorothy Phillips) 5
July 9. The Car of Chance (Franklyn Farnum and Brownie Vernon)..... 5
July 16. The Greater Law (Myrtle Gonzales and George Hernandez)..... 5
July 23. The Rescue (Dorothy Phillips 5
July 30. The Little Terroir (Violet Merserеau) 5
Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5

Butterfly Productions

June 11. The Field of Honor (Allen Holubar, Louise Lovely and M. K. Wilson) 5
June 16. Flame of Youth (Jack Mulhall)..... 5
June 23. Man and Beast (Eileen Sedgwick).. 5
July 9. The Reed Case (Allen Holubar and Louise lovely)..... 5
July 16. High Speed (Jack Mulhall and Fritzie Ridgeway) 5

Fox Film Corporation

June 10. The Broadway Sport (Stuart Holmes) 5
June 17. Some Boy (George Walsh)..... 5
June 24. The Siren (Valeska Suratt)..... 5
July 1. Patsy (June Caprice)..... 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockwell) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper)..... 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

June 4. The Mystery of No. 47 (Ralph Herz), Selig..... 5
June 11. Filling His Own Shoes (Bryant Washburn), Essanay 5
June 18. Land of Long Shadows (Jack Gardner), Essanay 5
June 25. The Ghost of Old Morro (Robert Conness), Edison 5
July 2. The Man Who Was Afraid (Bryant Washburn), Essanay..... 5
July 9. Light in Darkness (Shirley Mason), Edison 5
July 16. Range Boss (Jack Gardner), Essanay
July 23. The Golden Idiot (Essanay)..... 5
July 30. One Touch of Nature (John Drew Bennett) 5
Aug. 6. Skinner's Baby (Bryant Washburn), Essanay 5

Metro Pictures Corporation

June 11. The Haunted Pajamas (Harold Lockwood), Yorke..... 5
June 18. The Greatest Power (Ethel Barrymore). Metro 5
June 25. Alladin's Other Lamp (Viola Dana), Metro 5
July 2. The Trail of the Shadow (Emmy Wehlen) 5
July 9. Peggy, the Will O' the Wisp (Mabel Taliaferro) 5
July 16. The Hidden Spring (Harold Lockwood), Yorke..... 5
July 23. The Belle of the Season (Emmy Wehlen) 5
July 30. Miss Robinson Crusoe (Emmy Wehlen), Metro..... 5

Mutual Film Corporation

June 4. Reputation (Edna Goodrich), Powell 5
June 4. Shackles of Truth (William Russell), American 5
June 11. Periwinkle (Mary Miles Minter), American 5
June 18. A Bit of Kindling (Jackie Saunders), Horkheimer..... 5
June 18. The Dazzling Miss Davidson (Marjorie Rambeau), Powell..... 5
June 25. The Upper Crust (Gail Kane), American 5
July 2. The Masked Heart (William Russell) 5
July 9. Mary Moreland (Marjorie Rambeau) 5
July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5

Paramount Pictures Corporation

June 4. The World Apart (Wallace Reid and Myrtle Stedman), Morosco 5
June 7. Give Becky a Chance (Vivian Martin), Morosco 5
June 11. The Jaguar's Claws (Sessue Hayakawa), Lasky..... 5
June 14. The Inner Shrine (Margaret Illington), Lasky..... 5
June 18. A Roadside Impresario (George Beban), Pallas 5
June 21. Heir of the Ages (House Peters), Pallas 5
June 25. Her Strange Wedding (Fannie Ward), Lasky 5
June 28. The Little Boy Scout (Ann Pennington), Famous Players 5
July 2. At Frst Sight (Mae Murray), Famous Players..... 5
July 5. Big Timber (Kathlyn Williams and Wallace Reid), Morosco..... 5
July 9. The Love That Lives (Pauline Fredericks), Famous Players..... 5
July 12. Forbidden Paths (Vivian Martin and Sessue Hayakawa). Lasky..... 5
July 16. What Money Can't Buy (Jack Pickford, Louis Huff, Theodore Roberts), Lasky..... 5
July 19. Cook of Canyon Camp (George Beban), Morosco..... 5

Pathe Exchange, Inc.

June 3. An Amateur Orphan (Gladys Leslie, Isabel Vernon, Thomas Curren, Jean Armour, Chester Morris, Ray Hallor, and Justus Barnes), Thanhouser 5
June 10. Blind Man's Luck (Mollie King).. 5
June 17. Fires of Youth (Frederick Warde, Helen Badgley and Jeanne Ragels), Thanhouser 5
June 24. When Baby Forgot (Baby Marie Osborne), Lasalida..... 5
July 1. The Woman in White (Florence La Badie), Thanhouser 6
July 8. The Cigarette Girl (Gladys Hulette, William Park, Jr., Florence Hamilton and Warner Oland), Astra... 5
July 15. It Happened to Adele (Gladys Leslie, Peggy Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Arey), Thanhouser..... 5
July 22. The Last of the Carnabys (Gladys Hulette, William Parke, Jr., Paul Everton, Helene Chadwicke, and Harry Benham) Astra Film..... 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell),.Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

June 10. The Girl, Glory (Enid Bennett).... 5
June 10. Love or Justice (Louise Glaum).... 5
June 17. Paws of the Bear (William Desmond) 5
June 17. The Clodhopper (Charles Ray), Ince-Kay Bee 5
June 24. Madcap Madge (Olive Thomas), Ince-Kay Bee 5
June 24. Hater of Men (Bessie Barriscale), Ince-Kay Bee..... 5
July 1. The Flame of the Yukon (Dorothy Dalton), Ince-Kay Bee..... 5
July 1. Her Excellency, the Governor (Wilfred Lucas and Elda Millar), Triangle 5
July 8. A Strange Transgressor (Louise Glaum) 5
July 8. Time Locks and Diamonds (William Desmond) 5
July 15. The Mothern Instinct (Enid Bennett), Triangle 5
July 15. The Sawdust Ring (Enid Bennett), Triangle 5
July 22. A Successful Failure (Jack Devereaux and Winifred Allen), Triangle 5
July 22. Sudden Jim (Charles Ray)..... 5

Vitagraph V-L-S-E.

June 4. The Magnificent Meddler (Antonio Moreno) 5
June 11. The Question (Alice Joyce)..... 5
June 18. The Maelstrom (Earle Williams and Dorothy Kelly) 5
June 25. A Son of the Hills (Antonio Moreno and Belle Bruce)..... 5
July 2. Caste (Peggy Hyland and Sir John Hare) 5
July 9. The Message of the Mouse (Anita Stewart) 5
July 16. The Stolen Treaty (Earle Williams and Corinne Griffith)..... 5
July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5
Aug. 13. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith)..... 5
Aug. 27. The Divorcee (Mary Anderson)..... 5

World Pictures

June 4. "The Crimson Dove" (Carlyle Blackwell, June Elvidge)..... 5
June 11. The False Friend (Robert Warwick and Gail Kane) 5
June 18. The Stolen Paradise (Ethel Clayton) 5
June 25. The Divorce Game (Alice Brady).. 5
July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5
July 16. The Beloved Adventuress (Kitty Gordon) 5
July 23. A Self-Made Widow (Alice Brady).. 5
July 30. The Iron Ring (Arthur Ashley, Gerda Holmes and Edward Langford).. 5
Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5

STATE RIGHTS RELEASES

(Continued from page 630)

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.

Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton, Inc.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual Program

Mutual Weekly, No. 31. (Gaumont-Mutual. One Top. Tues., July 10.)—This reel contains more than the usual amount of interest, consequent upon Uncle Sam's entry into the world disturbance. It opens with a vivid view of the arrival of America's vanguard at Paris, France, is followed by pictures of the old Jamestown Exposition site at Norfolk, Va., which was recently bought by the United States to be converted into a training camp. Next we see the cordial reception accorded the Italian war envoys, where Prince Udine is seen to be kept remarkably busy saluting; the arrival of the American Army Surveyors at Liverpool, en route France; the sports and pastimes indulged in by soldiers at Fort Totten, where a remarkable example of rope throwing is shown, and the end of a perfect day shows the soldiers dancing around a camp fire.

Mutual Weekly, No. 132. (Gaumont-Mutual. One reel. Top. Tues., July 11.)—The opening feature of this well-balanced reel is the congressional baseball game at Washington, Democrats versus Republicans; this is followed by a picture showing the arrival of the Dutch warship Zeeland at an American port, on her way to the West Indies, and a real cowboy wedding at Luna Park, Coney Island, performed strictly according to Western rites. One sees the bronchos cavorting here and there, the arrival of the bride and groom and after the ceremony, the serenading of the couple by the admiring throng. All this is followed by a great patriotic concert at Prospect Park, Brooklyn, where Sousa's band is shown, accompanied by a choir of 5,000 children. Then we see the graduating class at Annapolis receiving their diplomas one year ahead of schedule, and the American "tanks" in action at San Francisco, and the final picture shows the partial demolition of the pleasure craft "Christopher Columbus" by the toppling over of a water tank from a five-story building at Milwaukee.

Mutual Tours, No. 35. (Gaumont. One reel. Tues., July 10.)—Some Egyptian towns, which include Alexandria, Heliopolis, Damietta, El Bardesheim and Mausiris, are depicted here, and the natural beauties of these sandy spots added to their architectural make one picture well worth seeing, for their pastimes, feasts and other festivities are included and all go toward the making of a film of elegance and efficiency. El Morro Castle at Havana, Cuba, is also depicted, and scenes are shown which go a long way toward proving that Havana, with its 300,000 population is the garden of beauty of the West Indies. The parks, statues and ornate governmental buildings are afforded full scope and the tropical growths along the wide boulevards are compared with the squalor of the narrow streets.

"Jerry at the Waldorf." (Cub-Mutual. One reel. Thurs., July 12.)—Jerry ducks his room rent once too often. He is ordered from the boarding house. In attempting to get away with his baggage he drops his trunk on a policeman's head and bumps into the landlady on his exit. He raises the price of a hotel room by exercising his wits in a barroom. He engages a room in the Waldorf. He starts for the bathroom, attired in pajamas and invades a room occupied by a newly married couple. He rushes to cover in another bathroom where he meets an old woman who falls into a faint. He administers illuminating gas while he gets into his clothes. Escaping, via fire escape, he runs into an interesting adventure with a squad of poker playing policemen, who catch him and put him in jail.

"Reel Life, No. 64. (Gaumont-Mutual. One reel. Thurs., July 12.)—The history of the submarine is the main feature of this reel and the development of the subsea boat is shown by stages from its inception to its present day efficiency; whale flesh as a meat, "square deal for the babies" via the route of careful nursing and adequate feeding, wigwagging and heliography by camp-fire girls finish the main features, but two animated cartoons of surprisingly good character bring to an end a reel of real value.

"The Mystery of the Counterfeit Tickets." (Signal Mutual. Final episode of "The Railroad Raiders" series. Two reels. Mon., July 16.)—The paramount Helen having escaped what seemed to be positive death when captured by the raiders gets busy again, and though the raiders succeed in putting through a quantity of counterfeit tickets on the K. & W. RR. from Copper City to Mountain Springs and return, she emerges from the conflict wholeskinned and righteous. She turns many a trick to the discomfiture of the gang and her quick wit and nimble limbs will ever be looked forward to, no matter what the title of her next endeavor. She is without a peer in railroading. She operates a telegraph key as nimbly as she swings a switch, and she operates the throttle of a steam mogul of the rails as easily as she handles the steering gear of an auto, and in all of these and many more stunts of a mechanical nature where alertness and nerve are requisite she has never been found wanting.

Exhibitors! Don't overlook Helen Holmes when looking for something to brighten the dismal corners of a jaded house.

Pathe Exchange

"New York's Great Barge Canal." (International. Split reel.)—This new canal just completed running from Albany to Buffalo makes a most interesting and instructive half-reel subject. On the same reel with "Love and Lunch."

"Love and Lunch." (International. Split reel.)—One of the Jerry on the Job numbers of humorous value, and in which the animation is even. While Jerry, lunch counter waiter and telegraph operator is away at the next station saving the girl operator from a mouse, a tramp enters the station and devours all the food.

WATCH FOR THE ANNOUNCEMENT OF OUR NEXT PRODUCTION

EDWARD WARREN
PRODUCTIONS
1482 BROADWAY - - NEW YORK

PERSONAL DIRECTION
EDWARD WARREN

ALLAN FARNUM
TECHNICAL DIRECTOR

LILLIAN WARREN
ART DIRECTOR

A FEW TERRITORIES STILL OPEN FOR "THE WARFARE OF THE FLESH"

Trade Annual

— SECTION OF MOTION PICTURE NEWS —

The Industry's First Year Book

AS a part of this Convention Number MOTION PICTURE NEWS presents herewith its first *Trade Annual,* a first issue of what will hereafter be established as the industry's year book, published regularly every year.

It is our aim to make this *Trade Annual* a complete catalogue of the industry, year by year, presenting salient facts of constant reference value, primarily for the exhibitor and his theatre assistants, but also for the producer and distributor and their branches and staffs.

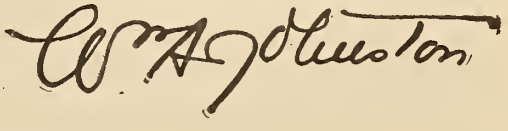
As the first issue of so important a volume we ask the reader's indulgence. We realize its incompleteness. More information remains to be catalogued and will be in later issues.

But this issue breaks the ice. It will indicate, we believe, the important functions of such a book, and thereby enlist that co-operation of each branch of the industry necessary to make its contents complete.

This was our experience with the Studio Directory, which now stands as the motion picture studio's standard reference volume. As with the Studio Directory, there has always existed a genuine and widespread demand for a yearly catalogue of the trade. But it is difficult to launch such a publication.

We invite the reader's attention to the facts presented in the following pages: The digest of laws relating to theatres in every state; the six months' catalogue of feature film releases with index to reviews, music charts and ad-talks; the market reports; the chronologies of the business; the State Rights department, detailing information on independent releases; special plans for the construction and renovation of theatres, etc., etc.

He will find the issue, as it stands, a right-hand guide and help throughout the business year.



FILM BUSINESS CONDITIONS REPORTED FROM ALL SECTIONS—

Reports based on close study of exhibitors' and exchanges' business activities during recent months, with a business forecast in most cases

THE EAST

Baltimore Looks for Quiet Business

BALTIMORE motion picture exhibitors are anticipating rather quiet business for the summer months. This feeling has been brought about by general falling off in business during the early spring, notwithstanding weather conditions which should have a tendency to increase attendance.

More or less apprehension was felt regarding the raising of an army, and what proportion of Maryland young men would have to go to the front. It has not been a case of hard times. Everyone is employed and in fact making more money than usual.

A present tendency to economize in every line is felt. This affects the motion picture men first of all.

With more serious times confronting the public, their taste for pictures seems to have changed. Serious dramas so popular not so very long ago, have lost favor and comedy dramas are by far in greater demand than ever before, while the lighter comedies and farce productions are steadily gaining popularity.

During the past six months one very attractive photoplay house, The McHenry, has been built in Baltimore. It is a decided ornament to the section of the city in which it has been erected. It will take care of at least 1200 persons at each performance.

Up to the present time four of the smaller houses have closed, three temporarily for the summer months and one permanently. As the warm weather becomes more pronounced it is expected that about thirty more will be closed. Only three airdromes have opened. The indications are that few if any additional ones will begin business in this city, as the general business conditions discourage this class of enterprise.

Children matinees are popular in the better class of residential sections. One of the larger theatres, the Parkway, maintains a regular children's matinee. Serials are in less demand from the general public than ever before.

The general tendency of admission prices to the photoplay houses in Baltimore is upward. The advance in admissions has not been radical.

There is hardly a five-cent house in the city that does not run one or more ten-cent nights. In certain sections of the city, where ten-cent houses hold sway, there is a growing disposition to book more productions that will warrant an admission price of 15 cents.

Larger houses that have been getting as their maximum admission price 25 cents on occasions advanced prices to 35 and 50 cents. One popular theatre will permanently advance the admission price to 35 cents in place of 25 cents before the end of next month.

More exhibitors are now booking shows for two days, three days and an entire week's run than in any period for several years. Probably this is due to a tendency on the part of the producer to make a higher grade of pictures which the exhibitor feels can stand a longer run.

Exhibitors feel it is absolutely necessary to make some change in their methods of conducting business, such as increased admission prices and readjustment of program due to the increase in rental prices of all classes of film. Feature as well as program pictures have increased in price about twenty per cent in this territory.

Washington Looks to Bright Future

WASHINGTON, D. C., is passing through a fruitful summer season and looks to an excellent fall opening, to continue prosperous during the winter.

The best evidence of this is four handsome new large houses planned for opening in the fall by the three biggest film men of the city—Tom Moore with two downtown houses, Harry Crandall with a downtown and residential theatre, and Marcus Loew with a downtown house.

All these are men who know the film game, who would not make these investments if they were not good business prospects. There has been no closing of small houses. The Casino, which has been closed, is endeavoring to keep its doors open. The exchange men report business running smoothly and the majority of the exhibitors see prosperity ahead.

The American drama is in the lead in popularity, with comedy dramas a close second. Comedies are in demand, but these must be short and not padded.

Lawrence Beatus, manager of Loew's Columbia, contends that with few exceptions the star is the drawing card, and he has entered the open booking of Paramount stars for his house.

Arthur Robb, manager of Moore's Garden and closely associated in all the Moore enterprises, says in houses of long runs "the play's the thing," with the star and author coming in second.

Harry Crandall, president of the Crandall chain of houses, insists that stars and titles are the money-getters.

War plays are losing in favor and serials are popular only in community houses.

Children's matinees, or evening shows exclusively for young folks, have not proved a paying proposition to the exhibitor, though many experiments have been made. There are Saturday and Sunday matinees in nearly all residential houses. Juvenile plays suitable to youth and age are in favor.

No attempt to raise admission prices over those previously existing has been made. There is a tendency for longer runs, though most of the residential houses insist a daily change is necessary for patronage.

Open booking is in favor by the large downtown houses. Harry Crandall says that this is likely to foster a bidding condition that will be detrimental to the exhibitor, unless controlled by strong exhibitors' organization.

An increase in the rental of features, which in most cases has been justified by the financial returns, is reported. Some exhibitors contend that this is not consistent with the admission price. It is not feasible to raise this price.

Business Quiet in Maryland

TRADE movements in motion picture accessory lines have been rather quiet in Maryland for several months and the outlook is not very encouraging. There seems to be a tendency on the part of exhibitors to curtail expenditures for equipment, and they are taking only enough supplies to fill immediate requirements.

"Business has been rather quiet," said Isidor Weniz, president of the Isidor Weniz Films Company. "Exhibitors are buying only in a hand-to-mouth way and are not carrying any surplus supplies. I look for no improvement in this condition until the fall, at least."

"There seems to be a disposition on the part of picture exhibitors to take only enough supplies to fill their immediate wants," said R. B. Palmore of Palmore and Homand. "There has been a falling off in the demand for accessories for several months and there is no immediate improvement in sight for business conditions."

Philadelphia Thinks Conditions Uncertain

IN spite of the fact that thirty picture houses failed to take out their 1917 licenses, and only one large theatre, the "Strand," has opened since December, conditions generally speaking have been quite good all winter in Philadelphia territory.

The down-town houses have had good crowds week after week while the neighborhood theatres have had a fair share.

Since April 1 there has been a decided slump, and, owing to the war, conditions for the coming season are very uncertain.

Many exhibitors are optimistic and expect a big business when the people feel settled enough to turn to a reasonable and universal amusement.

There are now 169 picture theatres in Philadelphia. While most exhibitors think this far too many, they grumble about the lack of competition in the exchange field, claiming too much monopoly there.

A great run on various War pictures went on until the Philadelphia public began to be surfeited. Now, in this time of stress and

—BY REGIONAL CORRESPONDENTS OF MOTION PICTURE NEWS

strife, people are hankering after comedy dramas, and melodramas with funny farces, as short subjects.

Nearly every Philadelphia house has been recently improved, many being redecorated, while new screens and fine organs are now the rule rather than exception.

In consequence there is an increasing tendency towards higher admission prices, usually with an increased attendance thereby.

Exhibitors hereabout complain of the too high prices for big features but say there are too many cheap ones both in price and quality. Programs are thus a mingling of good and bad causing an undesirable result. While a few neighborhood houses have worked faithfully against the daily change, most of them feel it is the only solution for a daily audience.

There has been but little growth in the Juvenile picture field. The only theatres giving an entirely different program for Saturday matinees are the Frankford of Philadelphia and the Palace of Ardmore. The Frankford will give up these matinees for the summer, but hopes to resume them in the autumn.

A few serials are still holding the interest of audiences, but on the whole serials are losing their popularity in this territory. Since the Renaissance of the Philadelphia Exhibitor's league, there is a tendency amongst its members to work harmoniously and thus raise the film standards in the community. The Stanley Association also works along these lines.

Connecticut Expects Its Best Summer

OWNERS of motion picture theatres throughout Connecticut look for their best season in the next ten months. With manufacturing plants going at top speed, expanding in number of employes and size of orders business conditions are approaching a stage that has never been equalled.

One case in point is found in New Haven where a single plant is now seeking 9,000 additional workers, most of whom must be brought in from outside the state. No theatres have been closed permanently in the past few months, and four were added, bringing the total in Connecticut to 200.

Motion pictures as a rule find their audiences steadily increasing. No one has a complaint to make as to audiences. Several large theatres will be increased in size, notably Poli's Lyric, in Bridgeport, and the original Poli Theatre in New Haven.

Connecticut's public is taking more readily to the comedy drama, with western plays finding favor among evening audiences largely made up of men. In New Haven the movement for children's programs has died away materially. No formal children's matinees are regularly held. Serial pictures still retain the interest of audiences to a certain extent, though there seems no unusual demand on the part of patrons. The serial in picture, as in printed stories, is sometimes looked upon as a bore, and many patrons avoid seeing any part of a serial. Official war pictures, of course, are an exception. They have secured a firm hold, especially in New Haven and Hartford.

Tendency to raise prices is noted throughout the state. Definite announcement to this effect is expected from practically all the cities, in the late summer. When this movement is started, it is seemingly certain that all theatres will follow.

Exhibitors feel that they must have better prices for their shows. They are frank in saying so. They point out the increasing cost in all branches of their business. Unofficial notice has gone forward that as soon as open booking starts, the prices will go up a peg.

Exhibitors no longer desire daily change of pictures, for good pictures now prevailing advertise themselves, and attract new patrons each evening. The Olympia, at New Haven, the largest in the state, is about to pass from semi-weekly changes to full week exhibitions.

Connecticut's accessory business is limited, the bulk being handled on orders through the large film houses.

Divided Opinion in Newark Neighborhood

EXHIBITORS are divided in opinion about the future outlook of the motion picture business in the Newark, N. J., district. Attendance figures are all right. Every exhibitor reports increased patronage and the best of prospects for its continuance.

The source of grievance is in high rentals especially for state rights' pictures. In some instances these have increased more than thirty per cent within the past six months. There is also a material increase in the cost of program and features.

To meet these advances exhibitors are forced to retrench in some way or increase the cost of admission. They declare it difficult to retrench and they insist that to increase the admission price in the face of competitive forms of entertainment would be foolhardy. The war tax is also regarded as only one more load for the already overweighted exhibitor to carry.

It is estimated that 10,500,000 persons, or ten per cent more than a year ago saw motion picture exhibitions in this city during the past year. The figures are arrived at by careful tabulation of attendance given out by new playhouses and theatres that have during the last few months offered increased accommodations for the public.

Only one theatre has been closed, not due to reasons affecting the motion picture business. Four new houses have been opened during the past six months. Plans for another, destined to be the largest picture playhouse in Newark, are under consideration.

War time conditions have been a cause of change in the sentiment of patrons toward favorite films. The serious dramatic plays are most popular, while the comedy drama fails to meet with the enthusiastic approval that marked its exhibition six months ago. Serial pictures have decidedly lost in their power to draw.

Only a few of the smaller houses are showing them at all.

THE MID-WEST

Chicago Outlook Is Sanguine

THE last six months among the theatres in Chicago was marked by fluctuating prosperity. The central theatres, those within the "loop" section of the city and those just adjacent, did a business that was fairly good and steady. In the outlying sections among the neighborhood houses business was unsteady, being affected by unusually bad stretches of weather and other conditions.

In the six months, eighty-five of the type of small neighborhood houses closed.

The outlook at present, and from all sides, is sanguine. Great hopes are expressed, even in face of the coming hot weather.

The sentiment of the theatregoing public has clearly manifested itself, during the period, as preferring high-class comedy dramas and serious feature dramas above anything else offered.

The movement for juvenile pictures and children's matinees has not received much serious attention from the Chicago exhibitors. Just at the present the National Welfare and Educational Association, Women's Political Security League and various other affiliated women's clubs, are campaigning for this class of picture and showings. The advent on the market of several high-class children's pictures has been noted by them with satisfaction.

Serials were emphatically out of it here for many months past. Seldom are they seen except in the smallest theatres of the five-cent variety, in neighborhood sections.

There has been no particular tendency to raise admission prices, except in the case where houses previously charging five and ten cents admission have followed the general trend to ten and fifteen cents.

There has been noted no increase in rentals of program or feature pictures. Instead, there has been really a decrease in both classes of release, exchange managers following a spoken policy of "we will travel with you," in dealing with the exhibitor.

The consensus of sentiment among the exhibitors, regarding the daily change, is against it. However scores of them claim to be forced to abide by it because others are finding virtue in its use in competition. For instance, Ascher Brothers, owners of a string of fifteen high-class houses, are said to disfavor the daily change very much, but are forced to use it in many of their houses for this reason.

War Tax Bugaboo Around Milwaukee

IN the Milwaukee territory exhibitors consider the outlook rather doubtful. The owners and managers are afraid of war tax, mounting expense along with no increase in receipts

and of the public's engrossment in war topics to the exclusion of everything else.

"If the public is so engrossed in war at this time won't the people be too engrossed in it to go to the theatre when their own flesh and blood is at the front?" the exhibitors ask.

A move inaugurated at the last convention and gaining headway would close all the movie theatres for a week or a month during the summer—something unprecedented in motion picture history. This must have back of it a more potent cause than fear of hot weather.

The public is principally interested in the comedy drama or light comedy along the lines of "Skinner's Dress Suit." The problem play and the serious drama have apparently palled upon the movie fans, when they can turn to the daily papers and the weekly periodicals and read such stirring stuff as "Nach Verdun."

As one exhibitor put it, "How can any of the so-called sensational features compete for real thrills against the stories that are coming from the French front almost daily."

The movement for juvenile pictures has lost ground locally. No one is running them and no house attempting children's matinees. Serials continue popular in the outskirts and in some of the five-cent downtown houses.

Though exhibitors would like to raise prices they seem unable to accomplish anything. The few houses that tried to get fifteen to twenty-five cents have slumped back to ten cents, while the five-cent houses have not raised.

The exhibitor does not want the daily change and would like to stop it, but he is waiting for some leader to come along and point the way to the promised land of four changes weekly.

Prices on features and programs have continued about the same, though the past month has developed a bear movement in State rights rentals which promises to knock the bottom out of rental prices. The exhibitors locally are refusing to bid up prices, and the result has been that under pressure from the exhibitor the prices have been dropping very slowly but steadily.

Ohio Motion Picture Men Encouraged

IN the district in Ohio centering in Columbus the general outlook is encouraging. Business has been good for the first half of 1917. Seven theatres have been opened in Columbus and suburban towns nearby. Only one house has been closed, and this not because of lack of business.

Comedy dramas, western plays, cartoons, travel pictures and farces are rated in popularity in about the order named. Juvenile pictures are popular in some theatres which give children's performances, usually Saturday mornings for a five-cent admission.

Serials are holding their own, as many patrons make it a point to see all pictures shown.

A canvass of the situation shows a tendency to raise admission prices when features are shown, although many exhibitors try to keep one set price. Increased admission for features does not seem to hold down attendance.

Many exhibitors are of opinion that if a war tax is placed on motion pictures it will be necessary to raise admission prices. No increased rental of features and program pictures is reported, though regarded inevitable. Exhibitors seem willing to pay increases if necessary.

Exhibitors are divided on the question of daily changes. Some favor daily changes, while others seem to regard it as a necessary step to keep up attendance. Patrons, as a rule, want daily changes and the demand for them may force the issue.

St. Louis Prospect Better Than Last Year

THE general outlook for the coming season in St. Louis, while showing no unusual evidences of prosperity, still looks better than it did for the corresponding season last year.

There are fewer houses running in this city than there were a year ago, and when the airdomes began opening up a month ago there was a marked decrease in their number. But this does not mean bad business.

The few houses that have closed, about three in number, are of the smaller kind, and to offset this two fine houses are being built.

So far as airdomes are concerned, St. Louis always did have too many. Those that are operating this year will undoubtedly be more prosperous, since the total has been cut down.

Business is good, except here and there where acute neighborhood troubles affect temporarily.

There is a marked desire for the better class of plays. People prefer the well-made artistic subjects. They like the serious drama, melodrama and Westerns, but they must be high class.

The producers think they have educated the people up to better things, but the truth of the matter is that the public has educated the producer into giving them better things.

The movement for juvenile pictures is not marked with any great activity. The Better Motion Picture League has been vigorously agitating the subject of children's matinees, and reports great promises for the future. Only two theatres, however, have instituted regular juvenile performances. These are held one day each week.

Serials are holding out well, with a decided preference for the deep thrill and mystery kind.

There has been little change in admission prices. Several ten-cent houses are charging an extra nickel when special stuff is run, but otherwise admissions are about as usual.

A daily change of pictures is the rule, except in the five or six larger houses.

Look for Exceptionally Good Business in Nebraska

GEORGE ROGERS, manager of the Western Supply Company, Omaha, Neb., said: "Business for the last six weeks has not been normal. It has been below, and under existing conditions I have no complaint. It was due to the unsettled condition of legislation, the exhibitors didn't know where they were in regard to the tax and they refused to buy what they didn't absolutely need. I look for a big season now. In February and March it looked like the biggest year in our history. Then came the tax scare, leaving me with a big list of bright prospects on hand. Now the scare is over and those prospects are brighter than ever.

"May was the best month we ever had," said F. W. Higginson, of the Omaha, Neb., Theatre Supply Company. "Regarding future business, the exhibitors are uncertain because of their doubts about the war tax. Personally, I don't think the tax will greatly effect the business. There are many houses being opened. Some are being closed, but this is largely because of mistakes in choosing the neighborhood. I find there is a big demand for used equipment, as well as for new equipment."

"Business looks good to me," began A. C. Hartman, head of the Omaha Film Exchange. "Of course, you will find the calamity howler in any business. I just returned from a trip covering Iowa. The exhibitors seem enthusiastic, if the exchanges do not. I found a lot of new houses, and they were all built on a higher plane. The store theatre is a thing of the past out here. I look for an exceptionally good business. There is more money than ever, and the crop outlook is splendid. I have just put a lot of money into buying the exclusive agency for the Motiograph in Nebraska and Iowa—that shows how confident I am of good business in the immediate future."

Michigan Prospects Better Than Ever

MOTION picture men in Detroit and throughout Michigan report conditions very good and the prospects better than ever. Practically no big house is for sale—which tells the story. Smaller houses may be obtained at reasonable prices, a condition found always and in any line of business.

New houses, a number of them, have been completed in the few months just past. One is the Iris at Joseph Campau and Boulevard, Detroit. It seats 1,000 and is considered a pretty house. Another, the Oakland in Pontiac, compares with the beautiful houses in the Middle West. It seats 1,800. Probably the biggest new house is the Madison, Broadway and Grand Circus Park, Detroit. It accommodates 2,000 persons, cost near half a million, and is in the John K. Kunsky chain. The location is choice and costly and in the downtown section.

Few Detroit theatres have changed hands—at most not half a dozen. Only one house has closed—the Park, No. 303 Woodward Avenue—and this on account of the sale of the lease.

Without a star the average picture in Detroit draws but average business. In the past few months new stars have come into prominence; Douglas Fairbanks and W. S. Hart are popular, and Charles Ray of Triangle has many friends. Theatre managers all agree it is the star that draws the business.

There is little change in the demands of theatre patrons. Serials seem to be still popular, while western drama draws well, as evidenced by the growing popularity of the W. S. Hart pictures. Good comedies are always in great demand, and right now more so than ever.

There is little sentiment for juvenile or "kid" pictures for the reason that children prefer the pictures with such stars as Pickford and Clark. Theatres have tried putting on juvenile pictures at Saturday matinees, but they have not proved popular. Novelty attractions for children are in demand, such as the Mo-toy comedies.

The tendency is to higher admission prices from 15 to 25 cents, rather than 10 to 15 cents, the average price in the past. The public throughout Michigan does not like to pay more than 50 cents for any big feature. People will stand from 25 to 50 cents for the big feature attractions, but over that amount they do not and will not pay in large numbers. This explains why a number of big attractions have failed to make money for their owners, who tried to secure more than 50 cents admission for them.

Many theatres have entirely cut out 10-cent seats, except at matinees, and at night are charging from 15 to 25 cents for their regular seats.

THE SOUTH

Florida Exhibitors Blame Producers

CONDITIONS in Florida, from the viewpoint of the exhibitor, are worse than they have been for some time. This, seems to be a consensus of opinion of owners and managers in the small towns, and in Tampa, Miami, Pensacola and Jacksonville.

Most of the exhibitors blame it on the producers. They say the producers get further away from what the public wants every day.

One of the most outspoken exhibitors is W. L. Whitehead, owner of the Republic and Savoy, Jacksonville. He puts it this way:

"A producing company is formed, mainly of men from other walks in life, and it proceeds at once to make pictures and cram them down the throat of exhibitors and the public. The exhibitor loses, for the public will not come to his theatre. There are other shows. After a time the exhibitor's name loses its drawing power. He has to change program and buy state rights productions.

"If I were a producer I would canvass the United States and find what the exhibitors want—then make it. It would not be long before I would have the cream of the business. What takes in New York will not take in Missouri. What draws in Florida will bring a frost in Kentucky."

The tendency in the Florida field is to raise prices. Already, especially in the larger cities, there are many theatres charging 15 and 25 cents admission to see pictures shown in nearby small towns at the old price of 5 and 10 cents.

Some exhibitors hold increased prices hurt business, as patrons leave and think only of the higher price they have to pay. These men are holding to the old price for all productions whenever possible.

Rental for features has been advanced, and exhibitors say program rental has gone up also.

Exhibitors all seem to favor longer runs for pictures, if all will agree to the new plan. Lack of organization, in other words, is the only reason why the daily change is in vogue with many exhibitors. In Jacksonville two houses run program pictures two days and are meeting with success. If the exhibitors could get together the daily change would be killed.

In the field in this vicinity no theatres have closed and two new ones have started up, but report business dull.

The public seems to want comedy drama with a sprinkling of western stuff at times.

No juvenile pictures are shown with success. Serials have completely lost their former popularity.

Chattanooga Feels a Bit Uncertain

THE general outlook for the coming season in the picture business in the Chattanooga territory is uncertain, and business reported as being only fair.

The public prefer comedy drama or a farce. The movement for juvenile pictures is not gaining ground.

Only a very few serials hold up in popularity. There has been no tendency to raise admission prices. The increase in the rental price of features and program pictures is 150 per cent.

Exhibitors are against the daily change in program.

New Orleans Business Holds Up Well

THE motion picture business has held up remarkably well since the first of the year throughout the New Orleans territory, which consists of Louisiana, Mississippi, Alabama and portions of Florida, Tennessee, Arkansas and Texas. This is in face of the fact that the people have been disturbed by the war preparations. There have been unusual local conditions that had an adverse influence upon the business.

To offset this is the growing interest in pictures with a class of persons who have heretofore been free with their expressions of disgust at the character of a great number of the offerings. The Southern people demand clean, wholesome productions and the exhibitors who have made the attempt to furnish them are the ones who have no complaint to make with reference to the business conditions.

While it is true that an apparently large number of theatres have been closed in the past six months, the only wonder is that they did not close sooner. Some of them were mighty sorry excuses for the name theatre. Their managers failed to comprehend that there is progress in the picture business as well as in any other enterprise that is worth while.

The industry has lost nothing by the closing of theatres of this class. It has gained. The new theatres that have been opened have been modern ones. Their projectors have installed every appliance for the comfort and entertainment of the patrons. The number of theatres is fewer, but the total seating capacity has not been diminished.

There is a growing tendency to build larger and better suburban houses. Naturally they obliterate the adjoining smaller ones. Nearly all of these new and better theatres are being constructed by men who started in a small way but who were possessed of enough enterprise to keep up with the procession.

In the smaller towns a good deal of loss in patronage has been occasioned by the large number of enlistments for the war, for the young fellows who first responded to their country's call were naturally liberal patrons of the theatres. But they left their mothers and their sweethearts behind and in their loneliness these women turn to the picture shows for forgetfulness and good cheer. The opening of the resorts also makes a sag in the business at this season, but the government's liberal endorsement of the motion picture as a patriotic aid to the public welfare has won hundreds of friends to the theatres and they are becoming confirmed fans.

THE WEST

Los Angeles Optimistic About Future

TAKING it all in all the exhibiting end of the motion picture industry in Southern California is in a very healthy condition. Those engaged in renting and in projecting motion pictures are very optimistic with respect to the future.

Few houses will be affected by the federal tax. While the West is not enjoying the prosperity that the East has had for the past year, no one is pessimistic concerning the future. Conditions will remain good and if there is any change it will be for the better, with improvement of tourist trade.

Three new theatre buildings are being erected in Los Angeles. Each will have three thousand or more seats. The builders say they will be the finest west of New York. The building activity speaks the general condition of the exhibiting business in Los Angeles and Southern California.

The new houses are being built by Oliver and Emil Kehrlein, who at present are engaged in the theatre business in Fresno and in other cities in Central California. Another house is being built by local men at the corner of Third and Broadway. Construction was recently begun on the new Miller theatre on Main street.

What is true of Los Angeles applies to other cities in this territory. There are approximately three hundred and fifty motion picture theatres. Of this number about 150 are located in Los Angeles and nearby or suburban cities, including Long Beach, Santa Monica, Pasadena, Hollywood, etc.

In the past six months several new houses have been opened in the territory. Carl Ray has remodeled a house at Riverside, two or three new houses are reported from Arizona, and two from the southern part of the state. In Inglewood, a suburb of 5,000, near Los Angeles, has a new house with 700 seating capacity. In Los Angeles there are thee new suburban houses. In the same period there have been a few houses closed. None of these are of material importance, being small houses, one or two in the suburban districts of Los Angeles, and two or three in the smaller towns.

Generally speaking, the most popular plays are comedy drama, and western. Melodrama and serious drama attract good audiences, but the attendance is not to compare with that of western and comedy drama.

The serial picture continues popular at the suburban and small town house where an episode is used as a feature one night each week. There is not the booking in first-run or downtown houses now that the serial formerly enjoyed, and it is only at the smaller houses that they are shown at all.

A number of children's matinees were given at several houses, and an attempt made by the managers to build up a clientele for children's matinees, but in all instances failure is reported.

There are very few houses now that have an admission price lower than ten cents, and the first-run houses are all charging ten, twenty and thirty cents, some having a top price of fifty cents for loge seats.

All exchangement admit there has been quite a reduction in the rental prices in this territory. This is due principally to the competition here, there being fourteen exchanges in Los Angeles, and some of these have branches at Phœnix, Arizona, which supply that territory.

Arizona Outlook Was Never Better

IN Arizona the outlook for the picture business was never better. Money conditions are splendid. The war is bringing a great deal of money here and in the future will bring more, owing to new training camps and the advent of great masses of troops along the border.

The volunteer soldier is a man of money. Many have independent incomes and take kindly to picture houses. The history of Arizona will be right with picture achievement when the war is over. Many points along the border are doing fine with a big crop of soldiers who must and will be entertained.

Few of the State exhibitors have given the children's movement much attention. Only one in seven men in this city has made any attempt to supply children's pictures. He has devoted every other Saturday to a mixed program consisting of action pictures suitable for a mixed audience, with one or two reels of children's specials.

This exhibitor, J. E. Rickards of Phœnix, says:

"While monetary success has not been great, I believe that I have interested many of the better class of women who have the welfare of children at heart. While the direct result is not so noticeable there is always a chance to do the picture industry much good by the enlistment of this higher type element. I regard the future of children's matinees as assured, for the time is coming when the exhibitor is sure to recognize in this locality that he must cater to the public demand for cleaner pictures and better child values in the product."

There is a tendency to raise prices all over the State. The only nickel houses in Arizona were recently forced to raise prices to ten cents by reason of the pressure brought to bear on them by a service they wanted, which they could not obtain to run in a five-cent house.

The general trend is to raise the standard of the entertainment and to get a price for it in keeping with the product offered. The exhibitor of the State is rapidly awakening to the fact that his best weapon of defense in the matter of competition is "program well served." The better he serves his program and the more attention he pays to music and the other details that make up more perfect service the easier it is for him to ask and receive better prices. An exhibitor says:

"Better prices will be the rule without reference to war tax or any other excuse for tilting the wicket take. They are just naturally the result of a survival of the fittest and the giving of value for the patron's money."

Seattle Finds Way to Big Business

SEATTLE for its size is perhaps the most wonderful motion picture city in the world. Exhibitors here estimate that the principal houses—not including the vaudeville places—show pictures to 250,000 or more persons a week, with admissions aggregating $23,000.

True, this estimate if multiplied by fifty-two, would seem ridiculous for the year. But it is asserted that taken as total receipts for a week the sum is conservative.

The reason for unprecedented business here is to be found in the live management of the theatres and their advertising methods.

Two leading photoplay houses are owned and controlled by the Greater Theatres Company, and managed by Von Herberg & Jensen. The theatres are the Coliseum and Liberty. The first cost $200,000 and is a picture plalace. It is equipped with a 14-piece orchestra and organ and plays high class first run pictures only. The Liberty cost $175,000 and a $35,000 Wurlitzer organ has been added. The house plays high class dramas and comedies and the organist is one of the best players in the country.

A corps of proficient advertising men constantly put over surprises. The figures on advertising will make good reading for Eastern exhibitors who "can't afford it." These two houses alone use 2,000 inches of display advertising weekly—$60,000 a year. They have 100 28-sheet stands, 41 8-sheet stands, 25 3-sheets, 600 single sheets and 1,000 14 x 22 window cards, two colors, and 100 photos of stars, framed, and put in prominent windows.

It is stated here that no two theatres in the country pay better dividends than the Coliseum and Liberty. The Greater Theatres Company also owns and controls the Mission theatre, Seattle; New Rialto, Butte, and Broadway, Portland.

Recent changes include the taking over of the Moore theatre for the Orpheum circuit. The circuit did have the Alhambra but this has been renamed the Wilkes theatre and is in stock.

Eugene Levy, who had the Grand theatre and was burned out there, now has the Orpheum theatre. This house seats 2,000 and was built for high class vaudeville and dubbed "the million dollar theatre." It will open with vaudeville and pictures at 5 and 10 cents.

The Colonial theatre, formerly considered Seattle's most beautiful playhouse, has been taken over by the Latz Amusement Company as "5 cent any seat any time" house. This company has a string of such theatres in Washington.

The Oak theatre, formerly Pantage's theatre, is being torn down to be replaced by a business block. The Grand theatre is still in fire-ruins.

Omaha Busy Now, but Doubtful

MOTION picture exhibitors in the Omaha territory are having the best business they ever had. They have had their best day's record, and best week and month, this spring. Business is getting better.

Owners and managers all hesitate to say this, for they fear in the future peculiar existing conditions may bring change. They fear too much patriotic economy and too much industrial prosperity, with consequent long hours for workingmen.

No unusual increase in admission prices is reported in Omaha and no unusual increase in expenses. In brief, most of the exhibitors say:

"We confidently expect the best summer business we ever had, but it is too early to talk about the fall."

Every motion picture exhibitor in Omaha, with few exceptions, is making money. Their prospects are fine.

One big new house, the Sun, has been opened. Half a dozen small houses have closed, because the game was not worth the candle and not because they lost money. These were little neighborhood picture places.

Altogether fifty new houses have been opened in Iowa and Nebraska. Most are made-over theatres, but operate, as a rule, two or three nights a week. In cities of 6,000 to 20,000 population houses have been constructed that would do credit to cities ten times as large. Not one in a hundred such theatres fails to make money, and some make big money for up-to-date exhibitors.

Mid-western motion picture crowds want comedy drama. The western plays, with few exceptions, are gone, perhaps forever. Serious drama is pronounced too much of a strain. Say "war" and large exhibitors throw up their hands. Farce, but not too much, is all right. Slapstick is too silly. The following of the vampire picture rapidly dwindles.

The pictures that have broken records in Omaha recently are "Happiness," "Poor Little Rich Girl," "In Again, Out Again," "The Square Deal Man," "His Sixteenth Wife," "Inton's Double," "Clover's Rebellion" and "The Candy Girl." One exhibitor says he has never shown a picture with Gladys Hulette, Baby Marie Osborne or Anita Stewart in a part without "cleaning up."

Reversing usual conditions, it is the small towns that have increased prices since January 1, and not the large cities. An occasional 5-cent theatre is seen in the cities, but not in the small towns. Many of the small town houses have reached the 15 and 20-cent stage.

Exhibitors say there is an increase in film rental over two years ago, but no recent increase.

"We will gladly pay more as quality advances," said one exhibitor.

Exhibitors favor longer runs and are more and more against the daily change.

The campaign of the Motion Picture News against the daily change is one of the big things of the past year in the motion picture business," said H. M. Thomas, manager of the Strand, Omaha's best theatre, and president of the Nebraska branch of the Motion Picture Exhibitors League of America.

Mr. Thomas says he prefers a picture of quality enough to warrant a week's run. He regards the daily change as hurtful to business and adds that many suburban houses are getting by splendidly with two-day runs. "We want quality and not quantity," he says, and he expresses the general opinion of local exhibitors.

San Francisco Exchanges Prospering

REGULAR releasing exchanges report business in San Francisco good.

Some of the exchanges are receiving cancellations, and on the other hand getting a number of contracts. This balances all around.

Mr. Levy, of the Mutual, considers business very fair. Mr. Edmonds, of Kleine-Edison-Selig-Essanay, reports business as good. Mr. Raquito, of the Metro, says business is fairly good. Mr. Citron, of the Fox, states unqualifiedly that business is good. Mr. Eberhardt, of the World, is likewise of the opinion that business is good. Mr. Quiva, of Vitagraph, states the business of that exchange is very fair. Pathe reports business good. Mr. Simpson, of Triangle, is another manager who finds conditions good in the California field.

Generally Favorable in Iowa

THROUGHOUT Iowa and the entire Middle West conditions affecting the motion picture industry are in general favorable. The outlook for the coming year is correspondingly bright. In many cases there are difficulties which cast an appreciable shadow upon the entire business. First of all of these is war talk. This is, as yet, largely an imaginary scare on the part of some few pessimistic exhibitors.

In few cases has the enlistment of young men from a small town affected the exhibitor so he has been forced to close down. In Des Moines, the center of film activities in Iowa, motion picture theatres have increased in number during the past year. Few failures are reported.

The comedy-drama is by far most popular in this territory and its popularity grows. The other types will range in popularity in the following order, serious drama, Western plays, farce and melodrama. Another type has made strides in popularity, the juvenile picture. Woman's clubs have repeatedly fostered various pictures at different theatres. Children's matinees are always a popular feature.

Exhibitors have not found it necessary in most cases to raise admission prices, although this has been done most successfully by switching from a program picture to a special feature. Patronage does not fall off to any noticeable extent with a boost in price for such features; if anything, it increases.

Program pictures are all shown at a uniform price of ten cents throughout the territory. There has been no increase in rental on this type of picture although Feature rentals have advanced slightly.

Another favorable sign for the coming season is that the majority of exhibitors favor longer runs and no one day system, except in small towns.

Outlook in Salt Lake City Is Fair

OUTLOOK for the coming season in Salt Lake City and adjacent territory is, on the whole, fair. While there is some little trepidation among motion picture men regarding the possible effect of war taxation, if such is imposed, none has any basis for fear that patronage will suffer a slump. As a rule, the people of this territory have supported generously practically every offering at the theatres.

For the past few weeks, practically every theatre in the city has experienced a period of gratifying success. While this might have been attributable in a measure to an unusual bunching of holidays, audiences have nevertheless been large on days usually regarded as 'blue." An increased inclination on the part of the managers of this city to "stage" their pictures, provide extra attractions and cast off hackneyed forms of advertising will, it is predicted, result in a season of prosperity, if properly carried out.

In the past six months there have been no radical changes in the local situation. Only one picture house, the Liberty, closed. This was on the Swanson circuit and suffered by being the beautiful but passe "mother" of the big American.

The rejuvenation of the old Rex theatre, through a change of name and policy. was one of the most notable changes of the season. Last January, the Rex, long the largest of the 10-cent theatres in this locality (with varying fortune) was darkened for renovation and was re-opened as the Strand, with a policy which contemplated the exhibition of big feature pictures to the exclusion of all others.

For several weeks the house struggled over the bumps, getting acquainted with a new clientele and re-adjusting itself to the new conditions. The Strand, now a Swanson house, has to its credit the longest runs in Salt Lake and several conspicuously successful weeks. Some State rights productions have here made creditable showings. The only program at this house is the Selznick.

High-grade, clean comedy-dramas, and comedies are the leaders in this territory. Melodramas and western plays, to "get across" satisfactorily, must be enacted by foremost stars. Unknowns in this class of photoplays "starve to death."

Under the guidance of the Home and School league of this city the movement for juvenile pictures has gained ground and the coming season may see a marked advance in this respect. The Paramount-Empress theatre, by co-operating with the Home and School League, made a ten-strike with its Saturday morning "matinees" for children.

With one or two exceptions, serial pictures have not "held up" in popularity.

There is no marked tendency to raise admission prices. Exceptions to this were made during the showing of some of the extra high-priced features. Then prices were advanced to as high as a dollar top—25 cents bottom.

No noticeable increase of prices for program service is reported, though some of the features have raised in price.

Pessimistic Note from Northwest

NORTHWESTERN motion picture exhibitors are going to have a war of their own this summer and possibly for the period of the world war. There are many who would be money ahead if they closed up shop and waited for the end of the harvest, rather than play through the summer to exacting, scattered audiences. It takes a better film to hold attention in summer and better film costs more.

With a war tax; a state license fee; in most cases a city or village license fee, and with a part of the regular patronage gone, it's a hard struggle for many. The Northwest has too many theatres already and it has too many exchange men, too many traveling salesmen, too much paper that repels rather than attracts, and too many films that to all purposes of the exhibitor are just alike.

Some of the larger theatres in Minneapolis that afford symphony concerts, uniformed ushers, fans that blow fresh air over ice and show one big feature, an educational, a news weekly, and a snappy comedy have had the temerity to increas admission from 10 to 15 cents. Others are struggling along at 10 cents. This refers to the everyday theatres.

The Northwest now demands the best comedies obtainable and the best serious dramas. There is a demand for westerns and news weeklies, but the slapstick comedy and melodrama in which

ideas don't track find poor sledding. No theatres have closed in the cities. A few have closed in the rural districts.

Exhibitors in the little towns hold on, waiting for the sun to shine. Some towns of 800 to 1,000 population have sent 30 men to the colors. This means $3 a week out of the exhibitor's pocket and more often it means $6. Town boys have gone to the farms. Farmers are staying on the farms. The townspeople just about keep the theatre open.

As a general thing, film rents have increased. To indicate what the Minneapolis fight means, two theatres joined hands in a contract to take about 28 of a certain company's films in a year. They obtained a reduced rate, yet they will pay on a basis of $1,000 a week. This price is just for the features. Each theatre has full orchestra and organ, and everything else that makes for elegance.

There is a demand for juvenile pictures but exhibitors and committees in charge say it is hard to get suitable films. Two theatres run them regularly on Saturday.

City theatres will make the grade and possibly give the exhibitor a vacation with expenses paid. The rural exhibitor will fight to live for awhile.

These have been the conditions since Jan. 1, with the exception of about a month before America entered the war, when there was a little business.

CANADA

War a Problem in Maritime Provinces

"BUSINESS as usual" was the slogan in Maritime Provinces at the beginning of the war three years ago, but business is not as usual nor can it be till some time after the war is over.

It is very hard to forecast the coming season in the motion picture business. The effect of the exceedingly high cost of food, clothing, fuel and other necessities is being felt. Even the ten or fifteen cents for "the movies" can be saved. On one hand the people must and will have amusement, and the picture theatres are the natural place for them to get it. The other side is the increased cost of living and the need urged by government, pulpit and press of thrift and saving as a national duty.

The summer is a period of marking time in the cities, though the smaller towns are not so much affected by the warm weather.

The outlook is good considering war conditions. Good sized audiences will always be found at the theatres.

Several theatres have changed hands in this territory and are branching out on a larger scale. No theatres have been closed.

The demand of the public seems to be for melodrama or comedy dramas. Farce is not much asked for and war pictures are not popular at all.

Straight children's programs are not in demand. All managers cater to the children on Fridays and Saturdays as much as possible.

Serials are always well attended. "They are money-getters," says an exhibitor, "and are usually run the end of the week for the benefit of the young people." All the theatres in St. John but two show serials. The Opera House is running two each week.

Admission prices have been raised in few cases but none above fifteen cents.

A large increase in the rental for films is felt and the price charged for features is prohibitive in this territory.

None of the exhibitors favor the daily change of program. Many run their pictures for three days.

Winnipeg Will Worry Through Summer

THE outlook in the Winnipeg territory for the coming season, while not bright, is on the whole encouraging. A few of the smaller places may have to close their doors, but the big places will manage to worry through the summer.

On the whole business is only fair and the war tax and various provincial and city taxes are eating into the profits to a considerable extent.

During the past six months no new picture houses have opened in Manitoba. There are now about seventy-five motion picture houses, twenty-six in Winnipeg.

The public prefers comedy drama just now above everything else. They want to be amused, but not with slapstick. The seriousness of the war, in the minds of fans here, is uppermost. They seek something to counterbalance it in their relaxation and recreations.

The movement for juvenile pictures has gained no ground up here, as it has not been agitated to any extent. One or two neighborhood houses in Winnipeg maintain children's matinees every Saturday.

Serials seem to be holding their popularity in houses that make a practice of running them.

There has been a tendency to raise admission to some houses from 10 to 15 cents, but it has not actually been done. No house in the province has lowered its price of admission. There has been an increase in rental of features and also of programs.

Exhibitors are almost a unit against the daily change of pictures.

Sombre Note from British Columbia

DURING the years preceding 1915 the population of the cities and towns in the Province of British Columbia had been increasing at a rapid rate and the building and opening of moving picture theatres kept pace with the population.

During 1915-1916 and during the first half of this year the population has been decreasing rapidly in towns and cities alike. Vancouver is estimated to have lost one-third of its citizens.

The result is that there are far too many large theatres and the competition has been such that almost without exception the companies holding them have been forced to reorganize or let go. The fact that the owners of the buildings cannot profitably alter them to stores, or for other uses, makes these theatres stay open long after they have been unable to pay reasonable rents. Without exception, in the two largest cities, Vancouver and Victoria, the exhibitors have lost money, for the last thirty months. The business outlook for exhibitors does not look encouraging from any viewpoint in the near future.

Serious drama, comedy drama and farce are the chief money-getters for the larger houses. Serials only appear successfully in the small suburban and small town theatres which demand these continuously. Children's pictures and educationals have had no vogue here.

In the cities the twice-a-week change is current while in the smaller theatres they change three times and daily according to location.

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HISTORY AND ACTIVITIES OF THE F.I.L.M. CLUB

THE F. I. L. M. (meaning Film Industry Local Managers) Club was organized in Chicago early in 1916 with every Chicago exchange manager as members.

Mr. J. L. Friedman, vice-president and general manager of the Celebrated Players Film Company, was the first president of the club and his ability as an executive was so marked that he is still the Chicago club's president, having thrice succeeded himself.

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A list compiled from all available sources giving names and addresses of the principal officers in all exhibitor State organizations for quick reference.

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Second Vice-President, A. H. Nace, Broad theatre, Quakertown, Pr.
Third Vice-President, G. W. Sahner, Pastime theatre, Pittsburgh, Pa.
Secretary, C. H. Goodwin, Eureka theatre, Philadelphia, Pa.
Treasurer, H. C. Kliehm, Lawrence theatre, Pittsburgh, Pa.

ST. LOUIS, MO.

President, Joseph Mogler, St. Louis, Mo.
Secretary, Oscar Damon, St. Louis, Mo.

SOUTH CAROLINA

President, George C. Warner, Columbia, S. C.

SOUTH DAKOTA

President, H. B. Hurst, Deadwood theatre, Deadwood S. D.
First Vice-President, J. F. Parks, Morris Grand theatre, Hot Springs, S. D.
Secretary Leo Peterson, Iris theatre, Belle Fourche, S. D.
Treasurer, James O'Neill, Princess theatre, Spearfish, S. D.

TEXAS

President, E. H. Hulsey, Galveston, Texas.
Secretary, R. H. Campbell, Dallas, Texas.

VERMONT

President, E. R. Hutchinson, Burlington, Vt.
Secretary, J. B. Eames, Barre, Vt.

VIRGINIA

President, Jake Wells, Richmond, Va.
National Vice-President, Otto Wells, Norfolk, Va.
Vice-President, E. D. Heins, Roanoke, Va.
Secretary, Chesley Toney, Richmond, Va.
Treasurer, C. E. Goeghean, Chase City, Va.

WEST VIRGINIA

President, Charles A. Feinler, Virginia theatre, Wheeling, W. Va.
Vice-President, Geo. Zeppides, Rex theatre, Wheeling, W. Va.
Secretary, Reuben Robinson, Robinson Grand theatre, Clarksburg, W. Va.
Treasurer, M. A. Sybert, Park theatre, Moundeville, W. Va.

WASHINGTON

President, E. C. Milne, Pantages theatre, Seattle, Wash.
First Vice-President, J. Muller, Palace Hip theatre, Seattle, Wash.
Second Vice-President, Eugene Levy, Melbourne theatre, Tacoma, Wash.
Secretary, Edward J. Fisher, Seattle, Wash.
Assistant Secretary, James Q. Clemmer, Clemmer theatre, Seattle, Wash.
Treasurer, J. H. Von Herberg, Coliseum theatre, Seattle, Wash.

WISCONSIN

President, J. Grauman, 600 Coswell Bldg., Milwaukee, Wis.
Vice-President, P. Langheinrich, 600 Coswell Bldg., Milwaukee, Wis.
Secretary, T. A. Lee, Fond du Lac, Wis.
Treasurer, H. Trinz, 600 Coswell Bldg., Milwaukee, Wis.

FILM SHIPMENTS BY EXPRESS; SUGGESTIONS AND CAUTIONS

War economy has driven many express trains from service—explanation of cheap routing — note accompanying table for through shipments — how express companies are trying to help you.

IT is of distinct interest to exhibitors to know some of the methods used by the transportation companies in providing the most expeditious service in the handling of films. Thousands of "cans" and "paper" are traveling by express every day and in exchange cities sometimes as many as 1,500 reels pass through local express depots. To keep all of them moving rapidly, and to the proper destinations is a monumental task, but the amount of claims resulting from this class of business is negligible because the carriers have installed a system by which "films" receive a preferred service.

In other words, motion picture "films" are considered "perishable" and are treated as such. If it is a question whether a commercial package or a can of films is to be delivered, the "movies" always comes first. That holds good all over the United States and makes possible the daily change of programme in practically every case.

Classed as Perishables and Explosives

Because of their inflammability, films come under the caption of "explosives," and as such, their shipment is regulated by the Bureau of Explosives of the American Railways Association, whose regulations are generally adopted by the Interstate Commerce Commission. Thus, carriers can accept moving picture films for shipment only when they are marked and labeled in accordance with the instructions of the Commission. These are that they must be packed in "tightly closed metal cases enclosed in a strong spark-proof wooden box; or in spark-proof cases made of sheet iron not less than .02 inches thick, and lined throughout with fibre-board at least ⅛ of an inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least ⅝ inch on the sides, forming a tight joint."

Besides, a yellow "Caution" label, with which all exhibitors are doubtless familiar, must be attached. These can be obtained from any express agent, and other labels are attached during transit, including the express "way-bill" label and the address label. It will expedite shipments of this kind if an exhibitor will see to it that only his own label, giving the exchange to which he is shipping it, remains on the can when he turns it over to the express agent. Old labels are frequently the case of delays to some other exhibitor that is looking for that particular film.

There is no method by which a reliable "per pound per mile" express charge can be calculated. The reason for this is that express charges are based on a system put into operation, several years ago, by the Interstate Commerce Commission, by which such charges are calculated by "blocks." These are all set down in express rate-books and directories, by which any exhibitor can make his own calculations. But every man's location determines the amount of charges he has to pay on such shipments to his exchange city. Thus, if your shipment weighs so much, you can find out just what it will cost to such-and-such a place. The express agents have no discretion in the matter—it is all by rule and rote, that even a boy just out of grammar school can calculate for himself .

How Express Charges Are Calculated

Besides, an exhibitor can easily secure from his local express agent a rate book and a block number book, and can calculate a rate himself, before turning it over to the express company. The agent will gladly explain the system. The exhibitor, as many of them do, can familiarize himself with the time of trains and be on deck at the station when a film shipment that he expects, is due to arrive. However, there is usually an understanding between the two and the film man can count on the full co-operation of the expressman.

It is helpful for an exhibitor to know the express system of handling shipments. Shipments up to $50 declared value travel under a general commodity rate, but above that sum, they go as "values," or by a specially guarded system by which jewelry, currency and other valuables are handled. This means a special system of "money way-bills," and handling through separate money departments, as well as in the messenger cars on passenger trains. The way-bill system makes a record of every step in the journey of a package and permits prompt tracing in case of non-delivery.

Whether a film is sent with valuation over $50 or not, it is usually classed as a "value" and sent through that way. Thus, the express driver receiving a film from an exchange regards it as a "value" and turns it over to his money department. The latter takes it to the train under guard and puts it in charge of an armed messenger, along with other valuables. Thus, a film is doubly guarded, for it receives the personal attention of an experienced man and is safeguarded against loss in transit through errors in addresses or "transfer," or other incidents common in express shipping, through no fault of the transportation companies.

All Films Are "Valued" and Guarded

On receipt at the destination, a "value" shipment, under which classification films travel, receives the same special attention that accompanied it all the way. A "value" has a charmed life by express, and it is comparatively seldom that there is a slip-up in delivery or delay that can be attributed to anything else than a late train or accident on the road. The express companies allow an examination on C. O. D. shipments, but not screen showing, and it is possible for an exhibitor to be sure that he has received the film he is looking for, before it is brought into his projection room.

By acquainting himself with the facilities of each individual express company serving his town, an exhibitor can secure for himself the best service in and out of his location. As the express companies operate on different roads and serve "common points," but by different routes, their services vary, but are uniformly excellent as their connections are good. As transportation is an important detail in the moving picture business, a study of the express method and close co-operation with the local express agent will help a motion picture theatre proprietor to secure the best results in receiving and sending his film program every day.

Save Time by Single Routing

Tabulation of Railway Systems and Operating Express Companies

System	States	Express Co.
Atchison, Topeka & Santa Fe Ry.	Ill., Ia., Mo., Kans., Neb., Colo., Tex., N. M., Ariz., Cal., Okla., La., Nev.	Wells Fargo & Co.
Atlantic Coast Line R.R.	Va., N. C., S. C., Ga., Fla., Ala.	Southern
Baltimore & Ohio R.R.	N. J., Pa., Del., Md., D. C., Va., W. Va., Ohio, Ill., Ind., Ky., Mo.	Wells Fargo & Co.
Bangor & Aroostook, R.R.	Maine.	American
Boston & Albany R.R. (See N. Y. Central R.R.)		
Boston & Maine R.R.	N. Y., Mass., Vt., N. H., Me., Quebec.	American, National
Buffalo, Rochester & Pittsburg Ry.	New York, Pa.	American
Canadian Northern Ry.	Man., Sask., Alta., Ont., B. C., Que., N. S., Minn.	Canadian Northern
Canadian Pacific Ry.	N. B., Me., Que., Ont., Mich., Man., Assiniboia, Sask., Alta, B. C.	Dominion & Western
Central of Georgia Ry.	Ga., Ala., Tenn.	Southern
Central Railroad of N. J.	N. Y., N. J., Pa.	American, Wells Fargo & Co., on New York and Long Branch R.R., Adams, American.
Central Vermont Ry.	Conn., Mass., Vt., Que.	Amer. Can., National
Chesapeake & Ohio Ry.	Va., W. Va., Ky., O., Ind., Ill.	Adams
Chicago & Alton R.R.	Ill., Mo.	American, National
Chicago & Eastern Illinois Ry.	Ind., Ill.	Wells Fargo & Co.
Chicago & Northwestern Ry.	Mich., Ill., Ia., Wis., Neb., Minn., N. D., S. D., Wyo.	American
Chicago, Burlington & Quincy Ry.	Ill., Wis., Minn., Mo., Neb., Kans., Colo., Wyo., S. D., Mont.	Adams
Chicago Great Western R.R.	Ill., Ia., Minn., Mo., Kans., Neb.	Wells Fargo & Co.
Chicago, Ind. & Louisville Ry.	Ind., Ill., Ky.	American (may change)

System	States	Express Co.
Chicago, Milwaukee & St. Paul Ry.	Ill., Wis., Mich., Minn. Ia., Mo., S.D., N.D., Mont., Idaho, Wash.	Wells Fargo & Co.
Chicago, Rock Island & Pacific Ry.	Ill., Ia., Minn., S. D., Mo., Neb., Kans., Okla., Colo., Tenn., Ark., La., N. M.	American
Cinn. Hamilton & Dayton Railway	Ohio, Ind.	Wells Fargo & Co.
Cleveland, Cincinnati, Chicago & St. Louis Ry.	Ohio, Ind., Mich., Ill.	American
Colorado & Southern Ry.	Colo., Wyo., N. M.	Adams
Colorado Midland Ry.	Colorado	Wells Fargo & Co.
Delaware & Hudson R.R.	Pa., N. Y., Vt.	National
Delaware, Lackawanna & Western R.R.	N. Y., N. J., Pa.	Adams
Denver & Rio Grande R.R.	Colo., Utah, N. M.	Wells Fargo & Co.
Detroit & Mackinac Ry.	Michigan	American
Detroit, Toledo & Ironton R.R.	Mich., Ohio	American
Duluth, South Shore & Atlantic Ry.	Mich., Wis., Minn.	Western
El Paso & Southwestern	Texas, N. M., Ariz.	Wells Fargo & Co.
Erie R.R.	N. Y., N. J., Pa., O., Ind., Ill.	Wells Fargo & Co.
Florida East Coast Ry.	Florida	Southern
Georgia R.R.	Georgia	Southern
Georgia Southern & Florida Ry.	Georgia, Florida	Southern
Grand Rapids & Indiana Ry.	Ind., Mich.	Adams
Grand Trunk Ry.	Me., N. H., Vt., Que., Ont., Ill., Ind., Mich.	Canadian. On Grand Trunk Western Ry. National
Great Northern Ry.	Minn., N.D., S.D., Ia., Mont., Idaho, Wash., Wis., Ore., Man., B. C.	Great Northern
Hocking Valley Ry.	Ohio	Adams
Illinois Central R.R.	Ill., Ind., Wis., Ia., Minn., S. D., Neb., Ky., Tenn., Miss., La., Mo., Ala.	American
Intercolonial Ry.	N. S., N. B., Que.	Canadian, Dominion
International & Great Northern Ry.	Texas	Wells Fargo & Co.
Iowa Central Ry. (Now part of Minneapolis & St. Louis R.R.)		
Kansas City Southern Ry., Texarkana & Fort Smith Ry.	Mo., Kans., Ark., Okla., La., Tex.	Wells Fargo & Co.
Lake Erie & Western R.R.	Ohio, Ind., Ill.	American
Lehigh Valley R.R.	N. Y., N. J., Pa.	American
Long Island R.R.	Long Island, N. Y.	Adams
Louisville & Nashville R.R.	Ky., Ind., Ill., Ga., N. C., Va., Tenn., Ala., Fla., La., Miss.	Adams, Southern
Maine Central R.R.	Me., N. H., Vt., Que., N. B..	American
Michigan Central R.R. (See N. Y. Central R.R.)		
Minneapolis & St. Louis R.R.	Minn., Ia., S. D., Ill.	Adams
Minneapolis, St. Paul & Sault Ste. Marie Ry.	Ill., Mich., Wis., Minn., N. D., S. D., Mon.	Western
Missouri, Kansas & Texas Ry.	Mo., Kan., Okla., Tex., La.	American, Wells Fargo & Co.
Missouri Pacific.	Mo., Kan., Neb., Colo., Okla., Ark., La., Tenn., Ill.	Wells Fargo & Co.
Mobile & Ohio R.R.	Mo., Ill., Ky., Tenn., Miss., Ala.	Southern
Nashville, Chattanooga & St. Louis Ry.	Ga., Ala., Tenn., Ky.	Southern
New Orleans, Mobile & Chicago R.R.	Ala., Miss., Tenn.	Southern
New York Central R.R.	N. Y., N. J., Pa., O., Mich., Ind., Ill., Mass.	American, National
New York, Chicago & St. Louis R.R.	N. Y., Pa., Ohio, Ind., Ill.	National
New York, New Haven & Hartford R.R.	Mass., R. I., Conn., N. Y.	Adams (American for through business only)
New York, Ontario & Western R.R.	N. Y., Pa.	Adams
New York, Susquehanna & Western R.R.	N. J., Pa.	Wells Fargo & Co.
Norfolk Southern R.R.	Virginia, N. C.	Southern
Norfolk & Western Ry.	Md., W. Va., Va., N. C., Ohio, Ky.	Southern
Northern Pacific Ry.	Wis., Minn., N. D., Mont., Idaho, Wash., Ore.	Northern
Northwestern Pacific R.R.	California	Wells Fargo & Co.
Oregon Short Line R.R.	Utah, Wyo., Idaho, Mont., Ore.	American
Pennsylvania R.R.	N. Y., N. J., Pa., Del., Md., D. C., Va., W. Va., Mich., Ky., O., Ind., Ill., Mo.	Adams
Pere Marquette R.R.	Mich., Ohio, Ind., Ill., Ont., Can.	Adams
Philadelphia & Reading Ry.	N. J., Pa., Del.	American
Queen & Crescent	Ohio, Ky., Tenn., Ga., Ala., Miss., La.	Southern
Rutland R.R.	Vt., N. Y.	American, National
San Antonio & Aransas Pass Ry.	Texas	Wells Fargo & Co.
San Pedro, Los Angeles & Salt Lake R.R.	Utah, Nev., Cal.	American
Southern Pacific Co.	La., Tex., N.M., Ariz., Cal., Nev., Ore., Utah.	Wells Fargo & Co.
Southern Ry.	D. C., Va., N. C., Ga., Fla., Ala., Miss., Tenn., Ky., Ill., Ind., Mo.	Southern
Spokane, Portland & Seattle Ry.	Wash, Ore.	Northern, Gt. N'rth'n
St. Louis Southwestern Ry.	Ill., Mo., Ark., La., Tex.	
St. Louis & San Francisco R.R.	Mo., Kan., Ark., Okla., Tex., Tenn., Miss., Ala.	Southern operates between Kansas City and Birmingham, Wells Fargo & Co. balance of line.
Texas & Pacific Ry.	La., Ark., Tex.	Wells Fargo & Co.
Toledo & Ohio Central Ry. (See N. Y. Central R.R.)		
Toledo, St. Louis & Western R.R.	Ohio, Ind., Ill., Mo.	National
Union Pacific	Kan., Neb., Ia., Colo., Wyo., Utah, Ore., Wash., Idaho, Mont., Mo.	American
Vandalia Railroad Co. (See Pennsylvania R.R.)		
Virginian Ry.	Va., W. Va.	Adams
Wabash Ry.	Ont., Can., Ohio, Ind., Mich., Ill., Mo., Ia.	Wells Fargo & Co.
Western Pacific R.R.	Cal., Nev., Utah.	American
Wheeling & Lake Erie R.R.	Ohio.	Wells Fargo & Co.

NATIONAL ASSOCIATION OF MOTION PICTURE INDUSTRY

What It Has Done for the Industry—How To Become a Member

SUCH an organization as the National Association of the Motion Picture Industry is the hope of every branch of American business. It has proved that scores of heads working together are better than one head working alone.

The Association's slogan is: "Unity of action spells success!"

Since the Association was formed, in August, 1916, less than one year ago, the following accomplishments are recorded:

1. A resolution was passed against any form of legalized censorship. Steps were taken to get in touch with the conditions existing in every state. Elaborate, useful data were secured.

2. A conference was held with President Wilson, at Shadow Lawn. A similar conference with Charles Evans Hughes took place at West Orange, N. J. The industry was assured of their support and co-operation. Both candidates asserted that they did not approve of the un-American idea of censorship.

3. At election time, the Association co-operated heartily with exhibitors in securing the defeat of Senator Cristman at the primaries. He was unalterably opposed to censorship.

4. A campaign was instituted by the Association among all candidates for Congress and state legislatures, placing them on record regarding censorship.

5. When the censorship bugbear was brought up in the annual convention of the New York State Federation of Women's Clubs, the Association succeeded in killing the subject.

6. Over a month's constant attendance at the Wheeler investigations into the industry's susceptibility to taxation resulted in the death of this measure, meaning that New York State film men were saved $1,000,000 a year.

7. Constant representation in Washington at the time that a 10 per cent tax threatened the industry saved the business ten million dollars and saved countless exhibitors from total bankruptcy.

8. When Sunday closing threatened the theatres of New York State the distribution of 5,000 slides and the securing of 2,000,000 petitions killed that measure.

9. As a further safeguard against Sunday closing the Association hired John B. Stanchfield and Judge Seabury to appear in the Sunday opening case before the Court of Appeals.

10. Sunday closing bills threatening nearly every state in the Union, the Association actively aided exhibitors in legalizing motion pictures on Sunday.

11. The Association was actively instrumental in defeating censorship and many other drastic and antagonistic measures in thirty states through the efforts of the Censorship Committee.

12. The Boyer Bill, in Pennsylvania's Legislature, which would have imposed a tax of $750,000 on manufacturers in that state, was killed by the day and night activities of the Association.

13. A reduction was secured in the War Revenue Bill proposing a tax of from 10 to 6 per cent on all express shipments. This tax has again been reduced to one cent on shipments for which the charge is twenty-five cents or each fraction thereof.

14. Film pirating became particularly flagrant, and the Association co-operated with the District Attorney's office and secured the indictment of many persons engaged in stealing films.

15. After months of constant effort the co-operation of many important State and National organizations has been secured, notably, the State Federation of Labor, the American Federation of Labor, the Safety First Federation of America and the National Fire Protective Association.

16. Won the recognition and approval of President Wilson, who appointed William A. Brady, president of the Association, as chairman of a committee to mobilize the entire industry. This is being accomplished through Association channels.

The activities of the Transportation and Insurance Committees have accomplished many benefits to the industry. Through the Transportation the following have been attained:

17. Securing consent of the Post Office Department to accept film shipments for parcel post, as well as betterments in service.

18. Standardization of film cases which will reduce the expenses to exchanges and exhibitors by 50 per cent.

19. Securing of order permitting paper to go in film cases, eliminating a great expense item.

20. Plan of co-operation with the various express companies providing for conferences which have resulted in much good.

21. Secured many new rulings through the Bureau of Explosives.

22. Secured prompt returns on all C. O. D. shipments from express companies, belated deliveries and other betterments.

INSURANCE COMMITTEE

23. Through the efforts of the National Association, every branch of the film business, directly or indirectly, was inspired to contribute to the Liberty Loan. The amount subscribed exceeded three million dollars ($3,000,000).

24. The most momentous step since the inception of the National Association is the organization of the War-Co-operation Committee, comprising 100 of the foremost men in the producing and distributing branches and one man in every state in the Union, who will endeavor to present the aims of the American Government to the nation and to all neutral nations.

25. Co-operated with the public officials charged with the enforcement of the fire laws and regulations with splendid results.

How to Join the N.A.M.P.I. and Cost of Membership in the Five Classes

APPLICATION FOR MEMBERSHIP

EVERY person, firm, association or corporation desiring to become a member of this association shall, in person, or by attorney, sign an application for membership in the association.

There are five classes, as follows:

Producer, Class No. 1

	Entrance Fee	Annual Dues
Class A to comprise features released through distributing companies	$250	$100
Class B to comprise those who produce for State right sales and serials	150	50
Class C to comprise those producing for a program of one, two and three reels, producers of industrial pictures, and film developers and printers	75	25

Class 2. Motion Picture Exhibitors' League of America; membership in good standing in the Motion Picture Exhibitors' League of America shall carry with it membership in this association.

Supply and Equipment, Class No. 3

	Entrance Fee	Annual Dues
Banner and Photograph Manufacturers	$ 50	$ 25
Camera, Studio and Laboratory Equipment Dealers	100	50
Camera, Studio and Laboratory Equipment Manufacturers and Importers	250	100
Carbon Manufacturers and Importers	250	100
Chairs, Exclusive Dealers in	100	25
Chairs, Manufacturers and Importers	250	100
Chemical Manufacturers, Importers and Dealers:		
Class A, Manufacturers and Importers	250	100
Class B, Dealers	100	25
Costumes, Props and Furnishing Manufacturers	150	50
Electric Sign Dealers	50	25
Electric Sign Manufacturers	100	50
Electric Light, Heat and Power Companies:		
In Cities up to 100,000	50	10
In Cities up to 500,000	75	25
In Cities up to 1,000,000	150	75
In Cities over 1,000,000	250	100
Electric Light Plant Manufacturers	50	25
Film Renovators	25	10
Film Cleaning Machine Manufacturers	50	25
Lens for Cameras and Projectors, Manufacturers and Importers of	100	50
Lithograph and Poster Manufacturers	250	100
Lobby Display Manufacturers	50	25
Motion Picture Machine Dealers	50	25
Motion Picture Machine Distributors	100	50
Motor Generator, Rotary Converter, Rectifier, Transformer, Arc Controller and Rheostat Manufacturers	75	25
Musical Instrument Manufacturers	150	100
Operating Booth Manufacturers (asbestos or metal)	100	50
Printers of Tickets, Folders, Heralds, Small Work	50	25
Projection Machine Manufacturers and Importers:		
Class A, Standard Machines	250	100
Class B, Home Machines (including Importers)	100	50
Raw Film Manufacturers, Importers and Agents	500	250
Screen Manufacturers and Importers	150	50
Slide and Novelty Manufacturers	50	25
Stage Lighting Equipment Manufacturers	150	50
Stage and Studio Scenery Manufacturers	150	50
Ticket Selling Machine and Device Manufacturers	$75	$25
Ventilating Equipment Manufacturers	75	25

Distributor and Exchange, Class No. 4

	Entrance Fee	Annual Dues
Motion Picture Film Distributors	$500	$250
Exchanges (Each)	50	25

General Division, Class No. 5

	Entrance Fee	Annual Dues
Advertising Agents	$250	$100
Architects and Builders and Sub-Contractors:		
In Cities up to 100,000	25	10
In Cities up to 500,000	50	25
In Cities up to 1,000,000	150	75
In Cities over 1,000,000	250	100
Bill Posting Companies:		
In Cities up to 100,000	50	10
In Cities up to 500,000	75	25
In Cities up to 1,000,000	150	75
In Cities over 1,000,000	250	100
Banks and Trust Companies	75	25
Camera Men	10	5
Employes of Establishments and Plants in any way connected with the Motion Picture Industry	2	2
Employment Agents	50	25
Exhibition Halls:		
Up to 2,500 capacity	50	25
Over 2,500 capacity	100	50
Insurance Companies	250	100
Motion Picture Actors and Actresses other than Stars	10	5
Motion Picture Stars	150	75
Newspapers, Daily and Sunday:		
In Cities up to 100,000	50	10
In Cities up to 500,000	75	25
In Cities up to 1,000,000	150	75
In Cities over 1,000,000	250	100
Program Publishers	50	25
Projection Engineers	25	10
Publications Devoted Exclusively to Motion Pictures	250	100
Publications with Motion Picture Department	150	100
Studio Directors	50	25
Studio Managers	25	10
Transportation and Express Companies	250	100

The association in enlisting membership accentuates the six strong points which stand for the purpose of the organization They are:

To foster trade and commerce among members, and to promote their business interests

To reform trade abuses in behalf of members

To secure freedom from unjust and unlawful exactions

To diffuse among members accurate and reliable information as to the character and standing of those engaged in any or all branches of the industry

To settle differences between members and to promote an enlarged and friendly intercourse between those engaged in the industry

To perform all such acts as may tend to promote the welfare of the industry at large

And if a member should indicate anything else which will benefit the industry, as a whole, it will be added

STATE LAWS GOVERNING THE EXHIBITION OF MOTION PICTURES IN U. S.

IN view of the fact that many of the states of the Union have not taken definite action in their Legislative bodies on the regulation and exhibition of Motion Pictures, there are states which are not included in this department. Some others have taken action but the laws relative thereto are not yet available. As far as possible the legislation which has been enacted by the states is given —some in detail.

Many of the states have left the regulation of the Motion Picture to the municipalities, only going to the extent of enacting a tax law.

States, such as Kansas, Massachusetts and Pennsylvania, have passed elaborate legislation relative to the Motion Picture—to these the Editor has devoted considerable space. In a general way, other states have followed the laws as laid down by the above mentioned states. There are many of the states which have complied with the rules and regulations as recommended by the National Board of Fire Underwriters in reference to fire regulations. All of the states have passed penal laws making it a misdemeanor to exhibit obscene and indecent pictures. The penal law does not vary appreciably in any of the states. The regulations governing the installation of motion picture machine booths, stationary and portable, are pretty generally the same in all states. The Sunday Closing Law has been taken up by some but not all of the states.

As far as possible this department has been made complete in reference to the number of states included. Legislation in regard to the Motion Picture has been far too voluminous to permit anything but a running outline in these pages but the essential points have been noted and it is hoped that this department will prove of permanent service to all those interested in any way in the Motion Picture Industry.

COMPILED BY JOSEPH L. KELLEY, LL.B.

States, M. P. Laws of Which Are Given

Pennsylvania,	Iowa,	S. Dakota,
Massachusetts,	New Jersey,	Vermont,
Michigan,	Maryland,	Texas,
Minnesota,	Idaho,	Montana,
Nebraska,	Connecticut,	Virginia,
N. Dakota,	Alabama,	Hawaii,
Illinois,	Louisiana,	Porto Rico,
Ohio,	Rhode Island,	New Zealand.
Kansas,		

Alabama

(Laws Regulating Moving Picture Theatres—tax, license)
(Extracts)

EACH person engaged in conducting a theatre, moving picture show . . . to which an admission is charged, shall pay an annual license for each place as follows: In towns or cities of 3,000 or less and in incorporated places, $15; in cities of more than 3,000, and less than 7,000, $20; in cities of more than 7,000 and less than 20,000, $30; in cities of more than 20,000 and less than 30,000, $40; in cities of more than 30,000, $150. Provided that whenever the municipal authorities shall authorize them to operate on Sunday, the license shall be double the amount as hereinbefore set out.

General Acts of Alabama
Sect. 110, p. 525.

Connecticut

(Laws Regulating Moving Pictures)
(Extracts)

NO moving picture machine involving the use of a combustible film more than ten inches in length shall be operated in any public building or place used for public assemblage or entertainment unless the moving picture machine and all of the combustible films to be used therein are placed in an enclosure or house made of fire-proof material . . . ; nor shall any moving picture machine be operated on premises of a public building or place used for public assemblage . . . until precautions against loss of or injury to life by fire, as the state police may spcoify, have been taken by the owner, user or exhibitor of such moving picture machine, the fee for inspecting . . . shall be $5 for each inspection . . . also an annual fee of $10 to be paid for inspections and certificate of approval of such enclosures, theatres . . . to be issued by superintendent of the state police.

Sect. 2. . . . no person shall operate a moving picture machine involving the use of a combustible film more than ten inches in length, until he has received license therefor from the state police. The fee for such license shall be $3. Such license shall be for the term of one year from date thereof and may be renewed yearly without examination upon the payment of fee of $1. No license shall be granted to any person under 21 years of age nor until applicant shall have passed an examination . . .

Connecticut Public Acts (1915)
Chap. 217, p. 2033.

Iowa

(Instructions Issued by the State Fire Marshal to Managers and Operators of Motion Picture Shows.)
(Extracts)

THERE is no specific statute governing the construction and operation of a moving picture show. These matters are regulated in a general way by the provisions of the state fire marshal law, and the laws relating to exits and fire escapes. The following should be given attention:

The Booth: The plans and specifications for the construction of a moving picture machine booth have been adopted as standard by the National Board of Fire Underwriters, and a booth constructed in substantial accord therewith will be a reasonably safe.

The Exits: The exits should be given careful attention. The matter of exits should be taken up with your local fire chief, inasmuch as it is left to him to determine what exits are necessary in order to render the building safe. In the absence of an organized fire department, this duty devolves upon the mayor.

The features to be particularly observed in relation to the exits of a building are that they be ample in size, easy of access and sufficient in number to enable the people to get out quickly and safely, not only under ordinary circumstances, but even in case of a panic. All exits should be indicated by RED LIGHTS.

Doors: All doors in the building should swing outward and should remain unlocked during performances. (See Chapter 220, Acts 33rd, G. A.)

Aisles: The aisles in the room should be of ample width, and should not be permitted to be obstructed.

Seats: The seats should be securely fastened to the floor.

Electric Wiring: This should conform to the requirements of the National Electrical Code, and should be done by a competent electrician.

Idaho

(Laws Regulating Moving Picture Theatres)
(Sunday Closing Law)

THAT if a number of qualified electors residing within the limits of an incorporated city or village, equal to a majority of the votes cast at the last general election therein, shall petition the council or board of trustees of such city or village to permit theatres and moving picture shows to keep open on Sunday therein, such council or board of trustees may pass an ordinance permitting theatres and moving picture shows to keep open on Sunday . . . during such hours and subject to such regulation as may be prescribed in such ordinance.

Session Laws (1911) As Amended
Chap. 99, Sect. 6825.

Illinois

(Requirements Demanded by the State Fire Marshal Department of Illinois Regulating the Installation and Equipment of Moving Picture Machines.)

1. Every picture machine installed or operated in the State of Illinois shall be enclosed within a booth of fire-proof construction, same to be not less than 5 x 5 x 6 feet in size. This booth may be built of No. 20 B. & S.

Gauge sheet iron, riveted to the frame of angle iron of not less than 1 inch x ⅛ inch size, or hollow tile, asbestos board, or any other fire-proof material.

2. The booth shall be floored with the same material as the sides and roof, riveted to the iron frame and covered with some non-conducting material.

3. The entrance door into the booth shall be no larger than 2 feet by 5 feet, of the same construction as the booth and so arranged as to close automatically by metal rope and weight attachment, or by a spring of sufficient strength and tension to keep the door securely closed.

4. The orifice or opening for the operator's view or through which the picture is thrown, shall not be larger than 12 inches by 12 inches and shall be provided with a gravity door of the same construction as the booth, which door shall be held open by fusible links placed in series with fine cords so arranged that one of the links is suspended directly over the film when in the slide of the apparatus, or arranged so as to be normally closed and held open by pressure of the operator's foot.

5. All shelves, furniture and fixtures within the booth shall be constructed of a non-combustible material and no combustible material of any sort whatever shall be permitted or allowed to be within such booth, except the films used in the operation of the machine.

6. All picture machines shall be equipped with incombustible magazines for receiving and delivering the films during the operation of the machines. A shutter must be provided and placed in front of the condenser of the machine, so arranged that same can be instantly closed by the operator. Films not in the machine shall be kept in metal boxes, with tight fitting covers, within the booth enclosing the machine. Hot carbons taken from the lamps shall be deposited in a metal receptacle.

7. Each booth must have an opening not less than 12 inches in diameter for ventilation, which must be flanged to carry standard conductor pipe for exhausting the hot air generated in operating the machine.

NOTE:—If possible, connection for ventilation should vent to chimney or outside of building, in order to carry off hot air or explosive gases.

8. Each exit from a moving picture theatre shall be marked with a red signal light and shall be marked "EXIT" in letters not less than 5 inches in height.

9. Two standard hand chemical fire extinguishers shall be provided, one inside the booth and the other located outside the booth near the door of the same.

10. No other opening into the booth except those specified above will be permitted.

11. All motion picture exhibition rooms shall be provided with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets in the street or alley. (Note: Side exits easily accessible may be installed in place of rear exits.) The aggregate width in feet of the exits should not be less than one-twentieth of the number of persons afforded seating capacity in the theatre, and no exit should be less than five feet in width and the main exit should be at least ten feet in width.

12. All seats in any exhibition room for moving picture machines shall be not less than thirty-two inches from back to back and shall be securely fastened to the floor. The seats shall be so arranged that there will not be more than ten seats in a line between aisles nor more than four seats between any seat and an aisle.

13. All exit doors shall be arranged to swing outward and be provided with fasteners such as can be readily opened from the inside without any keys or special effort, and shall never be locked or fastened when the room is open to the public. All exits shall be plainly indicated by an illuminated sign and bear the word "EXIT" in red letters which shall not be less than five inches in height, and where electricity is used for the illumination of these signs the current shall be on a separate supply from other parts of the house.

Kansas

(From the rules and regulations prescribed by the Censorship Board)
(Extracts)

IT shall be unlawful for any person to sell, lease, lend, exhibit or use any motion picture film or reel, in Kansas unless the said film or reel has been submitted by the exchange owner or lessee of the film or reel and duly approved by the Kansas Board of Review.

Sect. 6. The board shall examine films, reels, folders, posters and advertising matter used in connection therewith to be exhibited or used in Kansas; and shall approve such films, reels, folders, posters and advertising matter which are moral and proper; and shall disapprove such as are cruel, obscene, indecent or immoral, or such as tend to debase or corrupt morals.

Sect. 13. For the examination of each film the board shall receive, in advance, a fee of not to exceed two dollars for each reel approved or censored, whether original or copies. All fees so received by the board shall be paid monthly into the state treasury, and are hereby appropriated for the payment of the salaries and expenses of the board and their assistants. The board shall have authority to reduce, from time to time, the examination fee below the maximum aforesaid, if and when the fees collected shall be more than sufficient to pay all of the salaries, charges and expenses connected with the carrying out of the provisions of this act.

Sect. 14. The board may make and adopt such reasonable rules and regulations as it may deem necessary, not inconsistent with the laws of the state, for enforcing the provisions of the act.

Sect. 15. The office of the board provided for in this act shall be in Kansas City, Kansas, and any person, company or corporation aggrieved by the action thereof, may have redress in the district court of Wyandotte county in this state, in which service may be had upon the board or any member thereof by commencing proceedings therein within sixty days from the action of the board complained of by such person, company or corporation; provided, however, that the beginning or pending of any such proceedings shall not abate or suspend the action of the board until the final disposition of such proceedings by the court.

Sect. 16. Any member of the board, or inspector thereof, may enter any place where films, or reels, are exhibited.

Sect. 17. The board may order a re-examination of any film, or reel, approved by it, upon giving 30 days' written notice to the owner of said film or reel.

Sect. 18. The board may, in its discretion, grant a special permit for the exhibition of a film, or reel, for purely educational, charitable or religious purpose, without fee.

Sect. 19. Any person violating any provision of this act or any rule or regulation of the board, shall be guilty of a misdemeanor, and on conviction thereof, shall be punished by a fine not exceeding $25 for the first offense, and not less than $100 nor more than $500 for each succeeding offense, or by imprisonment for thirty days in the county jail. Each day an uncensored film, or reel, is exhibited shall be deemed a separate offense.

Sect. 20. Any person exhibiting in public any misbranded film, or any film carrying the official approval of the board, which approval was not put there by action of the board, or any prohibited by the ordinances of any city, or any person who shall exhibit any folders, posters, pictures or other advertising matter which is indecent, profane or scandalous, or which tends to unduly excite or deceive the public, or containing any matter not therein contained when the approval was granted by the board shall, upon conviction, be deemed guilty of a misdemeanor, and punished by a fine of not more than $50 or by imprisonment in the county jail for not over 30 days, and the said misbranded film may be seized and confiscated.

Louisiana

(Extracts.)

ANY city, town or village in this State shall . . . be authorized to adopt any ordinance or law for the regulation, by censorship of moving pictures theatres . . . and all places of amusement or education, showing, operating or displaying motion pictures for which an admission charge has or has not been made.

Sect. 4745. Said ordinance or law shall designate the functions and duties of the censors and their number and the mode in which they shall be selected and the tenure of their office and such compensation as they may receive. . . .

Sect. 4746. Said cities, towns and villages are hereby authorized to punish any violation of said regulations by fine not exceeding $25 or imprisonment not exceeding 30 days, or both, at the discretion of the court.

Marr's Annotated Revised Statutes of Louisiana, Vol, 2, p. 1663-4 (1914).

Maryland

(Laws Regulating Moving Picture Theatres)
(License)

THAT for exhibition of automatic moving picture machine . . . except for benevolent purposes, where the price of admission to such exhibition does not exceed the sum of 5 cents, the following license fees shall be annually paid:

Places of amusement having seating capacity of less than 200, $15 . . . more than 200, less than 300, $30; more than 300, less than 400, $35; more than 400, less than 500, $40; more than 500, less than 1,000, $45; more than 1,000, $50.

Where the price of admission to such exhibition is 10 cents or more the following license fees shall be annually paid:

. . . . less than 200 inhabitants, $20; more than 200, less than 300, $30; more than 300, less than 400, $40; more than 400, less than 500, $60; more than 500; less than 1,000, $80.

Those having a seating capacity of more than 1,000, $100.

Provided, however, that all moving picture shows as above enumerated where the exhibition given therein does not exceed three nights of performances in any one week, the fee shall be one-half of the amounts above for all moving picture shows charging five or ten cents as above.

Laws of Maryland (1916)
Sect. 165, p. 1642.

Massachusetts

(Laws Relating to the Exhibition of Moving Pictures.)
(Acts of 1914, Chapter 791.)
(An Act Relative to the operation of the Cinematograph and to the Exhibition of Motion Pictures.)

SECT. 1. No cinematograph, or similar apparatus, involving the use of a combustible film more than ten inches in length, shall be kept or used for the purpose of exhibiting such films in or upon the premises of a public building, public or private institution, schoolhouse, church, theatre, special hall, public hall, miscellaneous hall, place of assemblage, or place of public resort, until such cinematograph or simiar apparatus has been inspected and approved by an inspector of the building inspection department of the district police, who shall have placed thereon a numbered metal tag; nor until a booth, or enclosure, which has been inspected and approved by such an inspector and his certificate issued therefor, has been provided for said apparatus; nor until such precautions against fire as the chief of the district police may specify have been taken by the owner, user or exhibitor therefor: provided, however, that no such cinematograph or similar apparatus shall be operated with oxyhydrogen gas, so-called, or with limelight. In addition, in the city of Boston, the location of any booth or enclosure surrounding said apparatus, shall be approved by the building commissioner, who may order such additional precautions against fire as he may deem necessary.

Sect. 2. The inspectors of the building inspection department of the district police are hereby empowered and directed to inspect any cinematograph or similar apparatus involving the use of a combustible film more than ten inches in length, which is to be kept or used in or upon any of the premises defined in section one of this act; and also to inspect any booth or enclosure provided for the same; and the chief of the district police shall make such rules and regulations as he may deem necessary for the safe use thereof.

Sect. 3. For the inspection of a cinematograph or similar apparatus, or for the inspection of a booth or enclosure, as provided by section one of this act, a fee of two dollars shall be paid by the owner or user thereof.

Sect. 4. Except as provided for in section six of this act, no person shall exhibit or operate any cinematograph or similar apparatus involving the use of a combustible film more than ten inches in length, in or upon any of the premises defined in section one of this act, until he has received a special or first-class license so to do from an inspector of the building inspection department of the district police. No such license shall be granted until the applicant has passed an examination proving him to be thoroughly skilled in the working of the mechanical and electrical apparatus or devices used in, or connected with, the operation of a cinematograph or similar apparatus, as hereinbefore defined, and no person under twenty-one years of age shall be eligible for such examination. The fee for the examination shall be three dollars and shall accompany the application for license. The first-class license shall be for the term of one year from the date thereof, but may be renewed yearly without examination, by an inspector of the building inspection department of the district police, upon the payment of a fee of one dollar.

Sect. 5. Any person eighteen years of age or over, desiring to act as an assistant to a holder of a special or first-class license, shall register his name, age and address on a form furnished for the purpose by the chief of the district police; and, upon the payment of a fee of one dollar, the said chief may issue a permit allowing such person to assist such a licensed operator in a booth or enclosure; but such person shall not himself operate the cinematograph or similar apparatus. The permit shall be for the term of one year from the date thereof, but may be renewed yearly by the chief of the district police upon the payment of a fee of fifty cents.

Sect. 6. A second-class license giving the right to operate a hand-driven cinematograph or similar apparatus, but only in the presence of a holder of a special or first-class license, may be granted to any person who is not less than twenty years of age and who has been employed for three months as an assistant under the supervision of a licensee or licensees in or upon any of the premises defined in section one of this act. The applicant, as a condition of receiving the said second-class license, shall pass an examination satisfactory to an inspector of the building inspection department of the district police, and shall present to the chief of the district police an affidavit signed and sworn to by him, stating that he has so worked for said period. The chief of the district police may require that the affidavit be corroborated. The fee for the examination shall be two dollars and shall accompany the application for license. The license shall be for the term of one year from the date thereof, but may be renewed yearly by an inspector of the building inspection department of the district police upon the payment of a fee of fifty cents.

Sect. 7. Any person over twenty-one years of age who has held a second-class license for three months or more and has worked regularly during that period in a booth or enclosure in or upon any of the premises defined in section one of this act, may receive a license of the first-class upon presenting to the chief of the district police an affidavit signed and sworn to by him stating that he has so worked for the said period and upon passing the examination and payment of the fee as provided for in section four of this act.

Sect. 8. Any person who has operated a cinematograph or similar apparatus under a license issued by the district police under any preceding act and any person over twenty-one years of age who presents to the chief of the district police an affidavit signed and sworn to by him stating that he has operated a cinematograph or similar apparatus in a booth or enclosure, in a theatre or hall devoted to public exhibitions of moving pictures outside the commonwealth for a period of three months or more shall be eligible for the examination for a special or a first-class license as provided in sections four and ten of this act.

Sect. 9. A first-class license shall apply only to the operation of a hand-driven cinematograph or similar apparatus.

Sect. 10. The holder of a first-class license as defined in this act, or any person designated in section eight of this act who passes an examination satisfactory to the district police, may be granted a special license to operate by hand or by motor any cinematograph or similar apparatus which has been inspected and tagged by the district police. The fee for the examination shall be three dollars and shall accompany the application for a license. The license shall be for the term of one year from the date thereof, but may be renewed yearly by an inspector of the building inspection department of the district police upon the payment of a fee of one dollar.

Sect. 11. An operator's license or an assistant's permit issued under this act may be suspended or revoked for cause at any time by an inspector of the building inspection department of the district police, but the person whose license or permit is so suspended or revoked may appeal to the chief of the district police, whose decision in the matter shall be final.

Sect. 12. Except in the city of Boston, the chief of the district police may grant permits for the special exhibition of pictures by the use of a cinematograph or similar apparatus in or upon any of the premises defined in section one of this act, which, in his opinion, are in safe condition for such exhibitions, and he may prescribe such regulations as he may deem necessary for the presentation of the same. A fee of two dollars shall accompany the application for each permit.

Sect. 13. The provisions of sections one to five, inclusive, of this act shall not apply to any cinematograph or similar apparatus operated with only cellulose acetate films not more than one inch and one-fourth in width and requiring not more than five hundred watts of electric current to operate the arc: provided, however, that such machines shall not be kept or used in or upon any of the premises defined in section one of this act except under such regulations as the chief of the district police shall prescribe.

Sect. 14. This act shall not apply to licenses or special licenses to operate cinematographs or similar apparatus issued by the district police and now in force, but upon the expiration of any such licenses the holder of a special license shall be entitled to a special license under this act upon the payment of the renewal fee as provided for in section ten, and the holder of a license shall be entitled to a first-class license under this act upon the payment of the renewal fee as provided in section four of this act.

Sect. 15. Any person, firm, corporation or association of persons, keeping or using a cinematograph or similar apparatus contrary to the provisions hereof, or in violation of any rule or regulation made by the chief of the district police, or, in the city of Boston, in violation of any regulation or requirement made by the building commissioner in accordance with the provisions hereof, shall be punished by a fine of not less than fifty nor more than five hundred dollars.

Sect. 16. Chapters five hundred and sixty-five and five hundred and sixty-six of the acts of the year nineteen hundred and eight; chapter two hundred and eighty-one of the acts of the year nineteen hundred and nine; chapters forty-eight and four hundred and forty of the acts of the year nineteen hundred and eleven; chapter one hundred and eighty-two of the acts of the year nineteen hundred and twelve and all acts and parts of acts inconsistent herewith are hereby repealed.

Sect. 17. Notwithstanding any of the provisions of this act, the chief of the district police may grant special licenses for operators of moving pictures in churches, schoolhouses, or public institutions in the cities and towns of the commonwealth, except Boston, which, in his opinion, are in safe condition for said exhibitions, and he may prescribe regulations for the proper conduct of the same. A fee of two dollars shall accompany each application for such special license. (Approved July 7, 1914.)

ACTS OF 1913, CHAPTER 280.

(An act to authorize the mayor of the City of Boston to grant permits for special moving picture exhibitions in churches, halls or other buildings.)

Sect. 1. The mayor of the city of Boston may grant permits in writing for special exhibitions of moving pictures in churches, halls or other buildings in that city which, in his opinion, are in safe conditon for such exhibitions, and he may prescribe regulations for the proper conduct of the same: provided, however, that such special exhibitions shall be subject to the laws of the commonwealth and the regulations of the district police relating to the use of the cinematograph or similar apparatus.

Sect. 2. A fee of two dollars shall accompany each application for a permit hereunder. (Approved March 12, 1913.)

Minnesota

Chapter 466, Session Laws, 1917, relative to motion pictures and theatres. (Laws to regulate the construction, use, operation of Motion Picture Machines. . . .)

ECT. 1. No cinematograph or any other apparatus for projecting or showing moving pictures, which apparatus uses combustible films more than ten inches in length, shall be set up for use or used in any building, or in any place of human assemblage, unless such apparatus be enclosed in a booth or room of the dimensions of and one of the constructions hereinafter specified.

Sect. 2. Such booth shall be not less than six feet in height, and shall be sufficiently large to permit the operator to walk freely . . .

Sect. 3. (a) If the booth or enclosure is constructed of brick, tile or concrete it shall have walls, floor and ceiling or roof not less in thickness than eight inches except that if reinforced concrete is used the thickness need be only four inches.

(b) (Applies to material to be used and construction.)

(Note: Openings, doorways, shelves, furniture, etc., in booth, governed by rules and regulations similar to those prescribed by National Board of Fire Underwriters.)

Sect. 8. All moving picture machines and all electrical equipment used in showing moving pictures shall be installed, constructed and operated in the following manner:

(a) All electrical equipment shall be constructed and installed in substantial compliance with the provisions of the National Electrical Code.

(c) No film shall be exposed in the booth at the same time other than the one in process of transfer to or from the machine or from the upper to the lower magazine or in process of rewinding. A special metal case, made without solder, shall be provided for each film, and when the film is not in the magazine or in the process of rewinding, it shall be kept in such case. No material of a combustible nature shall be stored within any booth except films needed for one day's operation.

(d) Each machine shall be equipped with magazines for receiving and delivering films during the operation of the machine. Such magazines shall be constructed of metal of not less than No. 20 U. S. gauge with slots for the delivery and reception of films only large enough for films to pass in and out, and with covers so arranged that such slots can be instantly closed. No solder shall be used in the construction of these magazines. The doors to such magazines shall be provided with spring hinges and latches. A shutter shall be placed in front of the condenser so arranged as to close automatically when the film is stationary.

Sect. 9. Neither smoking nor the keeping nor use of matches shall be permitted in any booth, room, compartment or enclosure where a motion picture machine is installed.

Sect. 10. No person shall operate any motion picture machines unless he shall be at least eighteen years of age, and the state fire marshal or one of his deputies under his direction, whenever he shall deem it necessary, may examine any operator of a motion picture machine as to his fitness to operate such a machine, and, if he shall find any such operator incompetent, he shall notify such operate thereof, in writing, and thereafter such operator shall not be permitted to operate any such machine in this state until such incompetency shall have been removed to the satisfaction of the state fire marshal.

Exits must be of easy and safe access to a street or alley, and passageways, stairways and inclines leading from exits to streets or alleys must be kept well lighted at all times, and be not less than five feet wide.

Sect. 14. Each exit shall have over it on the auditorium side an illuminated sign bearing the word "Exits" in letters not less than six inches high. Light used in marking exits.

Sect. 15. (Provides for stationary seats and separated by at least thirty inches from back to back.)

Sect. 16. (Provides for all aisles to lead to exits without obstacle.)

Sect. 17. (Provides for at least two hand extinguishers, at least.)

Sect. 18. (No picture machine to be operated in room below grade of street.)

Sect. 19. (Provisions 13, 14, 15, 16 and 17 not to apply to churches, school clubs or halls giving exhibitions solely for religious, benevolent, scientific or educational purposes.)

Sect. 20. (Current to be turned off if rules are not kept.)

Sect. 21. On and after the first day of September, 1917, it shall be unlawful for any person to operate a moving picture machine or to exhibit moving pictures in any building . . . to which the public is admitted . . . unless the owner, lessee, occupant or agent, . . . has been licensed by the state fire marshal . . . . The license fee shall be five dollars for the year. . . . Every license shall expire one year from the date of its issuance. The state fire marshal upon application therefor shall furnish to any person . . . an application blank upon which the applicant shall state full name and address of the applicant, . . . and, if it be a corporation, the name and addresses of the principal officers thereof, whether such applicant be the owner, lessee, occupant or agent of the building for which a license is desired, the location and a full description of the property and the building and the room within the building to be used or proposed to be used for the exhibition of moving pictures, and such other information as may be required to be contained therein by the state fire marshal. Every application shall be verified by the applicant for such license and such verified application shall be prima facie proof of the facts therein stated

The license granted shall not be transferable to any other building, room or place than that stated in the license. The state fire marshal, in his discretion and under such regulations and conditions as he may prescribe therefor, may grant a permit for the exhibition of moving pictures in an unlicensed building, and without a formal license therefor, for not more than seven consecutive days when such exhibitions are to be given solely for religious, benevolent, educational or scientific purposes. No license shall be granted except after examination by the state fire marshal or his authorized deputy or agent, provided, however, that the state fire marshal may issue a temporary license upon the verified application herein provided for, which shall be good until revoked for cause or until a permanent license is substituted therefor. There shall be deducted from the fee for such permanent license a part thereof proportionate to the unexpired portion of the year for which the temporary license was granted.

Sect. 22. Such license shall be posted . . . and a picture thereof exhibited on the screen at the commencement of each performance.

Sect. 23. Any person who shall operate a moving picture machine or who shall cause moving pictures to be exhibited in violation of the provisions of this act . . . shall be guilty of a misdemeanor, and upon conviction thereof, shall be punished for the first offense, by a fine not exceeding $25 and costs of prosecution, or, if such fine be not paid then by imprisonment in the county jail for a period not exceeding thirty days and for a third offense or any subsequent offense he shall be punished by a fine not exceeding $100 and cost of prosecution or by imprisonment in the

county jail for a period not exceeding 90 days, or by both such fine and imprisonment.

Sect. 24. (Duty of fire marshal to enforce laws.)

Sect. 25. (Providing for the entrance of the fire marshal or his deputy at any reasonable time within a picture house.)

Sect. 26. (Marshal to communicate fact of operating without license.)

That in municipalities having ordinances relating to the regulation and installation and operation of moving picture machines, and containing additional regulations for the safe and proper installation and operation of such machines, nothing herein shall be construed to abrogate such local regulations, but the jurisdiction of the local authorities in such cases shall be additional and subordinate to the jurisdiction and authority of the state fire marshal as hereby prescribed.

(Extracts from General Statutes of Minnesota, 1913.)

CHAPTER 36.

Sect. 5109. Buildings used as theatres or public halls, and having a seating capacity of over three hundred shall be provided with a stand pipe running to the stage, and with hose always connected, and of length to reach all parts of the stage; also with an efficient chemical fire extinguisher properly located to protect scenery. If, for lack of constant water pressure, the stand pipe should be impracticable, the stage shall be provided with two such extinguishers, and at least one barrel of water, with two pails, labeled, "For fire purposes only." The foregoing provisions of this section shall not apply to halls where neither curtains nor scenery are used, but all buildings used for theatres or public halls shall have exits, non-combustible stairways, ladders, fire escapes and other means of fire protection in such number and of such character and size as may be determined from time to time by the proper local authorities.

CHAPTER 23.

Sect 3848. No children under the age of sixteen (16) years shall be employed in any theatre, or place of amusement.

CHAPTER 36.

Sect. 5125. Fire Resistant Curtain—That the proscenium or curtain opening of all halls and theatres used for theatrical purposes and having a seating capacity of 600 or more in any city in the state of Minnesota shall have a fire resistant curtain of asbestos or some other approved incombustible material. Said curtain shall be properly constructed; shall be operated by proper mechanism and shall be raised at the commencement of each performance and lowered at the close of each performance.

CHAPTER 103.

Sect. 9011. The doors of all theatres or places used for public entertainments, exhibitions or meetings, which are used exclusively or in part for admision to, or egress from, the same, shall be so hung and arranged as to open outwardly, and, during any exhibition, entertainment, or meeting held therein, shall be kept unlocked and unfastened, and in such condition that, in case of danger or necessity, immediate escape from such building shall not be prevented or delayed.

Michigan

(Extracts from an act to regulate the construction and operation of moving picture shows and theatres showing moving pictures, to provide for an inspection fee for operating the same, and to place supervision of such shows and theatres under the department of state fire marshal.)

SECT. 2. The entire equipment, electrical devices, rheostat and picture machine in every moving picture show and theatre showing moving pictures shall be enclosed in a room or booth large enough for operator to walk freely on either side and back of machine, and not less than seven feet in height and of one of the following constructions:

(a) Brick, tile or concrete booths: If the room or booth is constructed of brick, tile or concrete, it shall have walls, floor and ceiling or roof not less in thickness than eight inches except that if reinforced concrete is used the thickness need be only four inches.

(c) Asbestos wood booth: The booth shall be substantially constructed of asbestos lumber of the thickness of one-fourth inch on sides and top and three-eighths inch on bottom securely supported by angle iron frame of not less than one inch by one-quarter inch, all cross joints to be securely covered by strips of iron outside and inside and securely riveted or bolted together.

(d) Portable booth: Frames shall be made of at least one and one-half inch by one and one-half inch by one-fourth inch angle or tee iron. Intermediate uprights shall be spaced at least every four feet.

The booth shall be covered with steel or galvanized sheet iron of not less than number twenty United States gauge. The booth may be made in a folding type so constructed that when assembled it will be rigid and all joints tight that flames may not pass through them. The base of the booth shall have a flange extension outward on all four sides provided with a sufficient number of holes, through which booth may be fastened to the floor. Special means for ventilation need not be provided except that there shall be an opening for ventilation in the top of the booth, this opening to be at least ten inches in diameter and a metal sleeve at least eighteen inches in height, provided with a ventilating cap, shall be attached thereto. (See N. B. of F. U. Regulation.)

(f) Shelves: All shelves, furniture and fixtures within the booth shall be constructed of non-combustible material.

(g) Ventilation: Near the center of the top of the booth shall be an opening at least ten inches in diameter for ventilation with a pipe leading to the outer air. This pipe is to be connected to a chimney or provided with an exhaust fan, or shall itself be not less than fifteen feet in length to provide suction from the booth.

Sect. 3. The moving picture machines and equipment in such shows and theatres showing moving pictures shall be installed, constructed and operated in the following manner:

(a) The moving picture machines and all electrical equipment shall be constructed and installed as required by the national electrical code.

(c) No moving picture machine shall be operated other than by hand power. The handle or crank used in operating said machine shall be secured to the spindle or shaft so as to prevent its coming off: Provided, however, that a motor driven machine of a type expressly designed for driving by electric motor and approved by the state fire marshal, may be installed.

(d) No films shall be exposed in the booth at the same time, other than the one film in process of transfer to or from the machine or from the upper to lower magazine, or in process of rewinding. A separate metal case made without solder, shall be provided for each film when the same is not in the magazine, or in process of rewinding said film to be kept in these cases. No material of a combustible nature shall be stored within any booth except the films needed for one day's operation.

(e) Arc lamp must be controlled by double pole switch and enclosed fuse cut-out within easy reach of operator.

(f) Reinforced cord shall be used for all pendant lights and all lights shall be provided with approved wire lamp guards.

Sect. 4. The floor of any audience room in which moving picture exhibitions are given shall be the first or main floor of the building in which said room is located. For the purposes of this act, the first or main floor of any building shall be held to be any floor approximately on the level with the street in front of the main entrance of such room.

Sect. 5. Any audience room in which moving picture exhibitions are given shall be provided with at least two exits on the main floor, easily accessible from all parts of the main floor by means of aisles, which aisles shall have, in the aggregate, a width of eighteen inches for each one hundred of the seating capacity of such room, and for fractional parts of one hundred a proportionate part of eighteen inches shall be added; but no aisle shall be less than two feet six inches in width, and no aisle required to exceed four feet in width. Where balconies or galleries are used by the audience, one exit from this point to the street or alley must be provided for each two hundred seats or fractional part thereof installed. For rooms one hundred feet or less in length, the main entrance may be considered as one exit and a second exit must be provided at the opposite end of the room and open upon a public street, alley or other open, unoccupied space having unobstructed access to a street or alley.

Exit doors must open outward, and shall not be locked when the building is open to the public, and where only one exit in addition to the main entrance, is provided, said exit shall be not less than six feet wide and seven feet high, and in any case must not be less than three feet wide and seven feet high. Exits must open outward upon and be of easy access to a street or alley and passageways, stairways and inclines, leading from exits to street or alley, must be kept well lighted at all times and be not less than six feet wide; switch shall be an indicating type; wiring for exit light installed in iron conduit and fuses for exit circuit placed ahead of the main line switch and cut-out.

Sect. 6. Each exit must be marked by means of an illuminated red sign, containing the word "Exit" in four-inch white letters, easily discernible by the audience at any time during performance. Lights used in marking exit or lighting passageways, stairways or inclines leading from them, shall not depend upon or be controlled by switches or fuses located in room, compartment or booth containing moving picture machines, but shall be placed in easy access in front of house.

Sect. 7. All seats occupied by the audience shall be fixed and immovable except in loges and boxes. Not more than seven seats shall be in any one row opening upon but one main aisle, and not more than fourteen seats shall be in any one row opening upon two main aisles: Provided, however, that any auditoriums or buildings seating two thousand or more and having satisfactory exits on two sides, permission may be given by the state fire marshal for temporary or removable seating on the first or ground floor only.

Sect. 8. No moving picture show or theatre showing moving pictures shall hereafter be installed in any building which has any roomers or families living directly over the theatre or auditorium proper.

Sect. 9. All aisles and space in rear of seats and exits must at all times be kept clear and unobstructed during performances.

Sect. 10. Neither smoking nor the keeping nor use of matches shall be permitted in any booth, room, compartment or enclosure where a motion picture machine is installed.

Sect. 11. No person shall operate any motion picture machine in this state unless he shall be not less than eighteen years of age and the state fire marshal whenever he shall deem it necessary may examine any operator of a motion picture machine as to his fitness to operate such machine, and if he shall find any such operator incompetent, then such operator shall not be permitted to operate any such machine in this state until such incompetency shall have been removed.

Sect. 12. Whenever the state fire marshal or his deputies or assistants shall find upon an investigation or examination, that any of the provisions of this act have been violated after due notice given, then he shall communicate the fact of such violation together with any evidence he may have to the prosecuting attorney of the county in which such violation has occurred, and it shall thereupon be the duty of such prosecuting attorney to cause the arrest and prosecution of the person or persons so violating.

Sect. 13. All requirements of this act relating to seats, aisles, passageways, exits and doors shall apply in connection with each open air motion picture exhibition.

Sect. 15. Every motion picture show, theatre or other amusement place or audience room in the State of Michigan showing motion pictures shall be inspected by the state fire marshal, his deputy, or assistant state fire marshal not less than twice each year. The owner of a moving picture show, theatre or other amusement place or audience room showing motion pictures shall pay to the state treasurer for each inspection the sum of ten dollars, and all money so paid shall be credited to the state fire marshal fund for the use of the fire marshal department. Provided, however, that no more than twenty dollars shall be collected for such inspection in any one year on account of any one place of amusement or other audience room.

Sect. 16. Whenever the state fire marshal by himself or deputies shall find by an inspection that any motion picture show is being conducted in accordance with the provisions of this law he shall issue the owner thereof his official receipt or license to continue such operations until such motion picture show shall be next inspected; provided, however, that such license shall not be issued until said owner shall have paid the inspection fee herein provided to the state treasurer.

Sect. 17. Said official inspection receipt shall be posted in a conspicuous place where it can be readily seen by the public.

Sect. 18. Any owner or manager of any moving picture show or theatre showing moving pictures violating any of the provisions of this act and who shall be convicted thereof, or who shall plead guilty to any complaint for the violation thereof shall be punished by a fine not exceeding twenty-five dollars and costs of prosecution, or if such fine be not paid, then by imprisonment in the county jail for a period not exceeding ten days; for the second offense, he shall be punished by a fine not exceeding fifty dollars and cost of prosecution, or if such fine not be paid, then by imprisonment in the county jail for a period not exceeding thirty days, and for a third offense or any subsequent offense he shall be punished by a fine not exceeding one hundred dollars and costs of prosecution, or by imprisonment in the county jail or in the Detroit House of Correction for a period not exceeding thirty days, or by both such fine and imprisonment.

Sect. 19. All acts or parts of acts in conflict with the provisions of this act are hereby repealed.

Sect. 20. Provided, however, that in municipalities having ordinances providing for the regulation and installation and operations of moving picture machines, nothing herein shall be construed to abrogate such local regulations, but the jurisdiction of the state fire marshal shall in such cases be concurrent with that of the municipal authorities.

New Jersey

(Chapter No. 57. Printed Laws of 1898.)
(An act to regulate Theatres and places of Public Amusements in cities of this State of New Jersey.)
(Extracts)

ALL lights used in theatres shall be properly protected by globes or glass coverings, or in such other manner as the board or body having control of the extinguishment of fires in any such city shall prescribe; the owners or managers or the persons having charge thereof, shall provide such means of communicating alarms of fire, accident or danger to the police and fire departments respectively, and shall also provide such fire hose, fire extinguishers, buckets, fire hooks, axes, fire doors and other means of preventing and extinguishing fires as the body or board having control of the extinguishment of fire shall direct; no obstruction or any article or thing whatever shall be placed in any aisle or passageway in any such theatre.

The board or body having control of the extinguishment of fires may detail not to exceed two members of its force at each and every place of public amusement where machinery and scenery are used while such place is open to the public, whose duty it shall be to guard against fire, and who shall have charge and control of the means provided for its extinguishment and shall have the direction and control of the employees of the place to which they may be detailed, for the purpose of extinguishment of any fire which may occur therein.

Any person or corporation who shall willfully violate, or neglect or refuse to comply with any provision or requirements of this act, or any regulation, order or special direction duly made thereunder, shall for every such offense, pay to the city in which such offense shall be committed, a penalty of not less than fifty, nor more than two hundred dollars in the direction of the judge or court, which penalty may be recovered in any court now or hereafter provided for the enforcement of the ordinance of such city, and for the collection of penalties for the violation thereof, and it shall be the duty of the board or body having the control of the extinguishment of fires in such city to enforce the provisions of this act, and to arrest any person or persons who shall violate the provisions of this act, or any regulation, order or special direction duly made thereunder.

North Dakota

(Requirements, regulating the installation of motion picture machines practically same as those demanded by the State Fire Marshal of Illinois, given above in full.)
(Sunday Law)
(Note: Power is vested in cities to regulate license, tax and prohibit theatres.)

IT shall be unlawful to keep open or to run or permit the running of any theatre, show, moving picture show, . . . upon the first day of the week, commonly called the Sabbath. Any person, firm or corporation violating any of the provisions of this section shall upon conviction thereof, be deemed guilty of a misdemeanor and shall be punished by a fine of not less than $25 or more than $50.

Compiled Laws of North Dakota (1913)
Sect. 9231, p. 2170.

Montana

(Laws Governing Sunday Shows.)

THE operation of Motion picture shows on Sunday, is not a violation of this section (Sect. 8369, Revised (Penal) Code of Montana, p. 811), where it is shown that the pictures are of a clean and moral character and have been approved by a general board of censors located in another state.

State v Penny, 42 Mont. 118, 126
111 Pac. 727.

(License)

No license shall be required for the operation or exhibition of moving pictures shows in any city, town or village where the population does not exceed 1500. In all other cities the license shall be $25 per year.

Revised Code of Montana (1915)
Sect. 2780, p. 444.

Mississippi

(Tax Law)

On each moving picture show, . . . in cities of over 5,000 inhabitants, $25.

Laws of Miss. (1908)
Chap. 74, Sect. 4, p. 64.

Nebraska

(Requirements regulating the installation of motion picture machines practically same as those demanded by the State Fire Marshal of Illinois, given above.)

Ohio

NOTE: Sect. 12600-16. (Adams Annotated Ohio General Code) gives regulations relative to motion picture machines and booths.

Note: Elaborate legislation has been enacted by the Ohio State Legislature which is far too comprehensive to give in detail in these columns. The Board of Censors of Motion Picture Films, created by Industrial Commission, regulate procedure.

No films may be publicly shown or exhibited within the State of Ohio, unless they have been passed and approved by the Board or the Censor Congress and stamped and numbered by such Board and Congress, as provided herein.

Sect. 871-51, p. 257 (Vol. 1).

Pennsylvania

(For the safety of persons from fire or panic in certain buildings, not in the cities of the first and second classes, by providing proper exits, fire-escapes, fire-extinguishers, and other preventives of fire.)

ECT. 2. In all theatres, opera houses, or other buildings, where stage scenery, moving pictures or other apparatus is used, there shall be provided one or more direct exterior doorways from the stage, and for dressing-rooms under the stage a direct exterior doorway shall be provided; and all said doorways shall be not less than three feet in width, and the passageways to and from the same shall be unobstructed and properly lighted. Neither on or about the stage, auditorium, or galleries shall any inflammable or explosive oil be used for lighting purposes; and all lights on or about the stage, and electric wires and appliances for electric switches, shall be safely guarded. All drop-curtains and sky-borders shall be of an approved non-combustible substance; and on each side of the stage standpipes of at least two inches in diameter shall be provided, with hose and attachments of not less than one and one-half inches in diameter, and of proper and sufficient quantity. There shall also be provided, for each side of the stage, not less than two fire-extinguishers, and one cask of not less than forty-two gallons capacity, which shall be kept full of water, and two buckets for each cask; buckets and casks to be painted red and kept in readiness for immediate use. All auditoriums and galleries of said buildings, as described in this section, shall be provided with a center aisle and two side aisles, each of a width of not less than four feet in the clear, and providing a continuous unobstructed passageway to the main exits and to the exits leading to the fire-escapes; and the words "Exit to fire-escape," in large legible illuminated letters shall be posted and kept posted before each fire-escape exit; and all exits shall open outward, and shall be kept unlocked and ready for instant use, from the opening of said buildings to the close of each and every entertainment therein.

Sect. 3. In addition to the foregoing means of escape from fire, all such buildings having one or more galleries above the first floor, shall have one or more fire-escapes on the outside of said buildings, as may be directed by the Chief Factory Inspector or a deputy factory inspector, except in such cases as he may deem such fire-escapes to be unnecessary. And such fire-escapes as are provided for in this section shall be of wrought iron, constructed according to specifications to be issued or approved by the Department of Factory Inspection, and shall be connected with each floor above the first, firmly fastened and secured, and of sufficient strength to sustain a weight of not less than four hundred pounds per step, on a safety factor of four; each of which fire-escapes shall have landings or balconies at each story, capable of sustaining a weight of not less than eight pounds per square foot, guarded by railings, not less than three feet in height, and embracing one or more windows or doors at each story, and connecting with the interior by easily accessible and unobstructed openings; and all the balconies or landings shall be connected by external iron stairways, placed at a slant of not more than forty-five degrees, protected by well secured handrails; the stairway steps to be not less than six inches in width and twenty-four inches in length. Fire-escapes now in use and hereafter erected must be painted once a year, and be kept in safe condition and up to the standard requirements of this section.

Sect. 6. The owner or owners of any of the buildings mentioned in the foregoing provisions of this act, who shall willfully fail or refuse to comply with the provisions of this act, or who shall willfully fail or refuse to observe the orders for the enforcement of this act, issued to said owner or owners by the Chief Factory Inspector or a deputy factory inspector, shall be deemed guilty of a misdemeanor, and, on conviction thereof, shall be punished by a fine of five hundred dollars, or six months' imprisonment, or either or both, in the discretion of the court. And in case of fire occurring in any of said buildings, in the absence of such doorways, landings, exits, fire-escapes or fire preventives, as provided for in this act, the owner or owners aforesaid shall be liable for damages, in case of death or personal injury, the result of fire or panic in any of said buildings; and such action for damages may be maintained by any person now authorized by law to sue, as in other case of loss by death or injuries.

COMMONWEALTH OF PENNSYLVANIA.
MOVING PICTURE ACT OF MAY 1, 1909.

Sect. 1. That it shall be unlawful for any person, firm, association, or corporation to erect, set up, construct, maintain, or use any permanent booth or enclosure for the purpose of operating therein moving picture machines, unless they are built, erected and constructed as follows:

Size: All permanent booths or enclosures to be at least seven feet high, the floor space to vary according to the number of machines in booths or enclosures, as follows:

One picture machine, six feet by eight feet.
One picture machine and one stereopticon, nine feet by eight feet.
Two pictures machines and one stereopticon, twelve feet by eight feet.
The same to be made of structural steel, as follows:
Four outside horizontal members at top and bottom.

Four corner uprights and members supporting roof, to be made of one and one-half-inch by one and one-half by one-fourth inch angle-irons.

Intermediate uprights to be spaced every two feet, and to be made of either one and one-half inch by one and one-half inch by one-fourth inch angle-irons or two inch by two inch by one-fourth inch tee-irons.

Tee-irons, to which roof is attached, to be made of one and one-half inch by one and one-half inch by three-sixteenth inch tee-irons.

All joints to be made with a three-sixteenth inch steel plate, to which each angle-iron or tee-iron shall be riveted or bolted by the use of at least (2) one-fourth inch bolts or rivets.

All bolts or rivets in frame to have flat heads, said heads always to be placed on exterior side of booth; all angle or tee-irons being so countersunk as to accomplish this result.

Frame to be built with a six-foot by two-foot doorway; frame of said doorway to be built of one inch by one inch by three-sixteenth inch angle-irons, which are to be joined together by the use of a three-sixteenth inch steel plate.

Covering of Booth: Sides and top of booth to be covered with asbestos boards of at least one-fourth inch in thickness; said boards to be cut and arranged that vertical joints between boards shall always come over an angle or tee-iron, so that both boards may be securely fastened to the same.

After booth is complete, all openings where combustible material is exposed must be plugged with asbestos cement, or other equally satisfactory material. When joints of asbestos boards, on outside of booth, do not

come over angles of tee-irons, the cracks between the boards shall be covered by a strip of asbestos board at least one-eighth inch thick and two inches wide; said strips to be securely fastened to both boards in such manner as to cover the exposed joints. The above-mentioned strips and all asbestos boards shall be secured in the proper place by the means of proper bolts and nuts; said bolts and nuts to be spaced not more than six inches apart.

Flooring: Floor shall be made of two parts, an upper and a lower floor. Lower floor shall be made of boards seven-eighth inches minimum thickness, supported on lower leg of horizontal angle-irons. Resting on this floor shall be a floor made of asbestos boards of three-eighth inch minimum thickness, or an equally good material.

Windows: There shall not be more than two windows per machine in the booth—one for the operator and one for the machine. Window for machine shall not be more than six inches high and twelve inches long, and shall be located and cut after machine is set up. Operator's window shall not be more than four inches wide or more than twelve inches high.

All windows shall be provided with gravity-doors, which, when closed, shall overlap the window opening at least one inch on all sides; said doors to be held open normally by use of a fine combustible cord in series with a fusible link, so arranged that the doors may easily be released by hand.

Main Door: Outside of door to be provided with a substantial spring, sufficient to keep door closed. Door to be provided with stop to prevent it from swinging into booth or injuring the hinges.

Shelves: To be made up of slate slabs or board not less than seven eighth inches thick, not exceeding four feet in length or twelve inches in width. Said shelves, if of board, to be painted with at least three coats of asbestos paint, and supported by means of angle-iron. Upper shelf to be used for the rewinding and the repairing of films; the lower shelf to be used for the storage of films. A separate metal case, made without solder, shall be provided for each film when the same is not in the magazine or in the process of winding; said films to be kept in these cases.

Ventilation: Booths to be provided with an inlet in each of four sides; said inlets to be fifteen inches long, three inches high, the lower side of the same not be more than three inches above floor level. Said inlets to be covered on the inside by a wire net of not greater than one-eighth inch mesh netting, to be firmly secured to the asbestos boards by means of iron strips and screws.

Near the center of the top of the booth shall be a circular opening of not less than ten inches in diameter; the upper side of said opening to be provided with an iron flange, which flange is to be securely fastened to the tee-irons supporting the roof. Securely fastened to this flange shall be a vent-pipe of not less than ten inches in diameter; said pipe leading to the outside of the building or to a special incombustible vent-flue. In this vent-pipe shall be placed a box containing a twelve-inch electric fan; said box to be provided with a door of sufficient size to permit of the examination or removal of this fan; this door to be made tight, and provided with proper fastenings. Box and vent-pipes to be made of galvanized iron or other non-combustible material; fan to be so connected that it can be controlled from within the booth.

Wiring: If house lights are controlled from within the booth, an additional emergency control must be provided near the main exit, and kept at all times in good condition.

All electric wires to be brought in to the booth and carried to all machines, lights, et cetera, in conduits; one light will be allowed for each machine, and one for the rewinding-bench; but all such lights shall be provided with wire guards.

Rheostats: All rheostats to be mounted on slate insulator, properly supported; said supports to be made of iron, and seeurely fastened to the floor; rheostats to be securely fastened to slate insulator.

Machine: Must be securely fastened to the floor to prevent accidental over-turning of the same: Provided, that this section shall not apply to cities of the first and seeond classes.

Sect. 2. That it shall be unlawful for any person, firm, association, or corporation to erect, set up, construct, maintain, or use any portable booth or enclosure, for the purpose of operating therein moving-picture machines, unless they are built, ereeted and eonstructed as follows:

Size: Portable booths or enclosures are to be at least six and one-half feet high and five feet square, and are permitted for the use of one picture machine only.

Frame: The frame is to be made of standard pipe angle-iron, ventilator trap, and suitable fittings. The pipe frame and angle-iron trap are to conform strictly to specifications hereinafter set forth, and the fittings and details of construction must be approved by the Department of Factory Inspection of the Commonwealth of Pennsylvania.

Skeleton Frame: Four corner uprights, to be made of three-quarter inch standard pipe.

Eight horizontal members, to be made of three-quarter inch standard pipe.

Eight corner fittings, to be made of iron or bronze eastings.

Ventilator Trap: Ventilator trap, to be made of one inch by one-eighth inch angle-iron, shall extend full width of the top and two inches beyond the front of the top pipe; shall be suitably hinged, not less than two feet from the edge of the front angle corners, and joints to be made with one-eighth inch steel plates, riveted or bolted to each angle-iron by the use of at least two three-sixteenths inch rivets or bolts.

Covering of Booth: The side and top covering of the booth shall be made of an approved pure asbestos cloth, same as used for asbestos curtains, weighing not less than two pounds to the square yard. Seams and hems in the asbestos cloth shall lap at least one inch, and be stitched on each edge with asbestos sewing twine. The top covering shall be made separate from the side covering. It shall completely cover the top, and have the outside flap hang down all around the sides, not less than six inches deep. It shall be fastened tightly, and seeured to the top pipes and ventilator trap by means of asbestos cords. The side covering shall be made in one piece, extending around all four sides, and overlapping at the rear of the booth not less than eighteen inches, so as to form a flap doorway. The side covering shall extend from top pipes—to which it shall be suspended by approved metal hooks or rings, spaced not more than twelve inches apart—to the floor, with a flap of not less than three inches all around resting on the floor. The metal hooks or rings, for suspending the side covering, shall be attached to the hem of the cloth by means of a metal strap and two rivets. The side covering shall be drawn down tight and secured to the bottom pipe frame by means of asbestos tie cords. The cloth covering for top and sides must at all times, be kept free from rents or holes, and be maintained in good condition.

The side covering shall overlap eighteen inches in the rear of the booth. This overlap shall extend from top to bottom, and shall be so arranged as to form a means of entrance and egress.

Flooring: The frame shall be placed on a mat or carpet made of approved asbestos cloth, not less than seven feet square. This mat must be spread out smoothly on a substantial floor or platform, so that it shall extend one foot from the frame on all sides.

Ventilation: The top of the frame shall be fitted at the rear with a hinged ventilator trap, as described in foregoing section of frame. The asbestos cloth top covering shall be so arranged, and so attached to the frame, that, when the hinged trap is raised, the asbestos covering shall be raised also in the rear.

Windows: The look-out window for the operator shall be not more than four inches wide and twelve inches high. The windows for the machine shall not be more than six inches high and twelve inches long. All windows shall be located and cut after machine is set up.

The openings shall be cut in the cloth with care, and the edges reinforced by stitched hems of asbestos cloth; they shall be provided with asbestos flaps, securely stitched at the top of the openings. These flaps, when closed, shall overlap the window opening at least two inches on the bottom and sides, and shall be weighted across the bottom edge by a piece of three-eighth inch pipe, or equal weight of metal, securely sewed in the pocket in the cloth.

Window Shutters and Ventilator Trap: The window flaps or shutters are to be held open normally, by the use of a fine combustible cord. The hinged ventilator trap is to be raised, for ventilation, not more than six inches at the rear, and shall be held open by a collapsible prop sustained by fine combustible cord. The cord from the window shutters and the ventilator prop shall be in series with a fusible link and also approved tension-clip, so arranged that the automatic opening of the link, or release of the tension-clip by the operator, will insure the immediate closing of all openings by the dropping of the flaps and the ventilator trap. This fusible link and tension clip shall be arranged in a position directly over the machine, within reach of the operator.

Provided, however, that portable booths or enclosures shall not be permitted to be used in any theatre or public hall in which permanent booths or enclosures have been installed; it being the intention of this section that portable booths or enclosures shall be used only for temporary exhibitions of moving-pictures in places of assemblage—such as schools, churches, association halls, lodge-rooms, theatres—without permanent booths: Provided, That this section shall not apply to cities of the first and second classes.

Sec. 3. It shall be the duty of the Department of Factory Inspection, by and through its Chief Factory Inspector, his deputy or deputies, to take such means as it may deem necessary to enforee the provisions of this statute. It shall be the duty of said Chief Factory Inspector, his deputy or deputies, within a reasonable time after the approval of this act, to inspect all booths or enclosures in which moving-pictures are now being operated. Any such person or persons, who shall fail to comply with the said order of abatement or discontinuance, so issued as aforesaid, shall be deemed guilty of a misdemeanor, and, on conviction, shall be punished by a fine of not less than twenty-five dollars and not more than five hundred dollars, or an imprisonment in the county jail for a term of not less than ten days nor more than ninety days, within the discretion of the court, for each and every such violation.

Sect. 4. Any person or persons who violate or ignore any of the provisions of sections one and two of this aet shall be deemed guilty of misdemeanor, and on conviction thereof shall be punished by a fine of not less than fifty dollars and not more than five hundred dollars, or an imprisonment in the county jail for a term of not less than ten days nor more than ninety days, for each and every violation.

Pertinent Decisions

(New York)

Sunday motion pictures were made legally possible in Schenectady, N. Y., December 27, 1916, when the theatre owners outgeneraled the police authorities and secured a temporary injunction from Justice V. Borst, of the Supreme Court, restraining Mayor George R. Lunn and Commissioner of Public Safety Cole from interference with Sunday exhibitors.

In the Federal District Court (U. S.)

The Federal District Court in a decision handed down September 1, 1916, in the case of Pontomimie vs. Collector of the Port of New York, held that Congress had the power to prohibit the bringing in of photographic films designed for public exhibition and sustained the constitutionality of the Film Exclusion act. The case was brought to restrain the Collector of the Port of New York from seizing the film of the Johnson—Willard prize fight held in Cuba.

Rhode Island

(Chapter 447 of the Public Laws passed by the General Assembly of the State of Rhode Island May 7 1909.)

(Extracts from an Aet Relative to the Use of the Cinematograph, Moving Picture Machine, or Other Similar Apparatus Involving the Use of a Combustible Film.)

NO moving-pieture machine, or other apparatus involving the use of a combustible film more than ten inches in length, shall, in any city or town in this state, be kept or exhibited on the premises of a public building, place of public assemblage, or plaee used for entertainment, whether such premises are licensed or not licensed for entertainments, unless the fire department have inspected and approvd such cinematograph, moving-picture machine, or other similar apparatus, and have marked such cinematograph, moving-pieture machine, or similar apparatus, as by them inspected and approved, nor until such precautions against fire as the fire department may specify have been taken by the owner, user, or exhibitor of such cinematograph, moving-pieture machine or other similar apparatus.

The board of fire commissioners, fire engineers, or fire wardens as the designation in each respective city may be, shall provide for the inspection

of any cinematograph, moving-picture machine, or other similar apparatus involving the use of a combustible film more than ten inches in length.

No person shall exhibit or operate any moving-picture machine involving the use of film, more than ten inches in length until he has received a license from the board of fire commissioners, fire engineers, or fire wardens, as the designation in each respective city may be. The fee for one license for one year shall be one dollar. Licenses granted under the provisions of this chapter may at any time be revoked. No such license shall be granted until the applicant has passed an examination, to be provided for by the licensing board, proving him to be thoroughly skilled in the working of the mechanical and electrical apparatus or devices used in the operation of a cinematograph, moving-picture machine, or similar apparatus as hereinbefore defined, and that he is fully competent to operate the same. Any assistant to the operator of a cinematograph, moving-picture machine, or other similar apparatus, shall be licensed and subject to the provisions of this chapter the same as the operator. No person under the age of eighteen years shall act either as operator or assistant to the operator of a cinematograph, moving-picture machine or similar apparatus.

No moving-picture machine, or similar apparatus involving the use of a combustible film more than ten inches in length shall be operated by oxyhydrogen gas so-called, or by lime light.

Any person keeping, using, exhibiting, or operating a cinematograph, moving-picture machine, or other similar apparatus involving the use of a combustible film more than ten inches in length, contrary to any of the provisions of this act or in violation of any rule or regulation made under the authority of this act, shall be punished by a fine of not less than twenty nor more than five hundred dollars.

An Amendment to Chapter 447.

Sect. 7 The provisions of this chapter shall not apply to any cinematograph or similar apparatus operated with only cellulose acetate films not more than one inch and one-quarter in width and using only an inclosed incandescent lamp.

South Dakota

(Penal Law)

EVERY person who wilfully and lewdly, either: writes or composes, stereotypes, prints, publishes, sells, distributes or keeps for sale (by moving picture or otherwise) any obscene or indecent . . . designs, exhibits by moving pictures . . . indecent pictures . . . to excite to vicious or lewd thoughts or acts, or is filthy or vile.

Presents by or with moving pictures . . . any stories or scenes illustrating illicit love, infidelity in family relations . . . is guilty of a misdemeanor.

Session Laws (1913)
Chap. 241, Sect. 371, p. 334.

Texas

(License)

FROM each owner or keeper of every kinetoscope, cimetograph or similar machine or instrument used for profit, which shows the life-like motions of persons or animals, an annual occupation tax of $25.

Revised Civil Statutes of Texas (1911)
Sect. 36, p. 1574.

Vermont

(License)

THE selectmen of a town, trustees of an incorporated village and the aldermen of a city shall have power to grant licenses and fix a fee therefor, for theatres, shows, motion picture shows . . . operated and maintained for profit and gain, may revoke same and may also refuse to grant such a license when in their judgment, the public good requires.

A person who installs, operates or maintains a theatre, show, moving picture show . . . without first obtaining a license therefor or if required by the selectmen of the town, the trustees of an incorporated village or the aldermen of a city . . . shall be fined not more than $100 for each day on which he so operates or maintains the same.

General Laws of Vermont (1917)
Chap. 283, Sect. 6603, p. 858.

Virginia

(Tax Law.)

THE license or tax law for the State of Virginia is based on population, and the prices of admission charged per person. It is somewhat different from laws bearing upon the same subject in other States in the Union, but its effect is the same, and is clear and well defined with no technicalities to confuse. The law consists of a rather lengthy, straight forward statement, and reads in substances as follows:

That for the exhibition of any automatic moving picture machine . . . excepting for benevolent, charitable or educational purposes, when the price of admission to such exhibition does not exceed the price of 10 cents, and where the seating capacity of any such place does not exceed 350, there shall be paid in the cities of over 20,000 inhabitants, a license fee of $5 for each week; or $90 for the exhibition thereof for the period of one year; and when the seating capacity of any such place of amusement exceeds 350 there shall be paid an additional tax of $2 for every ten seats or fraction thereof in excess of 350 seats; provided that in towns or cities of more than 4,000 inhabitants and less than 20,000, there shall be paid a license of $3 for each week or less than a week or $60 for the exhibition thereof for a period of one year and the license tax for said additional seating capacity shall be $1 for every ten seats or fraction of ten seats in excess of 350 seats; provided further . . . town of more than 1,000 . . . and less than 4,000 . . . there shall be paid a license fee of $3 for each week or less than a week or $50 for exhibition thereof for a period of one year and license tax for such additional ten seats or fraction thereof in excess of 350 seats; and . . . towns of less than 1,000 . . . and in the portions of the counties not included in any town there shall be paid as the only license tax to the State $1 per day or $2.50 for a full continuous week or $10 for a continuous three months or $40 for the year; the license for one year to be paid quarterly and a license for a period less than quarter of a year to be based upon the per week license fee; provided . . . that when such exhibition is given for benevolent, charitable or educational purposes, and is given for a period of more than one day in any one year, and the exhibitor thereof receives a part of the receipts from such exhibition as his compensation, then such exhibition after the first day shall not be exempt from the payment of the license fee herein prescribed, provided further; that when singing, dancing, or any vaudeville act accompanying the exhibition, licensed under this section, an additional license therefor shall not be required so long as the price of admission for the whole exhibition does not exceed the sum of 20 cents.

Section 106, p. 62,
Virginia Code Annotated,
Supplement, 1916,
June 17, 1916.

New York

Court of Appeals has upheld the constitutionality of the law prohibiting the admission of children under 16 years of age to motion picture theatres unless they are accompanied by parents or guardians.—(1916.)

Porto Rico

(Laws regulating moving picture theatres.)
(Porto Rico Revised Statutes and Codes.)

THIS prohibition (Sunday Closing Law) shall not . . . extend to theatres and other places devoted exclusively to amusements or to charitable purposes; at all such places it shall be lawful to work at any hour on Sunday, but only in aid of such charitable purposes or amusements.

Title xlx, Sect. 6004, p. 951.

Territory of Hawaii

(Laws regulating moving picture shows.)
(By Legislative Enactment of the Territory of Hawaii.)

SECT. 1. The boards of supervisors of the several counties, and the city and county of Honolulu, are hereby authorized and empowered to provide, by ordinance for the exhibition of moving pictures of an educational or Biblical character, on Sundays after the hour of 6:30 P. M., under such restrictions as they may provide.

Act 185 Laws of Hawaii
Session Laws (1915.)

Sect. 3003, as amended: School children prohibited in certain places, when; penalty. Any keeper of a ..... moving picture ..... (show) who shall permit any child under the age of 15 years to be or remain upon such premises or in whose premises such child may be found between the hours of 8 in the evening and 6 in the morning, unless such child shall be accompanied by his or her parent or guardian or some other adult person, having authority over such child, shall be guilty of a misdemeanor, and upon conviction thereof, shall be fined in a sum not to exceed $100.

Act 44, Sect. 3003 (Revised)
Laws of Hawaii (1915.)

New Zealand

(Laws regulating moving picture theatres.)

BY a recent order in council relating to the censorship of cinematograph films, all films must be submitted to the censor at his office in Wellington, and application for approval must be made in a prescribed form. Respecting imported films, the censor must be informed of (1) the title of film, (2) name of manufacturer, (3) length of the film in fee and (4) the date of importation. Appeal from the board of censors may be made to the board of appeals. A photographic reproduction of the censor's certificate of approval will be attached to a film on the payment of $120. The fees for the examination of films are $1.20 for first 1,000 ft. and 60 cents for every additional 500 ft. or part thereof, and for appeals, $2.45 for every 1,000 ft. of film or part thereof, within a minimum of $7.35 for any one film.

(Laws of 1916.)

Pertinent Decisions

(Texas)

Recent action taken by the Court of Criminal Appeals at Austin, Texas, indicates that Sunday shows in motion picture theatres will be prohibited. This Court overruled a motion for a rehearing in a Sunday opening case tried at Fort Worth. The action taken by the Court was, in effect, adverse to a city ordinance which permitted Sunday exhibitions.

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Little Miss Nobody (Bluebird), 5D, May 7 ..... 2858 3335 (2979)
Little Orphan, The (Bluebird), 5D, June 18 ..... 4109 **1414 (3905)
Little Shoes (K-E-S-E), 5D, Jan. 15 ..... ——
Little Yank, The (Fine Arts-Triangle), 5D, Jan 14 275
Lonesome Chap, The (Pallas-Paramount), 5D, April 19 2685
Lone Wolf. The (Brenon-Selznick), May ..... ——
Lost and Won (Lasky-Paramount), 5D, Jan 22 760
Lottery Man, The (Unity Sales Corp.), 5—SR ..... ——

Love Aflame (Red Feather), 5D, Jan. 29 ..... 760 1115
Love or Justice (Triangle), 5MD, June 10 ..... 3948 (4069)
Love's Law (Fox Film), 5D, March 12 ..... —— 2221
Love Sublime, A (Fine Arts-Triangle), 5D, March 11 2030

MADAME Bo-Peep (Triangle), 5CD, May 27 ..... 3461 (3429)
Madcap Madge (Triangle-Ince), 5CD, June 24 ..... 4108 (4069)
Maelstrom, The (Vitagraph-V-L-S-E), 5D, June 18 ..... 4109 (3904)
Magdalen of the Hills, A (Rolfe-Metro), 5D, April 16 2688
Magnificent Meddler, The (Vitagraph-V-L-S-E), 5D, June 4....3794 (3585)
Man and Beast (Universal-Butterfly), 5D, June 23 ..... —— (4119)
Man and the Woman, A (U. S. Amuse-Art Dramas), 5D, March 22. 2191
Man of Mystery, The (Vitagraph-V-L-S-E), 5D, Jan. 15 ..... 274 461
Man Who Forgot, The (World), 5D, Jan. 15 432
Man Who Made Good, The (Triangle), 5D, May 13 ..... 3016 (3125)
Man Who Took a Chance, The (Bluebird), 5 D, Feb. 19 ..... 1423 2056
Man's Woman (World), 5D, April 2 2193
Manx Man, The (Cosmofotofilm), 2 Hours 2515
Marcellini Millions, The (Morosco-Paramount), 5D, May 14...3313 (3125)
Mary Lawson's Secret (Thanhouser-Pathe), 5D, April 1 2034
Marriage Bond, The (Unity Sales Corp.), 5—SR ..... ——
Masque of Life, The (Signet Film Corp.), 7D—SR *3024
Master Passion, The (K-E-S-E), 5D, Jan. 8 434
Maternity (World), 5D, May 28 ..... 3460 (3429)
Mayblossom (Astra-Pathe), 5D, April 8 2191
Me an' Me Pal (Red Feather), 5MD, Feb. 12 ..... 1089 1279
Melting Millions (Fox Film), 5D, Feb. 19 ..... 1716 1596
Mentioned in Confidence (Fortune Photoplays-General Film), 4D, March 1720
Might and the Man (Fine Arts-Triangle), 5D, May 6 ..... —— (2979)
Million Bid, A (Vitagraph-V-L-S-E), 5D, April 2 2362
Millionaire Vagrant, The (Ince-Kay-Bee-Triangle), 5MD, May 27 ..... 3461 (3428)
Millionaire's Double, The (Rolfe-Metro), 5D, April 30 3310
Mirror, The (Powell-Mutual), 5D, May 21 ..... (3276)
Modern Cinderella, A (Fox Film), 5D, Jan. 8 ..... 439 786
Modern Monte Cristo, A (Thanhouser-Pathe), 5D, Feb. 4 758
Modern Mother Goose (Lea-Bel), 5 Juv., March 1258
Modern Othello, A (Selznick), D, May ..... ——
Money Madness (Butterfly), 5D, May 28 ..... 3622 3815 (3428)
Money Magic (Vitagraph-V-L-S-E), 5D, Feb. 12 ..... 919 1895
Money Mill, The (Vitagraph-V-L-S-E), 5D, March 5 1715
More Excellent Way, The (Vitagraph-V-L-S-E), 5D, March 12.... 2359
Moral Code, The (Erbograph-Art Dramas), 5D, Feb. 15 ..... ——
Moral Courage (World), 5D, May 14 ..... 3160 (3125)
Mormon Maid, A (Friedman Ent.), 5D—SR 1419
Mortal Sin, The (Columbia-Metro), 5D, March 12 ..... 1871 2220
Motherhood (Powell-Mutual), 5D, March 26 2194
Mothers of France (World), 5MD, May 7 ..... 2029 (2979)
Mother's Ordeal, A (Van Dyke-Art Dramas), 5D, April 26 2860
Mr. Dolan of New York (Red Feather), 5D, April 9 2360
Mrs. Balfame (Powell-Mutual), 5D, April 9 2683
Mute Appeal (Van Dyke-Art Dramas), 5D, June 21 ..... —— (3904)
Mutiny (Bluebird), 5D, March 12 ..... 1867 2057
My Country First (Variety Films Corp.), 6—SR ..... ——
My Fighting Gentleman (American-Mutual), 5D, March 12 1574
Mysterious Mrs. M., The (Bluebird), 5D, Feb. 5 ..... 757 1446
Mystery of No. 47 (Selig-K-E-S-E), 5D, May 14 ..... 3794 (3585)
Mystic Hour, The (Apollo-Art Dramas), 5D, May 17 ..... 3622 (3276)

NE'ER Do Well, The (Selig Special), 8—SR ..... ——
New York Peacock, The (Fox Film), 5D, Feb. 5 ..... —— 1279
Night Workers (Essanay-K-E-S-E), 5D, May 21 ..... 3620 (3275)
Nina, the Flower Girl (Fine Arts-Triangle), 5D, Jan. 21 439
Ninety and Nine, The (Vitagraph-V-L-S-E), 5D, Jan. 1 ..... *4231
North of 53 (Fox Film), 5D, Feb. 12 ..... ——

O 18 (Cosmofotofilm Co.), 4R—SR ..... ——
Old Fashioned Young Man, An (Fine Arts-Triangle), 6D, April 15. 2516
On Dangerous Ground (World), 5D, Jan. 8 ..... 272 300
On the Austro-German Battlefronts (Eiko-Film), 5Hist, Feb. 924
On Record (Lasky-Paramount), 5D, Feb. 22 1572
On Trial (Essanay), 7D 4107
One of Many (Metro), 5D, Feb. 12 ..... 1256 1595
One Law for Both (Ivan), 5D, June 3163
One Touch of Sin (Fox Film), 5D, Jan. 29 ..... 922 1114
Out of the Wreck (Morosco-Paramount), 5D, March 8 1872

PADDY O'Hara (Ince-Kay-Bee-Triangle), 5D, April 15 2517
Page of Mystery, The (World), 5D, April 30 2860
Painted Lie, The (Horsley-Mutual), 5D, March 19 ..... *4044
Panthea (Selznick), 5D, Jan 591 952
Pardners (Mutual), 5D, Jan. 29 1088
Parentage (Frank J. Seng), 7D—SR 3945
Passion (McClure-Triangle), 5D ("Seven Deadly Sins" Series), Feb. 12 1571
Paws of the Bear (Triangle), 5D, June 17 ..... ——
People vs. John Doe (Universal Film Mfg. Co.), 5—SR ..... ——
Periwinkle (American-Mutual), 5D, June 11 ..... 4108 (4069)
Phantom's Secret, The (Butterfly), 5D, May 14 ..... 3315 3492 (3125)
Pidgin Island (Metro), 5D, Jan. 1 ..... 272 625
Pinch Hitter, The (Ince-Kay-Bee-Triangle), 5D, April 29 2855
Piper's Price, The (Bluebird), 5D, Jan. 8 ..... 275 625
Polly Put the Kettle On (Red Feather), 5MD, Jan. 1 ..... 116 461
Polly Redhead (Bluebird), 5D, March 19 ..... 1253 2219
Poor Little Rich Girl, A (Artcraft), 5D, March 5 ..... 1713 2388
Poppy (Selznick) 8D, May 3618 (3584)
Pots and Pans Peggie (Thanhouser-Pathe), 5CD, March 11 1718
Power of Decision, The (Metro), 5D, April 9 ..... 2519 2884
Price of Her Soul, The (Variety Films), 6D—SR 2362
Price of Pride, The (World), 5D, July 2 ..... **115 (**75)
Price of Silence, The (Fox Film), 5D, Jan. 8 ..... 437 624
Price She Paid, The (Selznick), 6D, Feb 1572 2056
Pride (McClure-Triangle), 5D ("Seven Deadly Sins" Series), Feb. 5 921
Pride and the Devil (Apollo-Art Dramas), Feb. 22 1570
Pride of the Clan, The (Artcraft), 5D, Jan. 8 ..... 432 786
Primitive Call, The (Fox Film), 5D, Jan. 22 ..... 761 954
Primrose Ring, The (Lasky-Paramount), 5D, May 7 ..... 3314 (2979)
Princess of Patches (Selig-K-E-S-E), 5D, Jan. 22 596
Princess of the Dark, A (Ince-Kay-Bee-Triangle), 5D, Feb. 18 1089
Prison Without Walls, The (Lasky-Paramount), 5D, March 19 2036
Promise The (Yorke-Metro), 5D, Jan. 22 ..... 1573 1740
Pulse of Life, The (Bluebird), 5D, April 9 ..... 2029 2712
Pursuing Vengeance, The (Variety Films), 5—SR ..... ——

QUESTION, The (Vitagraph-V-L-S-E), 5D, June 11 ..... 3947 (3754)

RAINBOW, The (Art Dramas, Inc.), 5D, Jan. 4 436
Ramona (Clune Prods.), 10R—SR ..... ——
Rebellion (Vitagraph-V-L-S-E), 5D, May 21 ..... ——
Recoil, The (Astra-Pathe), 5D, May 13 ..... 3018 (3126)
Red Woman, The (World), 5D, Feb. 12 1091
Redemption (Julius Steger), 5D, June—SR 2463
Reputation (Powell-Mutual), 5D, June 4 ..... ——
Reward of the Faithless, The (Bluebird), 5D, Feb. 12 ..... 1092 1447
Rex Beach in Footsteps of Capt. Kidd (Grand Feature Film Co.), 5—SR ..... ——
Rex Beach in Pirate Haunts (Grand Feature Film Co.), 5—SR .... ——
Rex Beach On the Spanish Main (Grand Feature Film Co.), 5—SR. ——
Roadside Impressario (Pallas-Paramount), 5CD, June 18 ..... 3948 (4069)
Robespierre (Export and Import Film Co.), 7D ..... —— 3950
Robinson Crusoe (Universal Film Mfg. Co.), 4D—SR ..... ——
Robinson Crusoe (Warner Bros.), 5D—SR ..... ——
Romance of the Redwoods, A ,Artcraft), 7D, May 14 ..... 3309 3972 (3126)
Rosie O'Grady (Apollo-Art Dramas), 5D, Feb. 1 1090
Royal Pauper, The (Edison-K-E-S-E), 5D, Feb. 19 ..... ——
Royal Romance, 5D, April 30 ..... 3160 3185

SACRIFICE (Lasky-Paramount), 5D, May 3 ..... 3162 (2979)
Saint's Adventure (Essanay-K-E-S-E), 5D, May 7 ..... 3311 (2979)
Saintly Sinner, The (Bluebird), 5D, Feb. 26 ..... 1257 1740
Sally in a Hurry (Vitagraph-V-L-S-E), 5D, April 23 2688
Sapho (Famous Players-Paramount), 5D, March 5 1870
Satan, the Destroyer (Radio Film Co.), 7D—SR ..... ——
Satan's Private Door (Essanay-K-E-S-E), 5D, March 19 2035
Scarlet Crystal, The (Red Feather), 5D, Feb. 5 923
Scarlet Letter, The (Fox Film), 5D, Feb. 12 ..... 1424 1446
Schools for Husbands, The (Lasky-Paramount), 5D, April 5 2516
Secret of Eve, The (Columbia-Metro), 5D, Feb. 20 ..... 1575 1896
Secret Spring, The (Yorke-Metro), 5D, May 6 ..... ——
Serpent's Tooth, The (American-Mutual), 5MD, May 28 ..... —— (3429)
Seven Cardinal Virtues, The (M. H. Hoffman, Inc.), SR ..... ——
Shackles of Truth (American-Mutual), 5D, June 4 ..... 3947 (3584)
She (Fox Film), 5D, April 23 ..... —— 3039
Should She Obey? (Arizona Film Co.), 8R—SR 3462
Silent Lie, The (Fox Film), 5MD, May 28 ..... 3946 4134 (3428)
Silent Master, The (Selznick), 7D 3795 (2980)
Silent Partner, The (Lasky-Paramount), 5D, May 10 ..... 3313 (3125)
Sin Woman, The (M. H. Hoffman, Inc.), 7D—SR 2520 (2980)
Single Code, The (Horsley-Mutual), 5D, April 16 1251
Siren, The (Fox Film), 5D, March 12 ..... —— (**75)
Sister Against Sister (Fox Film), Feb. 26 ..... 1869 1896
Sixteenth Wife, The (Vitagraph-V-L-S-E), 5D, May 14 ..... 3309 (3125)
Skinners Bubble (Essanay-K-E-S-E), 5CD, April 23 2857
Skinner's Dress Suit (K-E-S-E), 5D, Feb. 5 1093
Slave, The (Fox Film), 5D, May 28 ..... 3947 **145 (3584)
Slave Market, The (Famous Players-Paramount), 5D, Jan 1 274
Sleeping Fires (Famous Players-Paramount), 5D, April 16 2686
Sloth (McClure-Triangle), 5D, "Seven Deadly Sins" Series, March 5 1255
Small Town Girl, A (Fox Film), 5D, May 6 ..... —— 3337 (2979)
Snarl, The (Ince-Kay-Bee-Triangle), 5D, May 6 ..... 3013 (2979)
Snow White (Famous Players-Paramount), 6D, Dec. 23 113
Social Leper, The (World), 5D, March 19 1868
Sold at Auction (Balboa-Pathe), 5D, Feb. 11 921
Some Boy (Fox Film), 5CD, June 24 ..... —— (4068)
Son of the Hills, A (Vitagraph-V-L-S-E), 5D, June 25 ..... **1116 (4068)
Song of Sixpence (Van Dyke-Art Dramas), 5D, May 24 ..... 3945 (3428)
Soul of a Magdalen, The (Pop. Plays and Players-Metro), 5D, May 14 ..... —— 3970 (3126)
Soul Master, The (Vitagraph-V-L-S-E), 5D, May 28 ..... 3621 (3428)
Souls Triumphant (Triangle), 5D, May 20 ..... 3164 (3275)
Southern Justice (Bluebird), 5D, May 28 ..... 3459 3817 (3429)
Sowers and Reapers (Rolfe Metro), 5D, May 7 ..... 3315 (2979)
Spirit of 1917, The (Radio Film Co.)—SR ..... ——
Spirit of Romance, The (Pallas-Paramount), 5D, March 22 2191
Square Deal, A (World), 5D, Feb. 19 1254
Square Deal Man, The (Kay-Bee-Triangle), 5D, March 25 1869
Squaw Man's Sons, The (Lasky-Paramount), 5D, April 26 ..... ——
Stagestruck (Triangle), 5CD, Feb. 25 1423
Stolen Paradise, The (World), 5D, June 18 ..... 3946 (3904)
Strife (Jaxon Film Corp.), 5D—SR ..... ——
Submarine Eye, The (Submarine Film Corp.), 8D—SR 3791
Sunny Jane (Horkheimer-Mutual), 5D, March 26 ..... ——
Sunshine and Gold (Balboa-Pathe), 5D, April 29 2683
Susan's Gentleman (Bluebird), 5D, April 2 ..... 1868 2560
Sweetheart of the Doomed (Ince-Kay-Bee-Triangle), 5D, April 8 2364

TALE of Two Cities, A (Fox Film), 5D, March 19 ..... 2031 2540
Tangled Lives (Fox Film), 5D, April 2 ..... —— 2560
Telltale Step, The (Edison-K-E-S-E), 5D, May 28 ..... —— (3429)
Tempest and Sunshine (Dixie Films), 5R—SR ..... ——
Terror, The (Red Feather), 5D, Feb. 12 ..... 1422 1447
Test of Womanhood, The (Joseph R. Miles), 5D 2363
"The 7th Sin" (McClure-Triangle), 5D, "Seven Deadly Sins" Series, March 12 ..... ——
Third Party, The (Vitagraph-V-L-S-E), 5D, April 16 ..... ——
Those Without Sin (Lasky-Paramount), 5D, March 1 1714
Threads of Fate (Columbia-Metro), 5D, Feb. 19 ..... 760 1114
Tides of Barnegat (Lasky-Paramount), 5D, April 12 2687
Tiger Woman, The (Fox Film), 5D, Feb. 19 ..... 1569 2056
Tillie Wakes Up (World), 5D, Jan. 29 759
To the Death (Pop. Plays and Players-Metro), 5MD, May 20 ..... ——
To-day (To-day Feature Film), 5D—SR 4107
Told at Twilight (Balboa-Pathe), 5D, March 25 1871
Treason (Bluebird), 5D, May 14 ..... 3013 3493 (3125)
Trilby (C. K. Young Re-issue-World), 5MD, Feb 919
Trip Thru' China, A (Brodsky-Supreme Feature Films), 10Ed, May—SR ..... —— 1719
Trooper 44 (E. I. S. M. P. Co.), 5D—SR 2196
Trufflers, The (Essanay-K-E-S-E), 5D, March 26 2196
Truthful Tulliver (Kay-Bee-Triangle), 5CD, Jan. 7 ..... *4235
Twenty Thousand Leagues Under the Sea (Universal Film Mfg. Co.), 10R—SR 112
Twin Kiddies (Balboa-Pathe), 5CD, Jan. 28 433
Two Men and A Woman (Ivan), 5D, March 18 1420

UNCONQUERED (Lasky-Paramount), 5D, May 31 ..... 3459 (3428)
Undying Flame, The (Lasky-Paramount), 5D, May 24 ..... 3619 (3584)
Upper Crust, The (American-Mutual), 5D, June 25 ..... —— (4069)

VALENTINE Girl, The (Famous Players-Paramount), 5D, April 23 2856
Vanity (Pop. P. and Players-Metro), 5MD, Jan. 1 ..... 112 461
Vicar of Wakefield, The (Thanhouser-Pathe), 6D, March 4 1717
Victoria Cross (Cosmofotofilm Co.), 4R—SR ..... ——
Village Prodigal, The (Fine Arts-Triangle), 5D, Feb. 18 ..... ——

WAITING Soul, The (Metro), 5D, April 2 ..... 2195 2560
War of the Tongs, The (Red Feather), 5D, Feb. 12 ..... 1258 1595
Warfare of the Flesh, The (Edw. Warren Prods.), 6500 ft—SR 2858
Wax Model, The (Pallas-Paramount), 5D, Feb. 1 1091
Weaker Sex, The (Kay Bee-Triangle), 5D, Jan. 7 ..... ——
Web of Desire, The (World), 5D, March 5 1571
Web of Life, The (Gold Medal Photoplays), 5D,—SR 2365
When Baby Forgot (Lasalida-Pathe), 5D, June 24 ..... 3948 (4068)
When Justice Errs (Am. Standard M. P. Corp.), 5D, May 7—SR .... ——
When Love Was Blind (Thanhouser-Pathe), 5D, April 15 2361
When My Ship Comes In (International-Pathe) ..... ——
Where Are My Children? (Universal Film Mfg. Co.), 5—SR ..... ——
Where D'ye Get That Stuff? (Argosy Films), 5R—SR ..... ——
Where Love Is (Mutual), 5D, Feb. 5 ..... ——
Where is My Father? .Exclusive Feat. Inc.), 7—SR ..... ——
Whip, The (Paragon Films), 8D—SR 2359
White Raven, The ,Rolfe-Metro), 5D, Jan. 15 ..... 596 952
Who Knows? (M. H. Hoffman, Inc.), 5—SR ..... ——
Who Shall Take My Life (Selig Special), 10—SR ..... ——
Who's Your Neighbor (Masterpiece Drama Prods.)—SR ..... ——
Whose Wife? (American-Mutual), 5D, April 30 3017
Wife by Proxy, A (Columbia-Metro), 5D, Jan. 8 ..... 437 786
Wild and Woolly (Artcraft), 5D, June 24 ..... 4110 (**74)
Wildcat, The (Horkheimer-Mutual), 5D, April 23 3315
Wild Winship's Widow (Ince-Kay-Bee-Triangle), 5CD, May 20 3312 (3276)
Winning of Sally Temple (Lasky-Paramount), 5D, Feb. 26 1424
Witching Hour, The (Frohman Amus. Co.)—SR ..... ——
Within the Law (Vitagraph-V-L-S-E), 7MD, May 14 3159
Wolf Lowry (Triangle), 5MD, May 27 ..... 3618 (3755)
Woman Alone, A (World), 5D, Jan. 1 112
Woman and the Besat, The (Graphic Features), 5D—SR. .3014 3183 (2980)
Woman Who Dared, The (Ultra Pictures Corp.), April 2 ..... ——
Womanhood, the Glory of the Nation (Greater Vitagraph), 7D. .2512 4135
Woman's Awakening, A (Fine Arts-Triangle), 5D, March 25 2195
Wonder City of the World, The (Greater N. Y. by Day and by Night) (C. Post-Mason Ent.), 4—SR ..... ——
World Apart, The (Morosco-Paramount), 5D, June 7 ..... 3620 (3584)
World War in Kidland (Juvenile Film Corp.), 1—SR ..... ——
Wrath (McClure-Triangle), 5D ("Seven Deadly Sins" Series), Feb. 19 1719
Wrath of Love (Fox Film), 5D, June 17 ..... (3905)
Wrath of the Gods, (Hiller & Wilk), 5—SR ..... ——

YANKEE Pluck (World), 5D, May 21 ..... 3312 (3275)
Yellow Bullet (Fortune-Photoplays-General), 4D 2192

The Motion Picture News Trade Annual Department is in a position to give you any information relative to the film business that you desire.

The Chicago Censor

That if the superintendent of police of Chicago refuses to grant a permit to exhibit a picture you have the right to appeal to the mayor. If he refuses you can take the case before the courts on a writ of mandamus. This has been done and several film companies have won out.

Detroit Watches Minors

Children under the age of sixteen years are forbidden by ordinance to attend motion picture theatre performances in the City of Detroit, Mich., between the hours of 8:00 a. m. and 3:30 p. m.

This was found necessary because children were practising truancy. Under this ordinance children are not given the usual privilege of attending the theatres with parents or guardians. There are no exceptions to the ordinance.

To Those Shipping Films

Films may be carried on steamers carrying passengers under the same conditions as are laid down by the Interstate Commerce Commission, as regards the packing and labeling of the same.

The above ruling was handed down by the Bureau of Explosives and received by the transportation committee of the National Association of the Motion Picture Industry.

Do You Know That—

There is an ordinance in the City of Chicago prohibiting the driving or propelling a motion picture machine by motor. It must be operated by hand.

Exports of Motion Picture Film from United States

	EXPOSED		NOT EXPOSED	
Year 1916	Feet	Value	Feet	Value
January	23,961,697	$1,128,949	1,004,675	$109,655
February	8,300,822	530,165	12,745,418	375,602
March	24,644,045	826,382	21,031,001	558,198
April	34,890,548	1,104,870	2,779,019	81,173
May	11,009,993	498,790	7,327,484	309,593
June	6,233,766	329,169	2,170,014	80,417
July	5,422,816	288,759	762,106	22,069
August	8,658,570	468,402	194,435	10,584
September	5,239,775	415,677	4,827,443	127,978
October	7,779,105	479,418	3,982,548	108,084
November	6,531,419	389,593	2,883,081	82,105
December	21,541,878	937,024	397,222	17,969
Total 1916	164,214,434	$7,397,648	61,104,446	$1,883,427
Year 1917				
January	15,835,591	$871,025	4,662,729	$118,188
February	8,055,854	449,176	541,742	23,738
March	13,196,717	696,060	8,872,977	181,076
April	17,289,747	661,792	504,652	36,412
Total 4 months 1917	54,377,909	$2,678,053	14,582,100	$359,414

World's Markets for Motion Pictures

(Reprinted from Consular Report No. 158, July 9, 1917.)

CONSULAR reports on markets for motion picture films in districts throughout the world have been received and contain much information of value to American manufacturers and exporters. Some of these have been printed in "Commerce Reports," but 100 or more have been made available for immediate use in the original manuscripts and may be inspected by interested persons at the Bureau of Foreign and Domestic Commerce or its district offices. These unpublished reports are from cities and towns in France, England, Scotland, Ireland, Wales, Norway, China, Netherlands, Greece, Austria-Hungary, Denmark, Morocco, Bulgaria, Turkey, Switzerland, Egypt, Portugal, Italy, Spain, Brazil, Guatemala, Nicaragua, Peru, Cuba and other islands in the West Indies, Venezuela, Mexico, Dominican Republic, Argentina, Costa Rica, Salvador, Honduras, South Africa, Canada, Japan, Australia, New Zealand, Newfoundland, and other places. The issues of "Commerce Reports" in which similar reports already have been printed are those of February 10, 15 and 21, and April 7, 13 and 19, 1917.

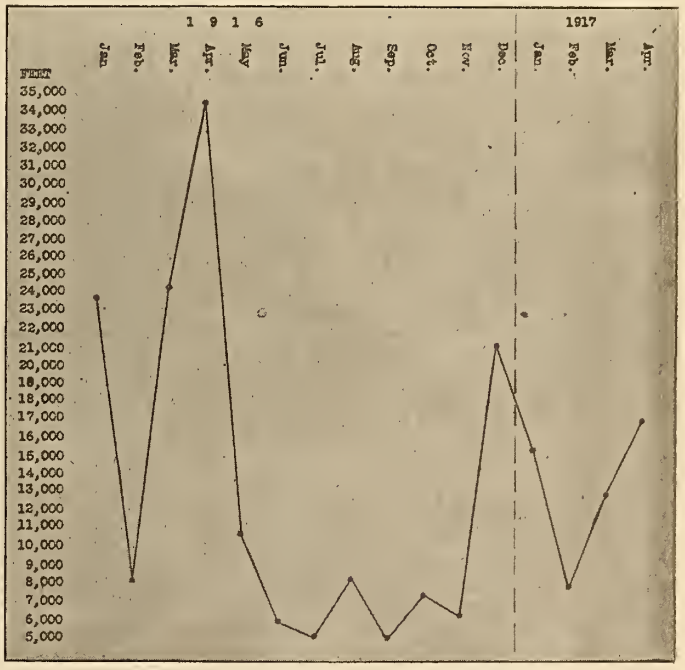
The steady gains that have been made by the United States during the past five years toward the leadership in this industry have literally made it possible for the whole world to "see America" on a large scale. The exports of exposed films from manufacturers in the United States increased from 32,192,018 feet in the fiscal year 1913 to 158,751,786 feet in the fiscal year 1916, and their value increased from $2,276,460 in the year ended June 30, 1913, to $6,757,658 in the year ended June 30, 1916. Exports to Europe were 17,762,429 feet, valued at $1,317,531, in 1913, and 126,749,563 feet, valued at $4,851,866, in 1916; to North American countries, 10,846,822 feet, valued at $759,544, in 1913, and 17,603,193 feet, valued at $1,070,823, in 1916; to South America, 811,259 feet, valued at $39,629, in 1913, and 2,638,328 feet, valued at $126,007, in 1916; to Asia, 770,418 feet, valued at $33,065, in 1913, and 3,336,997 feet, valued at $119,189, in 1916; to Oceania, 1,992,000 feet, valued at $126,040, in 1913, and 8,380,999 feet, valued at $583,054, in 1916; and to Africa, 9,090 feet, valued at $651, in 1913, and 42,706 feet, valued at $6,719, in 1916.

Official figures reveal the fact that the producers of this country have been gradually turning the import trade in films from the "manufactured class" to the "raw material," Notwithstanding the immense growth in the scope of such entertainments in the United States, imports of the finished product have been dwindling for several years; but, on the other hand, our imports of sensitized but not exposed films have shown substantial increase in quantities. Imports of such raw material amounted to 44,717,323 feet, valued at $889,560, in 1914, and to 58,490,768 feet, valued at $750,023, in 1916. The reduction in total value gives this class of goods a unique distinction in an era of high prices.

Imports of motion picture "positives" reached the lowest mark of recent years in 1916, when the amount was 6,742,988 feet, valued at $256,332, compared with 14,274,788 feet, valued at $825,983, in 1912, and 20,057,144 feet, valued at $1,009,469, in 1914.

Curve Showing Exports of Film from U. S.

Plotted from data furnished by the National City Bank



History of F.I.L.M Club

(*Continued from page* 630)

The principal objects of the club are to promote more friendly relationship between exhibitor and exchanges. The good exhibitors realize that the club is a protection to them as against the unfair dealings of bad exhibitors and bad exchange men, for the club punishes severely any member who knowingly takes advantage of an exhibitor. Only a few days ago one New York exchange manager was fined $80 for breaking his contract with a theatre.

The Chicago club appointed the Hoy Reporting Company as their "Official Credit Bureau." This company, headed by Charles B. Hoy, conducted its work so satisfactorily that New York city exchange men had the Hoy Company open New York offices. Dr. Chas. Hespie, president of the New Jersey State Exhibitors League, gave an interview recently in which he proposed that the Hoy Agency acts as a Dun and Bradstreet for the industry and that exhibittors in his State who Hoy said were responsible would be allowed to secure film by paying cash on play date or having the shipment go C.O.D., instead of paying two to four weeks' cash deposit in advance.

EIGHTH MOTION PICTURE NEWS CHART

City or Exchange Center.	A. Gen'l Trade Conditions Since Dec. 1, 1916. B. Outlook for Coming Season.	Number of Theatres A—Opened B—Closed Since Dec. 1, 1915.	What Class of Film Is in Greatest Demand?	Which Does Exhib. Prefer Prog. Booking or "Open Market"?	Do Serials Continue Popular?	Decrease or Increase in Admission Prices, if Any.	Decrease or Increase in Rental Prices (A) Programs. (B) Features.
BALTIMORE, MD.	A—Rather quiet B—Discouraging	A—One B—Four	Comedy-dramas and comedies	Open booking, with few exceptions	Less popular	Increase	A—20% higher B—20% higher
BUFFALO, N. Y.	A—Good B—Fair	A—None B—None	Features and comedies	Open market	On the wane	Increase	A—Steady B—Steady
CHATTANOOGA, TENN.	A—Bad B—Unsettled	A—None B—One	Comedy-dramas	Open market	A very few	Neither	A—Increase B—Increase
CHICAGO, ILL.	A—Fluctuating B—Good	A—Three—5 to come B—Eighty-five	Comedy-dramas Feature dramas	Open market	No! Emphatically	Scattered increase in 5 c. houses to 10c. and 15c.	A—Decrease B—Partial decrease
CLEVELAND, OHIO	A—Poor B—Not much better	A—One B—None	Patriotic films and good comedies	Open market	Yes	Stable	A—Steady B—Steady
COLUMBUS, OHIO	A—Good B—Fine	A—Five B—Two	Serials and comedies	Open market	Yes	Slight Increase	A—Increase B—No change
DALLAS, TEX.	A—Improvement B—Good	A—About 35 in State B—About 6 or 8	Features and supers	Open market	Yes	Increase	A—Decrease B—Same
DES MOINES, IOWA	A—Fair B—Unchanged	A—Two B—One	Comedy-dramas	Open market	No	Steady	A—Steady B—Increase
JACKSONVILLE, FLA.	A—Good B—Better	A—None B—None	Comedy-dramas	Open market	No	Steady	A—Same B—Same
LOS ANGELES, CAL.	A—Fair B—Brighter	A—Seven; three soon B—Few small houses	Comedies and Western dramas	Open market	Yes, in suburban theatres	Slight increase	A—Decrease B—Decrease
MILWAUKEE, WIS.	A—Good B—Doubtful	A—One B—Three	Comedy-dramas and light comedies	Open market	Yes, in suburban theatres	Steady	A—Same B—Same
MINNEAPOLIS, MINN.	A—Good B—Poor	A—One B—One	Good comedies and features	Open market	Yes	Increase in larger house	A—Increase B—Increase
NEW HAVEN, CONN.	A—Fair B—Fair	A—One B—One	Big features—Society stuff	Open market	Quite so	Increase	A—Slight increase B—No change
NEW ORLEANS, LA.	A—Medium B—Good	A—About Ten B—Possioly 24	Clean comedy-dramas	Open market	Losing interest	Stationary	A—Fluctuates B—Decrease
NEWARK, N. J.	A—Good B—Good	A—Four B—One	Dramas	Open market	No	Increase	A—Increase B—Increase
OGDEN, UTAH	A—Good B—Excellent	A—Two B—None	High-class comedies	Program	Falling off in popularity	Steady	A—No change B—No change
OMAHA, NEB.	A—Fair B—Splendid	A—Seven B—One	Comedy-dramas	Open market	Yes	Increase	A—None B—None
PHILADELPHIA, PA.	A—Good B—Uncertain	A—One B—Thirty	Comedy-dramas and melodramas	Open market	Declining	Increase	A—About same B—Increase on specials
PHOENIX, ARIZ.	A—Very Good B—Biggest in History	A—Six in State B—None	Program features	Program	In smaller places	Increase	A—Same B—Increase
PITTSBURGH, PA.	A—Good B—Good	A—Seven B—Two	Comedies	Program	No	Increase	A—Same B—Same
SALT LAKE CITY, UTAH	A—Improving B—Good	A—None B—One	Clean dramas and comedies	Open market	No	Increase	A—Increase B—Increase
SAN FRANCISCO, CAL.	A—Fine B—Very promising	A—Five soon B—None	Five-reel features	Program	On the wane	Steady	A—Same B—Same
SEATTLE, WASH.	A—O. K. B—Good	A—Two B—Two	High-class comedies	Open market	In small houses only	Increase	A—Decrease B—Decrease
ST. JOHN, N. B.	A—Lower than usual B—Hard to forecast	A—None B—None	Features and miscellaneous	Opinion divided	Yes	Increase	A—Increase B—Large increase
ST. LOUIS, MO.	A—Good B—Good	A—Four B—Two	Features	Open market	Yes	Increase	A—No change B—No change
TORONTO, ONT.	A—Good B—Not so good	A—Four B—One	Comedy-dramas and serials	Program, except in large houses	Very	Increase	A—Stationary B—Slight decrease
WASHINGTON, D. C.	A—Very good B—Excellent	A—Four soon B—None	Drama features	Opinion divided	Declining	Steady	A—Same B—Increase
WINNIPEG, MAN.	A—Fair B—Not so very bright	A—None B—None	Five-reel features	Open market	Yes, in places	Stationary	A—Increase B—Increase

OF NATIONAL FILM TRADE CONDITIONS

Are Exhib's for or Against Daily Change of Program?	Demand For Children's Pictures?	How are State Rights Pictures Booking?	Strength of Exhibitors' Organizations.	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	Is There Too Much Exchange or Theatre Competition in Your Territory?	City or Exchange Center.
Against; in residential sections only	In residential sections	In demand	Growing. About 75% members	Lack of patronage	Slow collections	Competition of both very keen	BALTIMORE, MD.
Against	Yes	Slow	Strong	High operating cost	None	Yes—both	BUFFALO, N. Y.
Against	No	Not handled	No organization	Cheap melodrama Heavy drama	No exchange here		CHATTANOOGA, TENN.
Against	In some places	Slow, meeting with great favor recently	Weak, due to politics and petty jealousies	High rentals and deposits	Unreasonable exhibitors; lack of advertising	Too much theatre competition	CHICAGO, ILL.
Against	Fairly popular	Fast	Very strong and in unison	High cost of living	None	Too much exchange competition	CLEVELAND, OHIO
Opinion divided	Yes	Medium	Strong	None	None	Neither	COLUMBUS, OHIO
Small houses desire daily change	Not much	Medium	Gaining	Chautauqua hurts small towns	Too much film	Too much of both	DALLAS, TEX.
Against	Yes	Slow	Very weak. New organization forming	War scare	Overproduction Cheap films	Enough Exchange; too much theatre	DES MOINES, IOWA
Against	Yes	Slow	Medium	Lack of co-operation	Lack of co-operation between exhibitors	Neither	JACKSONVILLE, FLA.
Against	No	Fast	Weak	High prices of big features	Lack of initiative between exhibitors	Too much of both	LOS ANGELES, CAL.
For	No	Fast	Fair	Cost of operation	Economy	Theatre	MILWAUKEE, WIS.
Emphatically against	Yes	Slow	Spirit strong and numerically weak	Crowded industry and taxes	Crowded industry and taxes	Equally divided	MINNEAPOLIS, MINN.
Against	No	Fast	Dormant	Keen competition	Poor collections	Theatre	NEW HAVEN, CONN.
For	No	Slow	Weak	Deposit system and lack of protection	Keen competition and price cutting	Neither	NEW ORLEANS, LA.
Against	Limited	Fast	Strong and representative	High Rentals	Keen competition	Both	NEWARK, N. J.
Against	No	Slow	No organization	Weak plots	None	Healthy competition	OGDEN, UTAH
Against	Yes	Slow	Enthusiastic and young	Poor quality of pictures	Keen competition and low rentals	Neither	OMAHA, NEB.
Neighborhood houses are for	Very little	Fast	Improving	Poor quality and high prices	Censorship	Theatre	PHILADELPHIA, PA.
Against	No	Slow	None, and nothing in sight, though needed	None	None	Neither	PHOENIX, ARIZ.
For	Yes	Fast	Weak	High rentals	Dull business	Neither	PITTSBURGH, PA.
Against	In few cases	Medium	Membership small. Indifference	High rentals	Lack of co-operation between exhibitors	Exchange	SALT LAKE CITY, UTAH
Against	No	Slow	Strong and improving	High rentals and low admissions	High rentals Low admissions	Exchange	SAN FRANCISCO, CAL.
Against	No	Fast	Not representative	War scare	None		SEATTLE, WASH.
Against	No	Slow	About 50% membership. New organization	High rentals War scare	High rentals	Maximum of both	ST. JOHN, N. B.
For	No	Medium	Strong and active	Lengthy programs	Low prices	Both	ST. LOUIS, MO.
Against	No	Slow	Growing	War scare	Posters destroyed in transit	Exchange	TORONTO, ONT.
Against	Very small	Very fast	Weak and indifferent	Poor titles	High expressage	Neither	WASHINGTON, D. C.
Against	No	Used in one house only	About 50%	High rentals	Heavy war tax	Neither	WINNIPEG, MAN.

A SEVEN YEAR CHART OF FILM PRODUCTION

1910
Short Reel Programs Only
47 Reels: Licensed 24 reels
Independent, 23 reels

1911
70 Reels: General, 36 reels
Sales Co. 34 reels

1912
General Film introduces two-a-week multiple reel "specials" (two and three reels each) Film Supply Co. program of "specials."
90 reels: General, 48 reels
Universal, 22 reels
Film Supply, 20 reels
Famous Players Four-Reel Special, "Queen Elizabeth"

1913
Short Reel Programs: 148 reels
General, 51 reels
Mutual, 24 reels
Film Supply, 20 reels
Universal, 28 reels
Miscellaneous, short specials, 25 reels
Features:
Famous Players, 30 a year
All-Star, Monthly
Gaumont, Pathe, Eclectic, General, George Kleine, Warner's, Bosworth, and Miscellaneous Specials
Total Feature Production about 4 subjects a week

COMPANY	1914	1915	1916	1917
ALCO	1 five-reel subject a week			
ALLIANCE	1 five-reel subject a week	1 five-reel subject a week		
ART DRAMAS			1 five-reel subject a week	1 five-reel subject a week
ASSOCIATED		12 reels a week (Short)		
BOX OFFICE ATTRACTIONS	3 five-reelers a week	(See Fox)		
BLUEBIRD	1 five-reel subject a week		1 five-reel subject a week	1 five-reel subject a week
FOX		1 five-reel subject a week	1 five-reel subject a week	1 five-reel subject a week; two Super-Deluxe a mo.
GENERAL FILM Two five-reelers a month	51 reels a week (short subjects	53 reels a week (Short)	27 reels a week (Short)	12 reels a week
INTERNATIONAL			3 reels a week (Topical)	(Through Pathe)
KRITERION	11 short subjects a week	18 reels a week (Short)		
METRO		1 five-reeler a week	1 five-reeler a week (Additional specials)	1 five-reeler a week (Additional specials
MUTUAL	30 reels short subjects; 2 Continental features a month	30 reels short subjects; 2 features a month	14 reels short subjects; 2 features a week	9 reels short subjects; 2 features a week
PARAMOUNT	2 five-reelers a week	2 features a week	2 features a week	2 features a week plus Artcraft Specials
PATHE	(In General Film)	10 reels a week (all lengths)	10 reels short subjects; 1 feature a week	9 reels short subjects; 1 feature a week
SAWYER	2 features a month			
TRIANGLE		2 features a week	2 features a week	2 features a week
UNIVERSAL	28 reels a week	24 reels a week (Short)	1 feature a week	22 reels a week (Short)
WARNER	2 features a month			
WORLD	1 feature a week	1 feature a week	1 feature a week	1 feature a week
K-E-S-E	18 short subjects a week		1 feature a week	1 feature a week
KLEINE	1 short subject a week			
KLEINE-EDISON	5 short subjects a week	1 feature a week		
V-L-S-E	20 short subjects a week	1 feature a week	1 feature a week	
VITAGRAPH—V-L-S-E.	20 short subjects a week			
Miscellaneous State Rights Specials, Foreign Features, etc	1 five-reeler a week; 30 short specials a week	20 reels a week (Short); 1 feature a week	10 short subjects a week, 2 features a week	12 reels a week (Short); 3 features a week

Regulations of the National Board of Fire Underwriters Governing the Storage and Handling of Nitro-Cellulose Motion Picture Films. Recommended by National Fire Protection Association

STORAGE OF NITRO-CELLULOSE PICTURE FILMS.

Nitro-cellulose motion picture films should preferably be stored in a separate building or vault, not exposing other property or occupancy; if a limited quantity is permitted in a building with other occupancy or in an exposed building; it must be in standard fireproof vaults, safes or cabinets.

1. Film Reels.—Each reel of film shall be kept in a separate metal can with tight-fitting cover, except when in use.

Note: A reel ordinarily contains 1,000 feet of film 1 11/32 inches wide, and weighs about 5 pounds; diameter of reel is approximately 10 inches.

2. Vaults.—Where the maximum degree of protection for valuable films is the primary consideration, vaults shall be constructed according to requirements for Class "A" Vaults. This type of vault involves massive construction designed to resist long continued fire, impact of falling bodies, and attack by burglars (in so far as this feature can properly be incorporated in these specifications).

No one vault or compartment shall exceed in size 750 cubic feet.

To prevent abnormally high temperature within the vault glass windows and skylights should be avoided; likewise proximity to boiler stacks and similar sources of heat.

Automatic sprinklers should be installed inside each vault.

Other vaults of not more than 150 cubic feet capacity, and of a construction approved as at least the equivalent of that described for safes, may be accepted in lieu of safes; or vaults having a capacity not exceeding 50 reels of film each, and approved as at least equivalent of that described for cabinets, may be accepted in lieu of cabinets.

3. Safes.—Size shall not exceed 150 cubic feet. Safes shall have an angle iron frame at least ¼ x ¼ x 2 inches and continuous at all edges. On safes larger than 40 inches high, 30 inches wide, and 30 inches deep, an additional stiffening of heavy steel at least ¼-inch thick, and of width proportioned to size, but never less than 2 inches, shall be used at top, bottom and sides. Sheet steel plates shall be not less than No. 12 U. S. gauge for the outer shell and not less than No. 14 for the inner shell. Filling shall be of cement concrete or its equivalent not less than 5½ inches thick, except that the doors may have at least 4 inches of concrete with a sealed air space for the lock and bolts. Door shall have stepped sides so as to be smoke proof. No cast iron shall be used in the construction of the safe, except such parts as casters, hinges and flanged door frames. Other containers of no more than 150 cubic feet capacity and approved as the equivalent of above described safes may be accepted in lieu thereof.

4. Cabinets.—Two hundred reels of film weighing not more than 1,000 pounds in the aggregate may be stored in cabinets, but no one cabinet shall contain more than 50 reels (250 pounds). When two or more cabinets are used they shall be in a separate room with outside ventilation and enclosed by fireproof partitions with fire doors of the vertical shaft type at communications. There shall be at least 10 feet clear space between cabinets unless an incombustible shield is provided at each side of each cabinet extending 2 feet beyond cabinet in all directions, in which case the distance between cabinets may be only 4 feet.

Cabinets shall be tightly enclosed and may be made of suitably stiffened sheet iron at least No. 18 U. S. gauge, in thickness, double walled with 1½ inch of air space; doors shall be constructed equivalent to walls of the cabinet, shall be self-closing, fit closely and be kept locked.

Other containers having a capacity not exceeding 50 reels of film each and approved as the equivalent of the cabinets may be accepted in lieu thereof.

5. Pressure Relief for Vaults and Safes and Cabinets.—Each container for film storage shall be provided with a pressure relief vent opening to the outside of the building, directly through an exterior wall, or through a separate stack with walls of reinforced concrete or brick at least 5 inches thick and shielded at top. The effective sectional area of the opening shall be at least 70 square inches for each 100 reels (500 pounds) of film capacity. The capacity of vaults shall be rated at three reels per foot of cubical contents; the capacity of safes and cabinets, or small vaults without aisle space, shall be rated at six reels per foot of cubical contents. Reels shall not be placed near enough to vent opening to reduce its effective area. A permanent guard shall be installed to prevent films from being forced against the vent openings of small containers. In fireproof buildings horizontal ducts may be permitted to connect the relief openings in vault separately to the outside of the building, provided the walls are made of solid masonry at least 5 inches thick and securely supported. A riveted sheet metal pipe of at least No. 18 U. S. gauge in thickness may be permitted to separately connect the vent opening of each cabinet to the outside of the building, provided the pipe is covered with at least 1 inch of approved heat insulating material. Such pipes shall not be nearer than 9 inches to combustible material.

Each pressure relief vent shall be protected against the weather by thin glass (1/16-inch thick) painted a dark color or by other incombustible fragile material in a sash arranged to open automatically in case of fire by the use of a fusible link or thermostat placed inside the film container. The effective sectional area of the vent opening shall correspond with the actual area of the glass. No pane of glass to be smaller than 200 square inches. Muntins to be constructed as lightly as possible so as to break readily. Any protection cquivalent to the above may be accepted in lieu thereof.

A light wire screen, not coarser than ⅛-inch mesh, shall also be placed over each vent at a point between the glass sash and the container, so arranged as not to interfere with the automatic operation of the sash.

The outlet of each vent shall be located at a point above the roof. Exception will be made only where a different location of the outlet will not expose other property in the same or adjacent buildings, and then only by special permission of the Inspection Department having jurisdiction.

6. Ventilation of Vaults.—There should be no ventilation of vaults other than a pressure relief opening, discharging directly to the outside of the building. Blower systems circulating air in the vault are objectionable, even after every reasonable safeguard has been provided.

Artificial ventilation of vaults is sometimes desired in factories handling new material as in motion picture film printing establishments. In such cases the additional fire hazard in connection with the ventilation may be somewhat reduced if the intake and discharge openings in the vault connect directly to the outside of the building through wall or a flue with masonry walls at least 4 inches thick. The outlet and intake openings shall not expose or be exposed by other property. Only suction blowers drawing air away from vault shall be used.

HANDLING OF NITRO-CELLULOSE MOTION PICTURE FILMS.

7. Printing, Developing, Examining, Repairing and Exchange Rooms.

(a) Shall have outside ventilation and be separated from each other and the balance of the building by tight partitions of fire-resistive material, with self-closing fire doors of the corridor type at communications, partitions and transoms. Doors should contain no glass other than wired glass.

(b) Such rooms shall be used neither for storage nor handling of combustible materials, other than the films. The furnishings should be of incombustible material.

(c) The number of reels of films not in metal cans shall be limited to 20 in a single room at any one time. The number of reels of film in the examining and repairing room awaiting attention shall be limited to 10 for each operator; provided all such reels except the one under examination or repair be placed in an approved double walled No. 20 U. S. gauge metal box with at least ½-inch air space between walls. A box otherwise constructed and equivalent to the above may, by special permission, be accepted in lieu thereof. Sides of box shall extend at least 6 inches above top and beyond front and rear of box. Covers shall be self-closing and of a construction equivalent to the walls of the box. Boxes shall be separated from each other at least three (3) inches.

Rooms having more than 20 films not in metal cans during rush hours shall be sub-divided by partitions of fire-resistive material with self-closing fire doors of the corridor type at communications so as to limit the number of reels outside of metal cans to 20 in each of these sub-divisions.

(d) In each exchange room approved vaults should be utilized for temporary storage and sorting of films in cans while being handled. When impracticable to use such vaults, double-walled metal cabinets of the type approved for storage purposes may be used. Each cabinet shall be properly vented to the outer air and contain no more than 50 reels. The number of cabinets shall not exceed four (4) in any one establishment.

8. Scrap and Waste.—All scrap or waste shall be kept under water, in self-closing standard metal waste cans or their equivalent, and removed from the building at least once each day to a safe location; such waste to be kept separate from paper waste or other rubbish.

9. Cement.—Any compound of collodion and amyl acetate or similarly inflammable cements inside the building shall not exceed the quantity required each day, and shall be limited to one gallon.

10. Motion Picture Machines and Booths.—Shall be safeguarded in accordance with the requirements of paragraphs 38 (U) and 38 (V) of the National Electrical Code. The booth may be omitted if the machines are in a separate room enclosed by incombustible partitions with self-closing fire doors of the corridor type at communications. If more than five machines are in one room, each machine shall be separately enclosed in an approved booth.

11. Power.—Electric motors, if used, should preferably be of the induction type without commutators, or if of the direct-current type, to have enclosed commutators. All switches, rheostats, or other current-controlling devices must be enclosed in approved dustproof and fireproof cabinets.

12. Lighting.—Shall be by incandescent electric lights only; lamps, if subject to mechanical injury, to be protected by approved wire guards. Entire installation shall be in accordance with the requirements of the National Electrical Code.

13. Heating.—Only hot air, hot water or steam heat shall be used. The heating pipes should be preferably overhead attached to the ceiling. Steam and hot water pipes or radiators, if on side walls, shall be safeguarded by the use of sheet metal or heavy galvanized wire netting with not over ¼-inch mesh held firmly in place at least one inch from pipes; or by covering space between back of benches and walls with heavy galvanized wire netting, with not over ¼-inch mesh, securely stapled to bench and wall, but sloping so that it may not be used as a shelf. No hot air or other floor registers shall be used, nor shall any register be less than 6 inches above the floor.

14. Smoking and Carrying of Matches.—Shall be strictly prohibited.

15. Protection.—All buildings containing more than a total of 50 reels of films (250 pounds) shall be equipped with an approved system of automatic sprinklers. Each room shall be equipped with at least one approved hand fire extinguisher. At least one pail of water and one pail of sand shall be provided for each vault, safe or cabinet in use.

MOTION PICTURE STUDIOS.

The provisions herein contained for storage and handling of films should be observed in establishments where the subjects are photographed. These plants usually introduce most of the hazards commonly found in theatres, and safeguards as provided in the standard specifications for theatres should be observed as far as practicable.

Specifications for Improved Motion Picture Machine Booths Recommended by National Board of Fire Underwriters

Size: Each room, compartment, booth or enclosure in which a motion picture machine or device is installed, must be not less than seven (7) feet in height, with area of floor space varying in accordance with the number of machines or devices installed in such booths, as follows:

1 picture machine..... 6 x 8 feet
1 picture machine and 1 stereopticon..... 9 x 8 feet
2 picture machines and 1 stereopticon.....12 x 8 feet

Construction and Arrangement of Booths:

(a) Metal or Asbestos Booths: If the room, compartment, booth or enclosure is constructed of galvanized iron, hard asbestos board, asbestos building lumber, or their equivalent, it must be constructed and equipped substantially as follows:

Frame: To be made of at least 1½-inch by 1½-inch by ¼-inch angle or tee irons, as follows:

Four outside horizontal members at top and bottom.

Four corner uprights.

Intermediate uprights on sides and intermediate members on roofs, spaced at least every two feet.

Doorway to be two feet wide by at least five feet high, with an angle iron framing.

All joints in frame to be made with 3-16-inch steel plates, to which each angle iron or tee iron shall be riveted or bolted by the use of at least two ¼-inch bolts or rivets. All bolts or rivets to have flat heads, said heads always to be placed on exterior side of booth and properly countersunk.

Covering of Booths: Sides and tops of booth and main or entrance door shall be covered with hard asbestos boards or asbestos building lumber, of at least ½-inch thickness, or their equivalent, or with steel or galvanized sheet iron of not less than No. 20 U. S. gauge. The asbestos, or its equivalent, shall be so cut and arranged that vertical joints between boards shall always come over an angle or tee iron, to which it shall be securely fastened by means of proper bolts and nuts, spaced not more than six

inches apart. The sheet metal shall be so cut and arranged that joints shall always come over a member, be overlapped and bolted or riveted to such member; bolts or rivets to be spaced not over three inchs ou centers.

Flooring: Floor shall be made of two parts, an upper and a lower floor. Lower floor may be made of wood, ⅞-inch minimum thickness, supported on lower leg of horizontal angle supported on lower leg of horizontal angle irons. Resting on this floor shall be a floor made of hard asbestos board, asbestos building lumber of ⅜-inch minimum thickness, or an equally good non-combustible material.

Openings: There shall be not more than two openings in the booth for each machine—one for observation by the operator and one for operation of the machine. Opening for machine shall be not more than six inches high and twelve inches long. Opening for operator shall be not more than four inches wide or more than twelve inches high. The two openings for each machine shall be provided with gravity doors, constructed of metal not less than 3-16-inch in thickness; when closed they shall overlap the openings at least two inches on all sides, and be arranged to slide, without binding, in properly constructed grooves; said doors to be held open normally by use of a fine combustible cord fastened to a fusible link which melts at a temperature of 160 degrees F., the whole so arranged that the door may be easily released and closed by hand.

The main or entrance door shall be hung on at least three heavy hinges and arranged to close against a substantial metal rabbet. The door shall also be provided with a substantial spring which will keep it closed tightly.

Shelves: All shelves, furniture and fixtures within the booth shall be constructed of incombustible material.

Ventilation: Booths shall be provided with a ventilating inlet in each of three sides; said inlets to be fifteen inches long and three inches high, the lower side of same to be not more than three inches above floor level. Said inlets shall be covered on the outside by a wire netting of not greater than ⅛-inch mesh, to be firmly secured to the asbestos boards or metal by means of iron strips and screws or rivets, and on inside by gravity doors arranged to slide in properly constructed grooves, and which, when closed, shall overlap ventilator openings at least two inches on all sides; said doors to be held open normally by use of a fine combustible cord fastened to a fusible link which melts at a temperature of 160 degrees F., so arranged that the doors may be easily released and closed by hand.

Near the center of the top of the booth shall be a circular opening of not less than ten inches in diameter, the upper side of said opening to be provided with an iron flange, which flange is to be securely fastened to the tee irons supporting the roof. Securely fastened to this flange shall be a metallic vent pipe of not less than ten inches in diameter, said pipe leading to the outside of the building or to a special incombustible vent flue; all parts of vent pipe to be at least six inches from any combustible material.

For the comfort of the operator it is important to provide for a constant current of air to pass outward through the opening or vent flue at the rate of not less than thirty cubic feet per minute when the booth is in use.

Concrete Plaster on Metal Lath Booths: Frame work to be constructed of angle or tee irons, as specified above. Expanded metal lath to be rigidly fastened to framing by wire bonds and covered with cement mortar (one part of cement and not more than three parts of sand) at least two inches thick.

Brick, Tile or Concrete Booths: If the room, compartment, booth or enclosure is constructed of brick, tile or concrete, it shall have walls not less in thickness than eight inches, except that if reinforced concrete is used the thickness need be only four inches. The ventilation and general arrangement of the booth and the protection of openings shall conform with the requirements of sub-section (a) preceding.

Machine: The motion picture machines must be securely fastened to the floor to prevent accidental overturning or moving of same.

Shall be equipped with a feed reel enclosed in a metal magazine constructed of 20 U. S. gauge metal, with a slot at the bottom only large enough for film to pass out, and with cover so arranged that this slot can be instantly closed. No solder to be used in the construction of this box. Door on side shall be of metal and provided with spring hinges and latch, which will keep door closed tightly.

Shall be provided also with a take-up reel in a magazine, similar to that used to enclose feed reel. A slot to be provided only large enough to receive the film, and a door at the side to be provided to remove film. This door must be of metal and equipped with spring hinges and latch to keep same securely closed.

A shutter must be placed in front of the condenser, so arranged as to be automatically closed when film is stationary.

The arc lamp used in a motion picture machine must be constructed and installed as follows:

(a) Must be substantially constructed and entirely of metal except where the use of approved insulating material is necessary.

(b) Must be so designed as to provide for proper ventilation and to prevent sparks being emitted from lamp when same is in operation, and mica must be used for frame insulation.

(c) Self-closing doors must be provided on side and rear of lamp enclosure, and observation ports not larger than two inches square may be provided when closed with glass.

(d) Lamp must be controlled by a double pole switch within easy reach of the operator.

(e) Conductors supplying current to lamp must not be smaller than No. 6 B. & S. gauge or its equivalent. Stranded conductors, provided with approved lugs, must be used between lamp and permanent wiring. A fireproof insulation must be used on conductors inside lamp and those connected to the arc lamp and resistance. Conductors passing through case of lamp must be protected with porcelain bushings.

(f) Resistance box must be kept not less than one (1) foot from any combustible material, or must be separated from it by a slab of slate or marble. The resistance box must be surrounded with a substantially attached metal guard having a mesh not larger than one-half inch, when guard is to be kept at least one inch from outside frame of rheostat.

(g) The lamp must not be mounted upon a base or frame composed of wood.

Booth Lighting: No artificial light shall be used in any room, compartment or booth in which a motion picture machine is installed except that produced by electricity. All electric wiring must be brought into the booth in iron conduits. One light will be allowed for each machine and one for the rewinding bench, but all such lights shall be provided with wire guards, and reinforced cord shall be used for pendant purposes. If house lights are controlled from within the booth, an additional emergency control must be provided near the main exit and kept at all times in good condition.

House Lighting: All electrical wiring or apparatus used in connection with any audience room or located in any room, compartment, booth or enclosure containing a motion picture machine, or in which an exhibition thereof is to be made, shall be in full compliance with the rules of the National Electrical Code.

Films: No films shall be exposed in the booth at the same time other than the one film in process of transfer to or from the machine or from the upper to lower magazine, or in process of rewinding. A separate metal case, made without solder, shall be provided for each film when the same is not in the magazine or in process of rewinding, said films to be kept in these cases. No material of a combustible nature shall be stored within any booth except the films needed for one day's operation.

Protection: At least two standard hand chemical fire extinguishers shall be provided, one inside the booth and located in an accessible place within easy reach of the operator, the other located outside of the booth near the door to same.

Note: Neither smoking nor the keeping nor use of matches shall be permitted in any booth, room, compartment or enclosure where a motion picture machine is installed. The entrance door to the motion picture machine booth shall be kept closed, but not locked, when an audience is in the building.

In constructing a portable booth the specifications for a permanent booth shall be followed, with the exceptions given below:

House Lighting: All electrical wiring or apparatus used in connection with any audience room or located in any room, compartment, booth or enclosure containing a motion picture machine, or in which an exhibition thereof is to be made, shall be in full compliance with the rules of the National Electrical Code.

Films: No films shall be exposed in the booth at the same time other than the one film in process of transfer to or from the machine or from the upper to lower magazine, or in process of rewinding. A separate metal case, made without solder, shall be provided for each film when the same is not in the magazine or in process of rewinding, said films to be kept in these cases. No material of a combustible nature shall be stored within any booth except the films needed for one day's operation.

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Western Studio Conditions

By J. C. JESSEN

REGARDLESS of the many changes in the motion picture industry during the year, especially in relation to officials, production in the Los Angeles colony continues with approximately the same number of units or companies at work, the total July 1, being about one hundred—sixty engaged in filming dramatic subjects of five reels, thirty-five making comedy and five at work on serials.

Perhaps the greatest change is with respect to size of productions. Last year saw the filming of several big multiple reel subjects, but at present it is impossible except in one instance, to learn of plans of any organization to spend time and money in filming additional ones of similar cost or size. "Intolerance," "Joan the Woman," "Civilization," and others from this field, coupled with "The Daughter of the Gods," "Twenty Thousand Leagues Under the Sea," and others made in the east, seemed to have filled the need of this market for subjects of such size and spectacular character.

PRESENT activities and plans of producers for the future, point to the conclusion that but few pictures of more than five thousand foot lengths will be made. Where the story is so big it cannot be told in that size, additional footage will be added, but indications point to the intentions of all to keep within the five reel limit, thus eliminating the "bigger than program" subjects, booked as attractions at a much higher rental, to make up for additional cost of production.

There is no evident intention of producers to reduce the cost of production. On the other hand greater care is being given the preparation of settings, costumes and properties. But at all plants an attempt has been made to reduce waste by preventing delays in filming of subjects. Stories and working scripts being completed in advance, it is possible for technical staff to have everything in readiness when players and director are assigned to the photoplay. This efficiency method will do more toward reducing production cost, and at the same time uphold the quality, than any other one thing, for time and again it has been shown high costs have been caused by delays which added the salaries of the players and director to the over-head expense of the producing unit for days when they were unable to make so much as a foot of film. At one studio this year four high-salaried directors, stars and supports did not work for five weeks for want of stories. Policies now in practice will prevent a repetition of this.

THE exhibitors and theatre patrons will reap the benefits of another policy now almost universally used at studios, and that is giving the proper attention to story and working scenarios used by the director. With every bit of business in every scene carefully worked out by writers and directors before filming is commenced, many costly retakes are to be avoided and time and footage are saved.

This realization of the value of the working scenario has brought to the powers of filmdom more fully a realization of the importance of the scenario writer for dramatic subjects. There has been a marked increase in the prices paid for stories during the past year, and writers for the screen, composing the staffs of scenario departments, are now receiving more money than formerly. It is predicted frequently the writer of good screen stories will ultimately receive greater pay for the character he builds and the situation he evolves than will the players who impersonate the author's people.

Many improvements have been made at west coast studios, these including modern equipment, enlargements and facilities for greater economy. Plans made now by others provide for additional facilities and larger producing plants.

The Lasky studio in Hollywood has been almost wholly rebuilt. Ground space has been doubled and all buildings have been replaced by new ones so located as to best serve the needs of the producing organization. New and commodious office buildings, wardrobe, carpenter shop, papier mache works and three mammoth stages, including in one a mammoth pool, have been completed, and make possible a material increase in production from this plant as is required by the new policy with respect to Artcraft and Paramount subjects which becomes effective early next month. Director General C. B. deMille, Business Manager Frank E. Garbutt, Studio Manager M. H. Hoffman are the heads of the producing organization, directly responsible for the time and money-saving plant built along efficiency methods.

The array of talent at the Lasky Studio is now greater than at any time in the past, the list of screen and stage notables working there including Miss Pickford, Douglas Fairbanks, Geraldine Farrar, Julian Eltinge, Sessue Hayakawa, Kathlyn Williams, Jack Pickford, Louise Huff, Fannie Ward, Wallace Reid, Vivian Martin, and others are expected shortly.

H. O. DAVIS, the new general manager of Triangle, is expected on the coast shortly, and then definite information concerning the plans of this corporation with respect to increasing production will be made known. It is understood the Culver City studios, built for the New York Motion Picture Corporation by Thos. H. Ince and E. H. Allen, will be materially enlarged. The laboratories, technical shops, dressing rooms and administration building are of sufficient size to accommodate producing staff of double the present size. The addition of more producing units, however, will make necessary the erection of additional stages, and as all producing of dramatic subjects is to be done at this plant and probably comedy units will be added later, the ground recently purchased by the company will shortly contain enclosed studios of the same type found at the original plant. The Triangle is retaining the big ranch beyond Santa Monica on the ocean, formerly known as Inceville, which has now been named Hartville. It is a possibility Triangle will use the studio formerly occupied by the companies producing Fine Art releases.

Thomas H. Ince, by the date of this publication, will have the first release of his subjects for Artcraft and Paramount programs well along in production. The former head of NYMP studios and producer of Kay-Bee releases has his organization at work at the old Biograph plant and will shortly build a new studio where William S. Hart, Charles Ray and Enid Bennett subjects will be made.

Mack Sennett, according to unauthorized information, is to retain his present plant in Edendale, where Keystones have been made since the brand was originated. No information pertaining to who will compose Mr. Sennett's staff is to be secured.

A NEW studio is just now being completed which will be the home of Lois Weber Productions. This studio is the only new one of the producing field of the west coast, and is being built along new lines, Miss Weber, the producer, being a firm believer in the frequently advanced theory that best results can be obtained from members of a producing company when the organization is separated from all others.

Universal City during the year has received many additions which have added to the capacity of the plant and the quality of the subjects made there. Manager of Production Henry McRae now has under his supervision twenty-five directors. Three of these are engaged in making serials; five, comedy, and all others dramatic subjects. With but one or two exceptions all the latter class of directors are engaged in making five reel subjects.

The year has seen a material enlargement of the William Fox Studios. The ground space has been increased to twice its former size, and the studio now has facilities for five dramatic companies and six that make comedies; including those of Sunshine Comedies, Inc., which are under the direction of Pathe Lehrman. At this studio, the only multiple reel subject in production is being made. In this instance Theda Bara is being starred in "Cleopatra." A. Carlos, who has been the general manager of the plant since the invasion of the west coast field by Fox companies, continues in that capacity.

The David Horsley studios are the home of Lasalida Films, Crane Wilbur and Mary MacLaren subjects, parlor comedies featuring Neal Burns and Gertrude Selby, and the George Ovey Cub Comedies. In all, five companies are busy at this plant.

THE Bessie Barriscale and J. Warren Kerrigan subjects are being made at the old Clune studios, now in charge of Paralta organization; at the Balboa plant at Long Beach, three companies are at work; Gail Kane, Julia Day, Mary Miles Minter and Wm. Russell head the four organizations of the American plant at Santa Barbara; Selig Company retains two producing units at their studio at Selig Zoo; the Vitagraph organization at present consists of two companies, both engaged in making five reel releases, and the Signal Company continues to work on serials featuring Helen Holmes and made under the direction of J. P. McGowan. Charles Chaplin will shortly begin making subjects for First National Exhibitors' Association. Organizations giving their entire attention to the making of comedies include Christie Film Company, with two units; L-Ko with three companies, and the Rolin Company now making subjects featuring Lonesome Luke, and Toto the clown.

The number of independently made subjects from this field during the year is smaller than in previous years. The Freider Film Company made several subjects which are to be sold by state rights. The Continental made "The Spirit of '76," which was given a premier in Chicago recently. The Crest Film Company has just completed an eight reel subject, titled "The Chosen Prince," which is based upon the Biblical story of David and Jonathan, under the direction of Wm. V. Mong.

Who's Who — Producers and Distributors

A List of Film Companies' Officers for Quick Reference

American Film Manufacturing Company, Chicago, Ill., Samuel S. Hutchinson, President; John Freuler, Secretary and Treasurer; R. R. Nehls, Manager. Directors: Samuel S. Hutchinson, M. B. Hutchinson, John Freuler. (See also Mutual Film Corporation.)

American-Japan Pictures Co., 15 William Street, N. Y. C. J. B. Millet, president.

New England Motion Pictures Co., Inc. (Producers of "The Land of the Rising Sun"). J. B. Millet, president.

American Standard M. P. Corporation, 116 West 39th Street, N. Y. C. H. W. Lamb, vice-president and general manager.

Apollo Pictures, Inc., 116 West 39th Street, N. Y. C. Harry Raver, president. (See also Art Dramas.)

Arrow Film Corporation, Times Building, N. Y. C. W. E. Shallenberger, president; J. F. Shallenberger, vice-president; Warren H. Small, secretary; Norman E. Conniers, treasurer; F. W. Lynch, assistant treasurer.

Artcraft Pictures Corporation, 729 Seventh Avenue, N. Y. C. Walter E. Greene, president; Al Lichtman, general manager; Louis F. Loeb, assistant general manager. (See also Paramount.)

Art Dramas, Inc., 116 West 39th Street, N. Y. C. Harry Raver, president; George H. Wiley, vice-president; Herbert Blache, treasurer; H. M. Goetz, secretary.

Astra Film Corporation, 25 West 45th Street, N. Y. C. Louis J. Gasnier, president; William Baker, vice-president; George B. Seitz, secretary; George Fitzmaurice, treasurer. (See also Pathe.)

Balboa Amusement Producing Company, Long Beach, Cal. H. M. Horkheimer, president and general manager; E. D. Horkheimer, secretary.

Bernstein Film Productions, Los Angeles, Cal. Isadore Bernstein, president and general manager; Jack Lippman, vice-president and treasurer; A. M. Norton, secretary and business manager.

Bluebird, Inc., 1600 Broadway, N. Y. C. Charles M. Deming, president; Paul Dubois, vice-president; Emanuel H. Goldstein, secretary and treasurer.

Cameragraph Film Mfg. Co., 140 West 44th Street, N. Y. C. Frank R. Abrams, president and general manager; S. Cahn, vice-president; J. P. Fitzsimmons, treasurer.

Caulfield Photoplay Company, Los Angeles, Cal. H. P. Caulfield, president; C. F. Glimm, secretary and treasurer.

Cecil Hepworth Productions, New York Office, 729 Seventh Avenue. Cecil Hepworth, managing director.

Century Comedy Company, 1600 Broadway, N. Y. C. Julius Stern, general manager. (See also L-Ko.)

Cinema News Syndicate, Longacre Building, N. Y. C. Frederick W. Brooker, president; Robert R. Reynolds, vice-president; J. F. Natteford, secretary.

Cines Corp. of America, 145 West 45th Street, N. Y. C. Mr. Losito, president, treasurer and general manager; J. P. Rosso, vice-president and secretary.

Corona Cinema Company, Los Angeles, Cal. F. E. Keeler, president; I. W. Keerl, secretary and treasurer.

Cosmofotofilm, 220 West 42nd Street. Paul H. Cromelin, president; E. C. Wallace, treasurer and general manager.

Eclair Film Company, Inc., of New Jersey. E. Offeman, president and treasurer; A. W. Varian, secretary; A. C. Rieger, assistant treasurer, assistant secretary.

Educational Films Corporation, 729 Seventh Avenue, N. Y. C. George A. Skinner, president; E. W. Hammons, vice-president and general manager; William Mitchell Lewis, treasurer and secretary.

Emerald Film Company, Chicago, Ill., Samuel Quinn, President; H. W. Lamb, Vice-President; T. E. Quinn, Treasurer. Directors: Samuel Quinn, H. W. Lamb, T. E. Quinn, A. S. Taylor.

Erbograph Company, 116 West 39th Street, N. Y. C. Ludwig G. B. Erb, president. (See also Art Dramas.)

Essanay Film Manufacturing Company, Chicago, Ill., George K. Spoor, President. (See also K-E-S-E.)

Fairmount Film Corporation, 220 West 42nd Street, N. Y. C. John Mooney, president and treasurer; Robert Bolling, vice-president and secretary.

Famous Players-Lasky Corporation, 485 Fifth Avenue, N. Y. C. Adolph Zukor, president; Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; Elek J. Ludvigh, secretary; Emil E. Shauer, assistant treasurer; Ralph A. Kohn, assistant secretary; Cecil B. De Mille, director general. Directors: Adolph Zukor, Jesse L. Lasky, Cecil B. De Mille, Arthur S. Friend, Elek J. Ludvigh, Emil E. Shauer, Ralph A. Kohn, Daniel Frohman, Frank A. Garbutt, James Steele, William C. Demorest, Frederic G. Lee, Hiram Abrams, John F. Fredericks, Albert A. Kaufman, Henry Hine, William H. English, William L. Sherry, Walter E. Greene. (See also Paramount.)

Film Adv. Service, Inc., 729 Seventh Avenue, N. Y. C. John A. Derham, president and treasurer; Howard Selznick, vice-president; David Selznick, secretary; Myron Selznick, general manager. Directors: Lewis J. Selznick, Sam E. Morris, John A. Derham. (See also Lewis J. Selznick Enterprises.)

Filmcraft Corporation, 220 West 42d Street, New York City, R. V. Rothermel, President.

First National Exhibitors' Circuit, Inc., 18 East 41st Street. S. L. Rothapfel, president; T. L. Tally, vice-president; Harry O. Schwalbe, secretary and treasurer; J. D. Williams, general manager. Directors: Fred Dahnken, Aaron Jones, Robert Lieber, E. H. Hulsey.

Foursquare Pictures, Inc., 729 Seventh Avenue, N. Y. C. M. H. Hoffman, president and general manager; George Backer, vice-president. (See also M. H. Hoffman, Inc.)

Fox Film Corporation, 126 West 46th Street. William Fox, president; Winfield R. Sheehan, general manager.

Frank Hall Productions, Inc., Longacre Building, N. Y. C. Frank G. Hall, president; George A. Enright, secretary.

Frank Hall Booking Corporation, Longacre Building, N. Y. C. Frank G. Hall, president; Lynn S. Card, treasurer; George A. Enright, secretary.

George Kleine Film Company, Chicago, Ill., George Kleine, President; Harry Scott, E. R. Pearson, M. E. Smith, Advertising and Sales Managers. (See also K-E-S-E.)

General Film Company, Inc., 440 Fourth Avenue, N. Y. C. Harold Bolster, vice-prosideent and general manager; W. M. Gulick, secretary and treasurer.

George Backer Film Corporation, 729 Seventh Avenue, N. Y. C. George Backer, president; M. H. Hoffman, vice-president; Emanuel Armstein, secretary; Samuel Levy, treasurer. (See also M. H. Hoffman, Inc.)

Goldwyn Pictures Corporation, 16 East 42nd Street, N. Y. C. Samuel Goldfish, president; Archibald Selwyn, vice-president; Alfred Weiss, vice-president; Fred Warren, vice-president and general manager; Gabriel L. Hess, treasurer.

Hanover Film Company, Inc., 904 Columbia Theatre Building, Broadway at 47th Street, N. Y. C. Ernest Horstmann, president and treasurer; Frank J. Howard, vice-president; Sam Grant, secretary; Charles E. Kimball, managing director.

Harry Palmer, Inc., 1600 Broadway, N. Y. C. C. D. Willard, president and treasurer; Harry Palmer, vice-president and secretary.

Herbert Brenon Film Corp., 729 Seventh Avenue, N. Y. C. Herbert Brenon, president; Lewis Selznick, vice-president and treasurer; Alexander Beyfuss, secretary and general manager. (See also Lewis J. Selznick Enterprises.)

Iliodor Motion Picture Corp., 729 Seventh Avenue, N. Y. C. Alexander Beyfuss, president; E. Shay, secretary. Directors: John Zwicki, J. Deshan. (See also Lewis J. Selznick Enterprises.)

International Film Service, Inc., 729 Seventh Avenue, N. Y. C. E. A. McManus, secretary and general manager; Morril Goddard, treasurer.

Ivan Film Corporation, 126 West 46th Street, N. Y. C. Ivan Abramson, president; I. E. Chadwick, vice-president and general manager; David Shapiro, chairman of Finance Committee.

Kalem Company, 235 West 23rd Street, N. Y. C. Frank J. Marion, president; William Wright, secretary and treasurer.

King Bee Comedies, 1476 Broadway, N. Y. C. Louis Burstein, president and general manager; L. L. Hiller, treasurer; N. H. Spitzer, sales manager.

Klever Pictures, Inc., 220 West 42nd Street, N. Y. C. Producers of Victor Moore Comedies.

Kleine-Edison-Selig-Essanay, Chicago, Ill., George Kleine, General Manager.

La Salle Film Company, Chicago, Ill., Floyd L. Bateman, President; George W. Leighton, Vice-President; Frank J. Seng, Treasurer; Phil A. Grau, Secretary. (See also Mutual Film Corporation.)

Lewis J. Selznick Enterprises, 729 Seventh Avenue, N. Y. C. Lewis J. Selznick, president; Sol J. Berman, vice-president; Sam E. Morris, secretary and treasurer.

L-Ko Komedy Kompany, 1600 Broadway, N. Y. C. Julius Stern, president; Abe Stern, secretary and treasurer. (See also Universal.)

Mayfair Film Corporation, 10 Wall Street, N. Y. C. M. A. Schlesinger, president.

Metro Pictures Corporation, Longacre Building, N. Y. C. Richard A. Rowland, president; Louis Mayer, vice-president; James B. Clark, second vice-president; Joseph Engel, treasurer; J. Robert Rubin, secretary and general counsel.

M. H. Hoffman, Inc., 729 Seventh Avenue, N. Y. C. George Backer, president; M. H. Hoffman, vice-president and general manager; Emanuel Armstein, secretary; Samuel Levy, treasurer.

Mutual Film Corporation, Chicago, Ill., John R. Freuler, President; George W. Hall, First Vice-President; Crawford Livingston, Second Vice-President; Samuel S. Hutchinson, Treasurer; Samuel M. Field, Secretary.

Newfields Producing Corporation, 1510 Woolworth Building, N. Y. C. Ralph W. Horne, president.

Norma Talmadge Film Corporation, 1495 Broadway or 729 Seventh Avenue. Joseph M. Schenck, president, secretary and treasurer. (See also Lewis J. Selznick Enterprises.)

Ogden Pictures Corporation, Ogden, Utah. Albert Scowcroft, president; Lester Park, vice-president and general manager; W. F. Bossner, secretary and treasurer.

Paralta Plays, Inc., 729 Seventh Avenue, N. Y. C. Carl Anderson, president; Robert T. Kane, vice-president; Herman Fichtenberg, chairman board of directors; Herman Katz, treasurer; Nat. I. Brown, secretary and general manager.

Paramount Pictures Corporation, 485 Fifth Avenue, N. Y. C. Hiram Abrams, president; Ben P. Shulberg, general manager; Al Lichtman, general sales manager; W. W. Hines, assistant sales manager.

Pathe Exchange, Inc., 25 West 45th Street, N. Y. C. Charles Pathe, president; J. A. Berst, vice-president and general manager; Leon Madieu, treasurer; A. Rousseau, secretary; Paul Brunet, assistant treasurer.

Peerless Feature Producing Company, 130 West 46th Street, N. Y. C. Paul Stamm, president; Joseph L. Rhinock, vice-president; Briton N. Busch, treasurer and secretary; John L. Esson, assistant treasurer and secretary. Directors: Paul Stamm, Briton N. Busch, Ricord Gradwell, Lee Shubert, J. J. Shubert, Joseph L. Rhinock, Milton C. Work, George A. Huhn, Max S. Rheinberg. (See also World Film Corporation.)

Piedmont Pictures Corporation, 729 Seventh Avenue, N. Y. C. (Successor to Hawk Film Company.) Felix Malitz, general manager; G. A. Engler, assistant general manager; Joseph Lamy, export manager.

Rex Beach Pictures Company, 1604 Broadway, N. Y. C. Benjamin B. Hampton, president; Rex Beach, vice-president; James W. Abbott, secretary and treasurer.

Rolin Film Company, Los Angeles, or 25 West 45th Street, N. Y. C. Hal Roach, president; E. L. Wisdom, vice-president; W. H. Doane, secretary; Dwight Whiting, treasurer and general manager. (See also Pathe Exchange, Inc.)

Rothacker Film Manufacturing Company, Chicago, Ill., Watterson R Rothacker, President; N. J. Baumer, Vice-President; H. J. Aldons, Secretary and Treasurer; John Hahn, Assistant Secretary; E. R. Phillippi, Assistant Treasurer. Directors: Watterson R. Rothacker, N. J. Baumer, David Beaton, Jr., A. A. Rothacker.

Selig Company, Chicago, Ill., William N. Selig, President. (See also K-E-S-E.)

Signal Film Company, Chicago, Ill., Samuel S. Hutchinson, President; John R. Freuler, Secretary and Treasurer; R. R. Nehls, Manager. Directors: Samuel S. Hutchinson, John R. Freuler, J. P. Greer, N. B. Cross. (See also Mutual Film Corporation.)

Sunshine Film Company, Chicago, Ill., Edward D. Shank, President; K. M. Scoville, Vice-President and General Manager; S. S. Strauss, Secretary and Treasurer. Directors: Edward D. Shank, K. M. Scoville, S. S. Strauss, Alfred Frieder, William Buckley, L. C. Whiton, Harvey T. Weeks.

Superpictures, Inc. (McClure Pictures), 25 West 44th Street, N. Y. C., Frederick L. Collins, President; Conrad Milliken, Vice-President; R. W. France, Secretary and Treasurer.

Short Features Exchange, 729 Seventh Avenue, N. Y. C. Henry Ginsberg, general manager.

Submarine Film Corporation, 1476 Broadway, N. Y. C. T. S. Southgate, president; A. F. Cathey, vice-president; G. M. Williamson, secretary; Nathaniel Beaman, treasurer. Directors: T. S. Southgate, A. F. Cathey, Hugh M. Kerr, J. E. Williamson, G. M. Williamson.

S. & M. Film Company of Philadelphia. John J. McGuirk, president; Ira M. Lowry, vice-president and general manager; Henry W. Schorr, secretary; Norman Jefferies, treasurer. Directors: N. W. Taylor, John J. McGuirk, Norman Jefferies, A. D. Salbosky, Ira M. Lowry.

Thanhouser Film Corporation, New Rochelle, N. Y. Edwin Thanhouser, president; Wilbert Shallenberger, vice-president; Crawford Livingston, chairman board of directors; W. Edgar Shallenberger, treasurer; Addison E. Jones, secretary; W. Ray Johnston, assistant secretary and treasurer.

Triangle Distributing Corporation, 1457 Broadway, N. Y. C. S. A. Lynch, president; R. Walter Lynch, first vice-president; Fred Kent, treasurer; Holland S. Duell, secretary; W. N. Seligsberg, assistant secretary. Directors: Y. F. Freeman, W. N. Seligsberg, R. W. Lynch, H. O. Davis, H. E. Aitken, Stephen A. Lynch, Fred Kent, Holland S. Duell.

Triangle Film Corporation, 1457 Broadway, N. Y. C. H. E. Aitken, president; H. O. Davis, first vice-president and general manager; D. C. Harris, treasurer; W. N. Seligsberg, secretary. Executive Committee: H. E. Aitken, H. O. Davis, C. M. Parker. Directors: H. E. Aitken, W. N. Seligsberg, D. C. Harris, E. L. Thomas, A. Kessel Jr., H. O. Davis, S. A. Lynch, Macklyn Sennett, C. M. Parker, R. E. Aitken, Charles Kessel, Ingalis Kimball.

Turner Films, Inc., 729 Seventh Avenue, N. Y. C. Larry Trimble, president.

Ultra Films, 729 Seventh Avenue, N. Y. C. Allen Kander, president; Henry Ginsberg, general manager.

Universal Film Manufacturing Company, 1600 Broadway, N. Y. C. Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer; P. D. Cochrane, secretary.

U. S. Amusement Company, Longacre Building, N. Y. C. Frank G. Hall, president; George A. Enright, secretary; Henry Frank Jr., treasurer. (See also Frank Hall Productions, Inc.)

U. S. Amusement Corporation, 116 West 39th Street, N. Y. C. Herbert Blache, president. (See also Art Dramas.)

Van Dyke Film Corporation, 116 West 39th Street, N. Y. C. George H. Wiley, president. (See also Art Dramas.)

Variety Films Corporation, 126 West 46th Street, N. Y. C. Louis Rosenbluh, president.

Vitagraph, 1600 Broadway, N. Y. C. Albert E. Smith, president and treasurer; J. Stuart Blackton, vice-president and secretary; Frank Hitchcock, chairman board of directors.

V-L-S-E, Inc., 1600 Broadway, N. Y. C. Albert E. Smith, president; Clendenin J. Ryan, vice-president; Walter W. Irwin, secretary and treasurer.

Vogue Film Company, Chicago, Ill., Samuel S. Hutchinson, President; John R. Freuler, Secretary and Treasurer; R. R. Nehls, Manager. Directors: Samuel S. Hutchinson, M. B. Hutchinson, John R. Freuler. (See also Mutual Film Corporation.)

Wharton, Inc., Ithaca, N. Y. Theodore W. Wharton, president; Leopold D. Wharton, vice-president and treasurer; Ray H. Hadfield, secretary and general manager.

Wholesome Films Corporation, Chicago. Milton Daly, president; A. M. Allen, vice-president; P. W. Stanhope, secretary and treasurer; M. J. Weisfeldt, manager. (See also Mutual.)

World Film Corporation, 130 West 46th Street, N. Y. C. Joseph L. Rhinock, president; Ricord Gradwell, vice-president; Lee Shubert, vice-president; William A. Brady, director-general; Briton N. Busch, secretary and treasurer; E. J. Rosenthal, assistant secretary and treasurer. Directors: Joseph L. Rhinock, Briton N. Busch, Jules E. Brulatour, Lee Shubert, J. J. Shubert, William Klein, George A. Huhn, Max S. Rheinberg, William A. Brady, Milton C. Work, Ben L. Heidingsfeld, Paul Stamm, Ricord Gradwell, J. L. Esson, E. J. Rosenthal, Nathan Vidaver.

STATE RIGHTS SECTION

Survey of State Rights Field Is First of Its Kind

Motion Picture News Presents Array of Data on Problems Affecting Marketing of Film Through Independent Exchanges—Move Is Pioneer Effort

IN this issue, MOTION PICTURE NEWS *presents to the trade a feature of news-gathering never before attempted by any other publication devoted to the interests of the film industry.*

In the following pages will be found a survey of the conditions now existing in the state rights field. This survey, comprehensive and illuminating, is worth the close study of exhibitors, exchange men and producers.

This information is the result of first-hand effort by the NEWS. *The exchange men whose views are printed here were asked to tell for the benefit of our readers the trend of the independent market today and what should be done by the sellers of territorial rights to bring about an immediate improvement in district allotments.*

In this connection—and selection—of state rights data, the NEWS *has pursued a "looking-ahead" policy. The picture business is the one line in which it is unprofitable, if not fatal, to look back. And besides, the live people have no time to do anything but keep their eyes front. The* NEWS *sees an opportunity to be of real service to its readers by giving them information on a subject which now agitates the minds of many in the business.*

Changes take place in this industry with breathless rapidity. The knowledge that one accumulated six months ago is often rendered obsolete by some quick turn in picture development, and in some cases it becomes practically useless. The NEWS *has sought a subject of universal interest at this time, and has endeavored to lay before the trade a full, complete account of the phase in the business which indicates the possibilities of unusual development. With these state rights facts before us, we have the basic material for everybody to work upon in a campaign of constructive effort.*

For months the NEWS *has watched the tendencies of the state rights market and now feels that it can, through its symposium of facts, render needed assistance in the solution of this vital question.*

Besides publishing the views of exchange men, these pages contain resumes of state rights conditions throughout the country from our correspondents. These representatives made a thorough canvass of their territories and their accounts are the first of the kind published in the film papers.

Between the reports of the correspondents and the observations of the exchange men, readers will have at their command the most complete array of state rights facts—timely in their suggestiveness and undisputably helpful—obtainable on the subjects anywhere, for some time to come.

Probably the most important point brought out in the letters from the exchanges—which follow the reports from correspondents—is a serious complaint directed toward some of the manufacturers. They often ignore, it is said, the logical boundary lines of territories when selling district rights.

This disregard for local requirements affects everybody. It knocks out the plans of the buyer, when he figures certain expected returns from his section. Ultimately the exhibitor feels the effect, in an unreasonably high rental and reduced profits. And all this trouble could have been avoided in the first place by the exercise of a little foresight on the part of the men originally controlling the selling rights of the picture.

Los Angeles Is Among Best State Rights Fields

LOS ANGELES is one of the best territories for independent or state rights renters in the country. This condition is due to all first-run houses using the same program one week or more, and all but four or five of these houses booking their subjects on the open market basis.

If an independently released subject, or one sold by state rights, has a good star or is an adaptation from a well-known book, backed up by a good film play, the buyer will have little difficulty in renting it in Los Angeles. If the star is not known, and the story is of an original territory, likewise unknown, but has quality and a pleasing production generally speaking, it is very probable the party who purchases such a film for this territory will have little difficulty in renting it to be shown in connection with such other subject which is featured. In this instance I refer to the houses featuring comedies or short subjects of leading stars as fast as they are released.

Managers of all theatres where booking is done on the open market basis each week see all films that are available on the open market basis. Price for rental is maintained by competitive bidding, it might be said, but the rental price depends largely upon the quality and drawing power of the subject under consideration.

"The Barrier" was shown four weeks continuously at the Auditorium. The Universal Company's subject, "Twenty Thousand Leagues Under the Sea," enjoyed a similar engagement at the Majestic theatre. The Selig "Garden of Allah" was shown for four weeks at Quinn's Rialto, and was used to open this theatre, which is a new one and one of the finest houses in Los Angeles. "The Whip" was booked a few days ago for a four weeks' run at Quinn's Rialto.

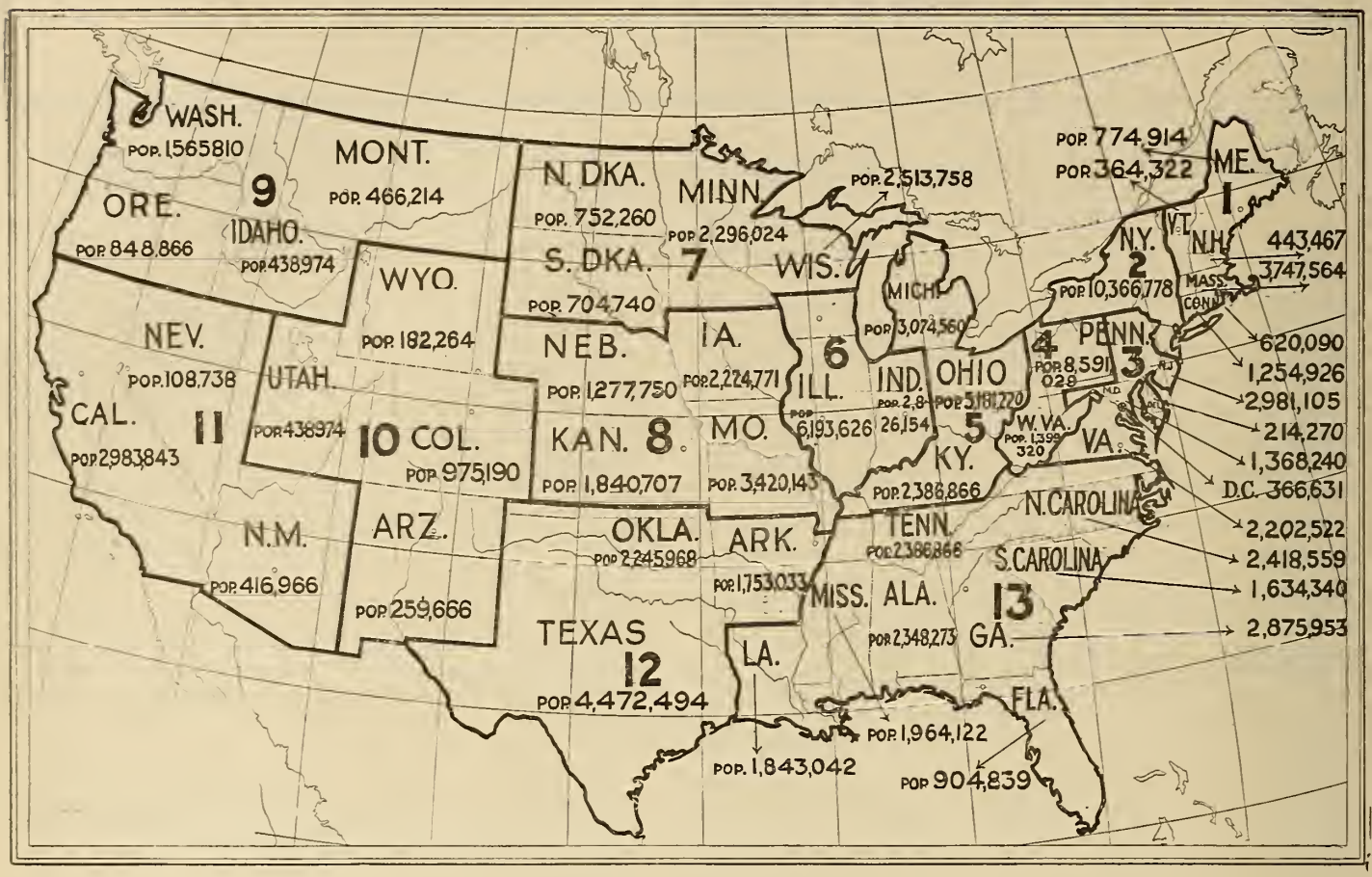
Open market booking having been adopted by a majority of the first-run houses, causes the shelving each week of from four to six multiple-reel subjects. Some of these are on program and others are state rights or independent releases. The quality of the photoplay, its drawing power, coupled with the advertising possibilities and the popularity of the star, regulate the price paid for independent subjects, and in many cases the same applies to program photoplays that do not have contract booking.

Generally speaking the state rights subjects in the past have secured a higher rental than the program pictures, for they were considered bigger than program quality, and had greater drawing power. The price by some theatre managers is a secondary consideration, the first thing being their ability to secure a subject that will have sufficient drawing power to pull the greatest amount of business to their theatres.

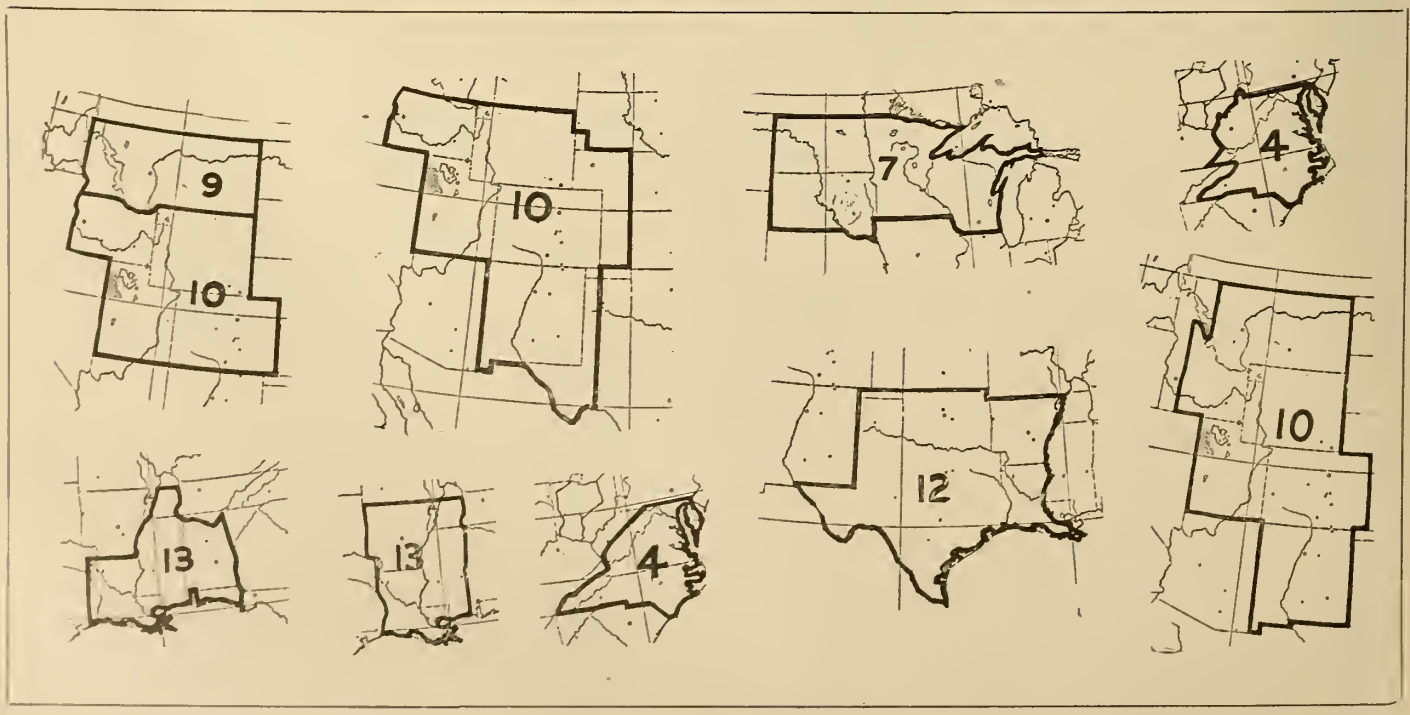
The success of an independently booked subject in this territory depends largely upon the success at the first run. Many, in fact a majority, of the suburban and small town houses have programs booked in for four or five days each week, and thus have two or three days for open booking. On these days independent or open market subjects are booked by the smaller house manager.

(*Continued on page* 666)

MOTION PICTURE NEWS MAP SHOWING DISTRICTS AND POPULATION BY STATES



The map of the United States laid out according to territorial divisions by Motion Picture News, is considered by the majority of exchangemen as the best segregation of the country for state rights operators yet devised. This does not mean that it is considered final, as the small maps below, showing suggested changes in various sections of the continent, indicate a variance of opinion among several men in the trade, whose experience qualifies them to speak with a certain degree of authority.



THESE ARE THE PRINCIPAL CHANGES SUGGESTED FOR STATE RIGHTS DIVISIONS

Majority Justifies State Rights Lines Outlined by the "News"

THE request made by MOTION PICTURE NEWS to independent exchangemen for their views on state rights boundaries has met with numerous responses. Almost unanimously the state rights men agree that the divisions suggested by the NEWS are correct. There is, however, an occasional variance of opinion over the allotments of territory in a few sections of the country.

Some of the changes suggested for the eastern section of the country are as follows: Maryland, Delaware, Virginia, North Carolina, the District of Columbia, West Virginia, bounded by Bluefields south; Pennsylvania west of Harrisburg, West Virginia, as far south as Huntington, for men who operate in a limited territory in sections 4 and 5. Others think that District 3 should consist of Maryland, Delaware, the District of Columbia, the whole of Virginia, instead of the northern part of Virginia, with headquarters at Washington, D. C. Still another suggestion consists of Virginia, West Virginia, North Carolina and the District of Columbia.

While the consensus of opinion regarding District 13 is that the section should stand as outlined by MOTION PICTURE NEWS, some variance has been expressed in several quarters. A few exchanges in the South declare that Arkansas, Mississippi, Louisiana and the extreme west of Tennessee should be made a separate territorial division. A variation of this suggestion consists of the declaration that Arkansas should be left out.

It is stated in some quarters that District 12 should include Arkansas—and, in one case, Louisiana—which is generally reckoned as a part of District 13. In summing up the views of men in the South and Southwest regarding Districts 12 and 13, it may be stated that the majority maintain that these two sections should stand as proposed by MOTION PICTURE NEWS.

District 8 is generally considered an equable segregation of states. An occasional dissenting voice says that Nebraska and Iowa should be grouped in one territory.

District 5 seems to meet with the approval of most exchangemen in that section. Here and there it is said that the district should be split up—Indiana and Kentucky being considered as one division.

According to the average opinion of exchangemen who have replied to the request of the NEWS for criticism of its state rights map, District 7 practically stands, with the exception that it be made to include the northern part of Michigan. This state, it may be incidentally mentioned, is looked upon by some state righters as a separate district.

District 1, the New England states, as outlined by the NEWS, has not brought forth one dissenting voice. Everybody seems to agree with this segregation as made by the publication. The same concurrence of opinion regarding District 11, California, Nevada and Arizona, is also evident in the replies received by the NEWS.

When it comes to Districts 9 and 10, MOTION PICTURE NEWS has received a number of conflicting suggestions. Several think that District 10 should include the eastern half of District 9. A departure even from this would take into District 10 the southern half of Idaho, the southwestern corner of Wyoming, the western halves of Colorado, New Mexico and a slice of the western part of Texas—Montana and northern Idaho being left out. Still another divergent view consists of Colorado, Utah, Wyoming and southern Idaho; and northern Idaho and Montana as an independent section. Utah, Wyoming, Colorado, Nebraska and Kansas are viewed with favor in other quarters.

In summing up the situation as a result of the thorough canvass conducted among independent exchanges by MOTION PICTURE NEWS, it may be said that the majority feel that the divisions as already outlined must, as a rule, stand until some radical change comes over the field—like, for instance, the total disregard of state lines in outlining territory and making boundaries according to the convenience of distance from any given exchange center, density of population, express rates and the facilities of railroad transportation.

And this cannot be done until a movement shall be under way for exchanges to obtain the co-operation of the statistical departments of railroads and express companies in a concerted effort of national proportions to lay out the whole country along these lines.

On page 664 of this issue will be found the map as originally outlined by the NEWS, and below it appears the principal suggested changes in the various districts.

Ohio–Michigan–Kentucky

The only regular and leading buying exchanges in above territory.

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NEW ENGLAND DISTRIBUTORS FOR

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Personal attention to those things that make for successful exhibiting.
Complete shows—big features—real comedies—scenics—topicals.

Queen Service—
means the active co-operation of the best independent exchange organization in the South, advertising assistance, constructive showmanship, personal service, picked pictures.

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The best laugh-getters you can book (and comedy is the spice of life).

American War News Weekly
(for Alabama, Georgia, Florida) action—what Uncle Sam is doing in the big World War.

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and the other big-booking open market features.

Producers—
We are prepared to handle meritorious features on a percentage basis and would like to hear your proposition.

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Louisiana, Mississippi, Alabama, Tennessee, Georgia, Florida and the Carolinas.

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Overland Film Co.

Distributors of High Class Features

TO

State Right Buyers

NOW SELLING

Who's Your Neighbor
(7 Reels)

The Hand of Fate
(5 Reels)

WILL CONSIDER PRODUCTIONS FROM RESPONSIBLE PRODUCERS ONLY

Overland Film Co.

729 7th Ave. New York City
Phone 3563 Bryant

Los Angeles Among Best State Right Fields

(*Continued from page* 663)

Complaint has been made by several exchange managers that exhibitors having theatres in the smaller towns and suburban districts, do not give the subjects they rent from program exchanges as much attention as they do the independently booked pictures. It is the general opinion that exhibitors in this territory will give advertising attention to a subject in comparison with the amount they pay for rental. In other words, if a picture is rented for twice what they pay for a program picture they will get out and expend twice the amount of energy and money in advertising that they would for a regular release of the programs they are using each week.

Little complaint is to be heard concerning the state rights films that are being shown in this territory. The exhibitors are eager to book them, as the booking sheets at the exchanges indicate, and the theatre managers believe an independent subject has more drawing power, for he is educated to see the better qualities of the picture because of the extensive advertising done by the producer, and also the direct advertising given the film by the independent exchange which purchased it for the territory. In other words, the knowledge the exhibitors gained of the state rights subject would indicate they are a more efficiently advertised production.

J. C. Jessen.

Chicago Is Optimistic

THE state rights market never looked rosier or seemed better understood in its scope and method than right at the present time in Chicago. There has been an increasing constructive interest and activity manifested here within the last three months in regards to this type of release. Such pictures as "Should She Obey?" "On Trial," "Redemption," "The Crisis," "The Barrier," "God's Man," "The Submarine Eye," "The Garden of Allah," together with a half-dozen others, all of which have been sold and exhibited within the past three or four months here, has changed the previously formed opinion of the exhibitor greatly as to what the state rights market is, what it should be and what it is planned to be.

They wince at some of the prices, but consider a good portion of them equitable as compared with their program rentals and results. This growing favor is also attested by the fact that each successive picture of the kind as it appears is given a wider local showing than the previous one. Also are they of the opinion that there is too much worthless stuff being disposed of as state rights propositions. They are generally against the "one production" company that uses this method of disposition of its wares.

The formation of several new and well financed state rights buyers and sellers in this territory is also to be noted as a sign that the state rights picture is being considered and waxing more popular every week among the exhibitors. The latter are also shrewdly advocating a more perfect and basic method of territorial distribution for state rights pictures for the effect it will have on rental prices.

W. J. McGrath.

Philadelphia Complains of High Prices

WHILE conceding the high quality of many state rights pictures booked through the Philadelphia exchanges, exhibitors generally complain of the high cost of such features.

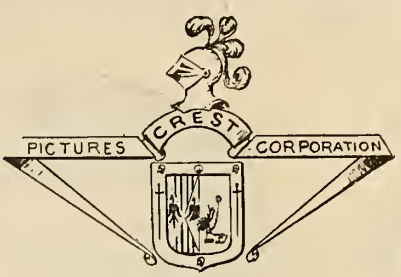
Said one owner of a neighborhood theatre, "The situation is this, when these pictures are talked of and advertised so largely, we must book them or our patrons will go to the opposition. So book them we do at a big price and nine times out of ten they do not pay except in the publicity we get out of being an enterprising exhibitor."

Another exhibitor in an entirely different section of the city expressed himself in similar fashion, saying, "It is all right for the first-run houses that get twenty-five to thirty-five cents to pay these big sums, but we who only charge ten cents cannot make any real profit out of the big features, with their excessive prices. I never had one that paid yet. As for the poor ones that go cheap, they are high at any price as they leave dissatisfied patrons."

The state rights exchanges in Philadelphia express themselves as doing a good business and find their pictures on the whole booking well.

The seeming discrepancy proves that exhibitors are booking the state rights pictures right along to keep the other fellow out, even though grumbling all the while at the necessity.

Irene Page Solomon.



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Jesse L. Lasky's Master Production

"Joan the Woman"

WITH

Geraldine Farrar

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IN
"The Mormon Maid"

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IN
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and her son
RUSSELL THAW
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"REDEMPTION"

A Photo-Drama of
Life depicted with relentless truth—

AND

GEORGE LOANE TUCKER'S GREATEST PHOTO-PLAY

The Daddy of Them All

I BELIEVE

WID says:

"Exceptionally forceful Drama registering tremendous thought, with swinging action and very human characterizations. Hits hard and impresses."

"I Believe" is to the screen what BILLY SUNDAY is to the pulpit.

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PARENTAGE
A MESSAGE

The sensational success that forced
the **Rialto, New York**
to open at 10 A.M. and even then it was
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**S. R. O. at the
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The Exhibitors of New England
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One Day
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Exportation and Importation of Films. Branches in all the principal cities of Europe, Japan, India and Egypt.

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State Rights Films in Favor at Washington, D. C.

STATE rights pictures are gaining in favor in Washington, D. C. They offer opportunity for the stage houses to use these productions for a week or two at high prices. This refers chiefly to "Twenty Thousand Leagues under the Sea," "Joan the Woman," "Intolerance" and similar productions. When state rights pictures are used by the screen houses exhibitors do excellent business with a week's run and possibly a two-week run. No complaints have been made about the price of rentals as the exhibitor and exchangeman cooperate in this matter.

Sidney B. Lust reports that "Civilization," "The Barrier," "Witching Hour," Billy West comedies, "Twenty Thousand Leagues Under the Sea," and "The Whip" are going well. He is holding "Within the Law" for fall distribution. Geo. C. Schultz, manager of Hy-Art Masterplays exchange, controlling "Wars' Women," and "Pavlowa," states that these films are playing to advantage. This exchange has recently purchased territorial rights to "The Garden of Allah," which will be presented in one of the local stage houses.

A. Dresner, who has recently entered the state rights field as manager of the Exhibitors' Film Exchange, reports favorably on "Beware of Strangers," and Charles Chapman in "A Son of the Gods." Mr. Dresner, who has been exchange manager for several manufacturers for some years, has gone into this end of the motion picture industry because it to be the most substantial in the future of the industry.

WILLARD HOWE.

Best Pictures Find Ready Market in Maryland

UNTIL recently the Maryland territory was very unprofitable to the state rights man. Within the last few months, however, there has been a decided increase in the demand for state rights pictures. The poorly directed, indifferent state rights film continues to be a drag on this market. It was difficult to find a booking for it even in the cheaper priced picture houses. But for the better class of state rights propositions—those which can in all propriety be called photoplays—there is a bigger demand than ever before.

More state rights propositions have been disposed of in this territory than ever before, while even the larger theatres have been using state rights propositions to keep their houses open after their regular bills have been conducted.

A. F. GILLASPEY.

Programs Show Weakness in New Orleans

THE patrons in New Orleans study the pictures and take pride in their ability to distinguish between the good and the bad. They read their local newspapers with avidity and shape their judgments by local conditions.

They may be wrong in their conclusions, but so long as they are the people who are paying the money to see the productions, it would appear to be the part of wisdom to court their favorable decision. Alert exhibitors are doing this by building larger and better theatres and giving the best service obtainable anywhere it is to be obtained. Under these conditions there appears to be no reason for taking a pessimistic view of the condition of business in this territory.

N. U. THATCHER.

Florida Favors State Rights Pictures—But All Are Not Good

MANY of the exhibitors in Florida favor a state rights market for pictures, but all of them seem to be reticent regarding just why this is so, and wherein they would benefit by it, except that it would tend to reduce the rental of program pictures.

The only trouble with many state rights pictures is that if you buy your picture before you see it, and if it is made by an unresponsible firm, the exhibitor is stuck, regardless of its advertising. Advertising a production is absolutely necessary, but the advertisement must be backed up by truth and facts, else the burnt exhibitor will evade the fire of experience with unknown producers. The only way out seems to be to adopt the plan long urged by exhibitors of Florida, i. e., to establish advance trade showings similar to those in vogue in the larger cities.

E. T. HOLLINGSWORTH, JR.

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THE SPOILERS

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"TILLIE'S PUNCTURED ROMANCE"

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To encourage the state right producer to make good pictures with a prominent star, he must be assured of a market for his product. We can't handle the entire United States on features, but we are interested in all first class productions for

MARYLAND, DELAWARE, VIRGINIA, DISTRICT OF COLUMBIA AND NORTH CAROLINA

WE ALREADY HAVE FOR ABOVE TERRITORY

Beware of Strangers

AND HANDLING FOR VIRGINIA AND NORTH CAROLINA ONLY

ON TRIAL

Exhibitors Film Exchange
420 NINTH STREET, N. W., WASHINGTON, D. C.
A. DIESNER, Mgr.

Northwest Shy of War Pictures

STATE rights film men who were raised in the country will know the exact business condition in the Northwest represented by one man's statement that the films were selling like eggs for hatching. Just as the buyer of such eggs wants a hatching guaranteed with a pedigree of the stock and the promise of a refund, the exhibitor who plays a state rights film now wants to know every inch of the film, how many it takes through the doors of his theatre and what he will get if the film doesn't come up to expectations.

Of course, the time of guaranteed profits hasn't arrived but it might as well be here. One of the biggest state rights firms in the Northwest says, "Keep away with war pictures, go slowly with the sale talk and take sworn statements of satisfied exhibitors with you." In other words, the buyer is cautious. He wants the film if it will bring the money, but he is afraid to take a chance even when the man in the next town has saved the summer.

Green and Steffes, well known to country exhibitors, unhesitatingly say business is bad.

James V. Bryson who has "Twenty Thousand Leagues Under the Sea," said the film went over for a touchdown in Milwaukee, and has done a good business in some of the smaller places.

The companies having war films—they are well-known films—are having a hard fight. There is just one war picture that will go over and it can't be made now. The first film of "Black Jack Pershing," and his men in action will be taken in every house in the West, if the exhibitor has to mortgage his heating plant!

R. G. MARSHALL.

Opinion Divided in Nebraska

STATE rights pictures purchasable in Nebraska and Iowa are not as good as the best pictures released by the program companies, but the prices charged are higher, say the exhibitors. The bigger exhibitors say only one in every five state rights pictures in this territory is good. The prices charged are too high, they say.

But there are others who believe in state rights pictures. F. C. Largen of the Lyric, Creighton, Neb., said: "'The Unwritten Law' has the most drawing power of any feature I ever saw," and added, "There wasn't a single patron that went away dissatisfied that I heard of, and lots came to the box office and said that it was the finest thing they ever saw." But even the state rights dealers themselves are not satisfied with conditions in the Middle West.

GUY P. LEAVITT.

State Rights Market in Ohio in Excellent Condition

CONDITIONS in the state rights field in Ohio are very good. Exhibitors, as a rule, are well pleased with the pictures that are furnished. They are satisfied with state rights prices and feel that they are in just proportion to rentals charged for pictures when booked from program companies.

Some of the state rights pictures have been the biggest box office attractions ever shown in Columbus. Patrons have been enthusiastic over these pictures, although, of course, the majority of the patrons do not bother about the rental of pictures. The consensus of opinion among the exhibitors is that the quality of the pictures is good.

PAUL A. PLATZ.

Good Outlook in Iowa

THE state rights market has but recently gained much of a foothold in Iowa. However, it is fast becoming a popular system with some exhibitors. In the past there have been but few of these pictures shown. Possibly exhibitors were a little conservative about changing their policy. Possibly this was due to the higher rental. Whatever the reason the facts are that these objection are now being overcome. Particularly is this so in the larger cities.

Occasionally there can be found a progressive exhibitor who has tried out the plan and claims to have found it a failure. Such exhibitors are few.

Considering the large number of theatres in Iowa which are constantly in search of good program pictures and good features the state rights market should have a most attractive outlook for the coming season in Iowa.

RODNEY SELBY.

FELIX MALITZ—*General Manager* JOSEPH LAMY—*Export Manager*

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Startling! Unusual!

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7 Reel Divorce Masterpiece
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American Bioscope's Weekly

TERRY HUMAN INTEREST REEL
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TERRY FEATURE BURLESQUES
"Some Barrier" "His Trial"

SPECIALTY SHORT FEATURES
Coming! Coming!
"A SLACKER'S HEART"
Why We Are at War

GREIVER & HERZ

Exclusive Distributors of Meritorious Films

Consumer's Building Chicago, Ill.

Complain That State Rights in Northwest Is "Shot to Pieces"

THAT the state rights market is all shot to pieces is the general tone of the owners of features in the State of Washington. Some exceptions are made, of course, but in their optimism these latter do not seem to have the hilarious ring to it that it should.

P. N. Mendelsohn, of the Premier Feature Film Company, Seattle, says: "In expressing an opinion as to the conditions of the state rights field in this section, I believe that unless one really misstates facts as they exist his expressions will surely appear quite pessimistic, indeed.

"The situation in this Pacific Northwest territory is deplorable, to say the least, whether it is due to the fact that there are too many pictures on the market or the fact that the eastern magnates believe as Barnum did that 'one is being born every minute.' However, after telling you, I will let you judge for yourself, and you will no doubt agree with me that there is something radically wrong somewhere.

"Before going any farther, I will say right now and without fear of being contradicted, that there is not one state rights man in this territory who has made a dollar over and above his expense of doing business and I personally believe that there are none who have even made expenses.

"Here is the reason: A picture is produced and is turned over to the selling agent in the East who apportions off the territories on a state rights basis; then Mr. Eastern Man figures our territory out here five or six per cent of the population. Of course, most likely he has never been out here and does not know. Just think of it, this territory of Oregon, Washington, Montana and Idaho—a total population of a little over two million, and only one-quarter the total population of Greater New York, where you can cover your whole territory for a jitney, while out here you have to travel more than twelve thousand miles to get over all the ground, and then what results?

"You found possibly sixty towns with a population of over two thousand and the rest a lot of burgs of five and six hundred people, where some blacksmith or shoemaker runs a movie show twice a week and gets the best program on the market for less than a dollar a reel.

"Of course, Mr. Eastern Man will say you have Seattle, Portland and Butte. Correct, we have, but unless we make our terms attractive enough to one or two firms that have a chain of houses in this section we are out of the big money.

"I believe that I have run my business with less overhead than any firm out here, and have purchased my subjects at what everyone considers cheap, but I have not made any money. On the contrary, I have lost money, and just as long as the Eastern people can find men who are willing to invest thousands of dollars in special features, simply because they have done some very clever attractive advertising, just so long will the state rights men out here be working for the producer without any salary.

"Someone will have to wake up soon, and I believe the state rights men will, but until that time I'm off of this fancy price stuff."

A. J. KENNEDY.

Price of Independent Films in Michigan Is Too High

MICHIGAN exhibitors have only one objection to the state rights pictures—the buyers or exchanges who own them ask too high prices, as compared with the program pictures. It seems that the minute an exchangeman buys a state rights picture, he tries to get more money than some of the big attractions on regular program.

For instance, the average theatre will not pay over $25 or $35 per day for a Theda Bara, William Farnum, or Marguerite Clark picture, on regular program, and with these pictures they are assured of big business, yet a state rights picture will invariably cost them from $35 to $75 per day.

Many of the state rights pictures have not proven the box-office attraction they were thought to be, and the result is that exhibitors are more or less skeptical of many of them. With all due respect to the people who produce and own these state rights pictures, very few have proven real money-getters for the Michigan exhibitors at the high rentals asked.

Another thing, producers who come to Detroit to find state rights buyers ask altogether too much for their features. Michigan is entirely overestimated. Take Detroit out of the state, and what have you left? There are not many real good show towns in Michigan, and the overhead expense in selling these state rights pictures is tremendous.

AL. U. THORNBURG.

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Arizona Is at a Low Ebb

THE state rights market in Arizona is at a low ebb. There is practically no market for state rights pictures there, due to the fact that most of the state rights sellers have seen fit in the past to include Arizona in sales with California and the California buyer, inspired by a false standard of Arizona's prosperity, has seen fit to demand of the local exhibitor too much for the same product he is content to sell for a great deal less in California.

This condition has obtained to the detriment of the state rights feature, because of the reason that the exhibitor who has bought a state rights picture must get for it such prices as are almost sure to react to his disadvantage, sooner or later, when he fails to present some product to the taste of the ticket buyer.

The individual buyer of state rights products is handicapped by reason of the fact that he cannot expect to bid with the Pacific Coast purchasers when they have the lever of California to aid them.

I have known in the past year but one or two direct sales of pictures to Arizona buyers and for no other reason than the above given.

Arizona presents a field for state rights products in keeping with any spot on the map, but the seller of the product must take into consideration the fact that this is a new territory. A state with less than 300,000 people, and many of them not possible patrons of the higher class of pictures by reason of the fact they are aliens and do not read the language.

Arizona is particularly good right now because of the fact that copper is its big output and copper is better now than at any time in mining history.

State rights buyers who want to market independently should do well here if they could be induced to sell the California buyer independently.

The California buyer uses the argument that Arizona will not sell alone because there is such a small field there and then when he obtains this state as a gift with California he proceeds to take more money per city and town out of Arizona than he can in any similar spot in California by double.

Selling California should not be made hard by reason of the divorcing of Arizona from that state. If the logic of the buyer "that Arizona does not count, that it is too small a proposition to fool with alone," it is true then he should not quibble over California without Arizona.

If that time ever comes, Arizona will be a good state rights field for the independent buyer. Jo. E. RICKARDS.

Too Much Money Asked For in Canada

PUT briefly, the state rights situation is this—too much money asked for pictures. The Maritime Province exhibitor feels that it is impossible for him to make money out of a special when he has to pay so much money to run it. The Maritime Province exhibitor pays twice as much for his films as the exhibitor in Maine and, even allowing for duty, he feels that the charges are excessive.

The quality of the pictures offered is all right but it is the high price asked which is the drawback. Several exhibitors have tried the state rights pictures and found they did not pay in this territory.

ALICE FAIRWEATHER.

Manitoba Not a Good Field

THERE are no state rights pictures in Manitoba, excepting a few features like "The Submarine Eye," "Daughters of France," "The Whip," and "The Crisis," which are brought in by the Walker theatre, Winnipeg, and shown there. The Walker is not a motion picture house, but a legitimate theatre.

J. L. STEELE

Opportunities Are Bright in St. Louis

STATE rights productions, while not showing any marked increase in popularity, are regarded favorably by exhibitors. The rental price on these pictures as a rule is higher than on the regular program films. But as many of them are of the better quality, from an attraction standpoint, and the exhibitor has the right of using his own judgment in booking them, he does not as a rule object to the increased rental price.

A state rights production always gives an exhibitor something that he can exploit as an extra attraction, and the advertising possibilities, especially if the film is in the propaganda class, are greater, and enable him to get increased admission. The quality of state rights productions seems higher than a year ago.

Another point in favor of pictures of this class is that the exhibitor can book it at a flat rental rate, if he is convinced of its drawing power; and if he is doubtful he nearly always has the privilege of playing it on the percentage basis.

It would seem that the opportunities of state rights productions are bright in this territory. A. H. GIEBLER.

State Rights Conditions in the East

The following reports on state rights conditions have been sent direct to the NEWS *in response to a request for information that would be of assistance in reaching a solution of state rights problems. Letters from the exchanges in the East follow:*

K & R FILM COMPANY, Inc., New York City, says: "We have both produced and bought state rights productions, and in most cases the going for state rights men is the hardest kind of going, owing to the number of program pictures that the exhibitor can get with big stars at his own price, and therefore it is a hard matter for the exhibitor to pay the state rights man the amount of money his special picture calls for.

"The exhibitor, perhaps not being a showman in the real sense of the word, will not consider playing on a percentage. The reason for this is—five-reel program pictures can be secured by the exhibitor at $3.50 to $5.00 per day, and he thinks he is being robbed if they ask him $7.50 per day.

"This condition of affairs applies, principally, to the towns and cities, outside of the big cities, that can pay important money for first-run pictures.

"We have three letters before us now from our representatives, one from San Francisco stating that $5.00 per day for five-reel productions is a common price outside of the first-run picture houses in the city; another from New Orleans stating that five-reel features with comedies added can be had at the rate of $7.50 per day on two-day service; still another letter reads from Louisville, Ky., that in the outlying towns five-reel feature service can be had for $3.50 per day.

"It seems that there is an old adage among the exchange men which reads: 'Keep the films working at any price, as they earn nothing on the shelf,' and it seems as if they are living up to that adage.

"Take, for instance, a town with, say three or four theatres in it. You will find ten or more representatives of exchanges trying to get their service. We know of cases where signed contracts were handed to exhibitors to write in the price they were willing to pay for service, and you can imagine what the exhibitor would write.

"Now, when a state rights man buys a picture, those are the very towns he has to go into. Perhaps in the state he buys there are but half a dozen cities where he can get time that will pay him, and he figures on the strength of playing those cities that it will boost things for the smaller towns, and when he reaches those towns the above conditions confront him.

"He soon loses heart, and the producer finds it mighty hard to sell him a second picture, and if he does it will have to be at a bargain, regardless of what the picture cost to make.

"However, it is not always the costly pictures that make the money. The unusual subject or freak picture that costs one-tenth of what a program picture costs, will clean up big money, while the big costly picture loses all along the line.

"Sometime, somewhere, circuits will be established by theatrical managers who know how, and production companies will be satisfied to make one picture per month; some, one every two months, and others, one or two per year, all pictures to be circuited on percentage basis only. The extra fine productions can command a top percentage, and the rest of the productions graded in percentage according to the merits of the production.

"All houses will gamble with the producer, the same as is done with the legitimate attractions of the speaking stage, and it will be a case of the picture depending on its own drawing power to get the important money.

"Another thing, while on the subject. Why can't a successful picture live as long as a successful stage play? Because the pro-

(*Continued on page* 678)

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State Rights Conditions in the East

(*Continued from page* 676)

ducer or exchangeman will kill the earning power of the best picture in the world in thirty days. Smith pays him $50 for a first-run of one day; up the street Jones gets it for $25 for one day because Smith ran it first. Then Mr. Spivens around the corner pays him $10 for one day because it's the third run, notwithstanding the other two runs helped to boost Mr. Third Run's business, because by this time the people are talking about it. However, Mr. Fourth Run gets it for $5 for one day, and then it is known as a commercial or junk.

"In the four houses played this excellent picture has earned the princely sum of $90 and is killed, as far as getting any important money out of that town. Whereas, if the same fine production played a circuit house on percentage for from two to seven days and be on its way to the next stand, and the following season come back for a return engagement, or before that if the manager thought it a good bet at the same percentage he originally played it at, these good pictures could be made to live and earn important money for their producers and the house that plays it.

"Of course the small time folks will always be able to book small time pictures, and the manager who owns the costly theatre is sure of the best, and the producer will be encouraged to spend big money and use more care in making a worth-while picture, and pictures will find their level by this method of handling."

SHORT Features Exchange, New York City, says: "I am conducting something new along this line and that is, specializing in short subjects, namely, split reels, single and two reel subjects. Ten months as exchange manager for the Mutt and Jeff Company, familiarized me with the wants of the New York exhibitors and I found during this time that there was a great need for good short reel subjects.

"At present I am handling the releases of the A. Kay Company. It is my intention to distribute short subjects of merit, such as would appeal to the managements of the Strand and Rialto theatres.

"My methods in renting film have met with approval by the New York exhibitor, namely that of no deposits and no contracts. As to deposits of course, that is something which is impossible with short subjects, but as to contracts it is different. I look at contracts with the exhibitor in this light; the motion picture that cannot make money for the exhibitor is of absolutely no use to an exchange and I cannot see why an exhibitor should be forced by means of a contract, to play pictures which are of no value.

"Since the inauguration of the Short Features Exchange, five weeks ago, I have had great success in showing the value of short pictures to exchanges, throughout the country. Today a number of independent buyers refuse to bother with short pictures as they feel that there is not enough money in it for them; likewise with some of the programs. They just handle one or two short reels as a convenience for the exhibitor when he buys their feature and needs a single reel or two to fill in his program.

"Greiver and Herz, state rights buyers in Illinois, have followed along the same plan that I am working on, only they are also buying features for their territory; but as I understand, they are conducting their short reel business separately from their features.

"As to territory, I am distributing films in Greater New York, Long Island and New York State, up to and including Albany; nothing above that. I am in a position to buy split reels, single and two reel subjects for the territory named.

"Conditions in the territory in which I am selling pictures are of course not at the height of their glory, because of the summer coming on. My argument, which is working out, as far as my pictures are concerned, is that although the motion picture market is over productive, still the exhibitor can always find room on his program for exceptional subjects."

The Natsam Features Company, Springfield, Mass., says: "We regard the conditions in the state rights field as promising, and as affording every present reason to look with great hopefulness to the future. The breaking away from the shackles of the past and establishment of the open-market policy must inevitably be for the benefit of the owner of state rights, and correspondingly must encourage the manufacturers in the production of features designed for this purpose.

"The handicap of the exclusive program being removed, the state rights owner will be placed upon the level of competitive merit with all the advantages of a free field, will naturally feel disposed to broaden his investments and, in my opinion, will reap an increasing reward of his enterprise."

McCarthy Film Service Exchange, Syracuse, N. Y., says: "After twelve years' experience in motion picture exchanges and having road experience, I find that the bigger regular productions have had a foothold in the picture industry for several years, but the time is coming when exhibitors will tire of regular releases and are looking for something that is bigger and stronger than the regular companies produce.

"The state rights picture will always find ample business if they continue producing and releasing subjects and keep them up to the standard that they have been doing for the last two years, and I feel that for my part I would rather handle state rights pictures than anything else on the market."

The Philadelphia Ideal Film Exchange, Philadelphia, Pa., says: "We usually cover as our territory District No. 3, as outlined on the map. Trenton should always be included in southern New Jersey territory."

The Electric Theatre Supply Company, Philadelphia, Pa., says: "Eastern Pennsylvania, including the counties of Tioga, Lycoming, Union, Snyder, Juniata, Franklin and all counties east thereof, southern New Jersey, south of 40° 15', Delaware, Maryland, District of Columbia and Virginia.

"Inasmuch as this is the district outlined by your map, we do not see any reasons for suggesting any changes therein. In other words, we will not purchase pictures that do not take in southern Virginia and all of southern New Jersey south of 40° 15'. If southern Virginia is sold to another concern we are not interested. If southern New Jersey is sold to another concern, we are not interested, because this would interfere with our arrangements for distribution."

The Lewis J. Selznick Productions, Inc., Washington, D. C., says: "Our territory comprises Maryland, Delaware, Virginia, North Carolina, District of Columbia and a portion of West Virginia which borders on the states of Maryland and Virginia, and also includes the southern half of the state of West Virginia."

Northwest Does Not See All Films

Not all the state rights pictures of the better kind are shown in the Northwest. One man says that he could name a hundred features released in New York which have never been exhibited in the Pacific Northwest territory.

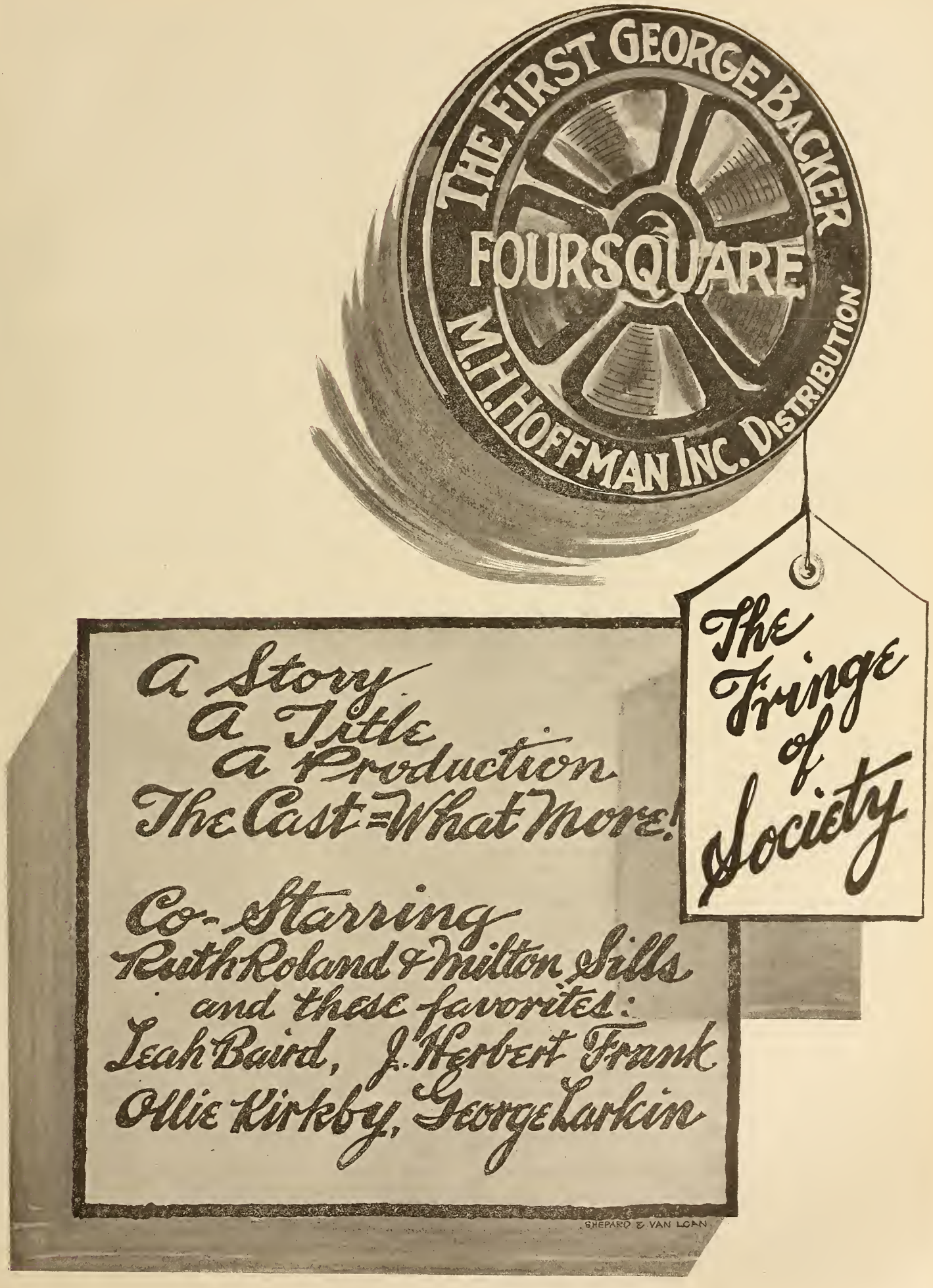
PEERLESS FEATURE ATTRACTIONS, Seattle, Wash., says: "Our territory, which consists of Oregon, Washington, Idaho and Montana, we believe to be the hardest in the entire Union, as we do not have as many theatres in the four states as you do in New York City alone, and it costs us one hundred times as much to travel around this small number of theatres as it would take for the same number in a city like New York, and yet every sales manager of a state rights picture, who naturally believes that he has the 'greatest show on earth,' holds a feature at such a price that it results in the fact that it never gets out here. The writer believes that he could sit down and name one hundred features that were released in New York City that have never been sold for this territory.

"The producing companies of these features, through their efforts of wanting to get their price, have gone bankrupt, and the valuable features that they produced, some of them being good ones, are laid away on idle shelves in obscure vaults.

"It is high time that the big state rights sellers of New York City got together and proportioned this territory so that it could be a case of live and let live, and not a case of sting 'em before the other fellow stings 'em.

"It is true that a picture is sold once in a while at a big figure, and the salesman who has made that sale is patted on the back; but do you ever stop to think of what becomes of the man who buys, and will he ever buy another one?

"We trust that you will not think that we are speaking from our own experience, as we still have our first time to be stung, hut we do speak from the experience of several of our personal friends, who are good fellows, and they are Westerners from the toes up, who will take a chance at almost anything at least once, but after having it handed to them by the wise guys of New York they have dropped into obscurity and are now back at the sawmills making two by fours."


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Demand in South Is Excellent

The outlook for state rights pictures in the South is excellent. Independent pictures are in favor with both the exchanges and the exhibitors. The letters from the South follow:

McCRAY AND McCRAY, Fairmount, W. Va., say: "We operate on the state rights basis almost exclusively in District No. 4 and parts of No. 3, viz., western Virginia and western Maryland and that part of Ohio immediately adjacent to West Virginia on the Ohio River.

"Business in general in our business is good, and the exhibitors seem to be obtaining their share.

"State rights pictures take in almost every town in this territory, as the majority of the men seem to favor the open market, and it looks as if it will only be a question of time until the majority of the booking will be done in this manner, as it will give the men a right to take or leave what they please."

Kaufman Specials, Memphis, Tenn., says: "Throughout our territory vampire pictures are on the wane, and the demand is for plenty of comedy. Practically all exhibitors are running comedies, or cartoons with the features."

The Queen Feature Service, Birmingham, Ala., says:

"A great many producers figure Louisiana in with their Texas territory, which we think is hardly right. There is really very little to the state of Louisiana with the exception of Shreveport, which is a closed or one man town, and, of course, New Orleans.

"New Orleans cannot and is not worked to any advantage out of Texas, while it does help our territory quite a little, as it is more or less an open town, while nearly all of the larger towns in our territory are one man towns, and, of course, you know what that means."

Opinions Vary in Middle West Section

Complaints are made that the prices of many state rights pictures are too high for the chance of a reasonable profit. The fifty and dollar and a half subjects have not met with much success in Ohio.

THE Reliable Feature Film Company, Chicago, says: "The state rights market is overrun with a lot of films—some that are fair, some that are not worth while, and some that are of great merit; but the price seems to be sky-high.

"It is absolutely necessary for us to buy films in order to exist, but it is also better to sit by, knowing that your money is tied up in a legitimate proposition until the market clears."

The Celebrated Film Players Company, Chicago, says: "We prefer to take in the entire state of Wisconsin, but where we find it interferes with anybody's arrangement of territory we always waive the northern half."

The Art Dramas Service of Chicago says: "At the prices being asked for state rights on most of the productions that I have investigated there is no possible chance for a state rights buyer under the present market to exist—much less make a profit. I hope the time is coming when a picture will be distributed on a state rights basis with a fair percentage of profit to producer and distributor, and until such time, believe that the market will be non-productive in so far as purchases by state rights men who are acquainted with conditions in their territory are concerned."

The McMahon and Jackson Film Company, Cincinnati, Ohio, says: "The territory we usually buy pictures for is Ohio, Indiana and Kentucky. We sometimes buy them for Ohio alone, or Indiana or Kentucky alone, but prefer the three states.

"It seems that the state rights business has come to stay, and exhibitors in many instances are canceling certain days of the program pictures and putting on special pictures, and this is happening every day in this locality, as they seem to have the opinion that this is the best thing to do, and our opinion is that in a very short while all productions made will be state righted or will be booked on the open market and the old program plan entirely done away with. We believe it would be better for the manufacturer, the exhibitor and the public if this came to pass, and this would give the manufacturer his chance to make real money, and also the renter and the exhibitor.

"Great changes have already taken place in the moving picture industry, as you know, and greater ones will yet come, and the above is one of them in our opinion."

The Lewis J. Selznick Productions, Inc., Cleveland, Ohio, says: "The film business is suffering its share in the depressed business conditions over the country. Particularly is this true in regard to the fifty-cent to $1.50 pictures, which have not at all been successful in this territory.

"This is absolutely true, as even on 'The Birth of a Nation,' with all its publicity, due to being condemned by the board here so long, has not done what it has in other territories in comparison. It seems that everything in general right at the present time is suffering the conditions of uncertainty due to our national affairs, but I personally think that as soon as a definite policy is settled and started at Washington and the government war orders as well as those of the allies are sent out and placed that we will again be moving the same as we were six months ago.

"I do not think, though, that the high-priced pictures are ever going to be successful; at least, it does not look that way from results. The demands today are for better pictures, and as soon as more of these come out the exhibitor is prepared for extended runs, but at reasonable prices, and insists upon doing business in a business-like manner and not the old method in vogue a year or so ago."

The Central Motion Picture Company, Kansas City, Mo., says: "Things are quite prosperous with the trade as a whole, and expect it to continue so in spite of the war, but believe that it will mean a closer co-operation between the exhibitor and the exchangeman. In fact, we are exerting personal efforts at present to give the exhibitor what he wants, or, rather, give him the better subjects when we book him a program instead of, as in the past, giving him anything, and hold the better subjects for bigger money.

"To make the business profitable for both of us, we must co-operate with the exhibitor, and help the small town showman to keep open six nights a week instead of only one."

The Wichita Film and Supply Company of Wichita, Kansas, says: "You have this territory for state rights buyers laid out correctly. But there is not any of us little fellows that has money enough to buy District No. 8; therefore we would suggest that you make a district out of Missouri and Kansas and another one out of Iowa and Nebraska. We have bought quite a few state rights features for the four states, but we cannot do it any more. So at the present time we are trying to buy Kansas, Missouri and Oklahoma."

The Page Amusement Company, Des Moines, Iowa, says: "We think the state rights exchange is coming to the front simply because it is the best method of getting the features before the exhibitors right.

"If we buy a feature it is up to us to get our money back and make a living while we are doing it. It stands to reason we will take care of all the minor details in regard to getting this well advertised and put before the public in its best possible manner. This makes business for the exhibitor and it makes us more money than it could possibly do if it was advertised in a half-hearted way, or possibly not advertised at all.

"The fact that the average manager of a big corporation, who has no investment, will get his salary anyway, I think, has something to do with the independent manner in which some exhibitors are treated when he asks for something special or wants plenty of lithos, photos, slides, heralds, cuts, etc. This 'big front' of the high-class feature is a good asset for both exhibitor and the exchange that handles it, and you will find the man who has the investment will see that he has plenty of advertising matter on hand at all times. I look for the state rights exchange to stay in business as long as the photoplay is popular, and that will be for a long time yet."

Manager J. E. Kirk of the Fontenelle Feature Film Exchange Company, one of the biggest state rights dealers in Omaha, Neb., declares in no uncertain terms that "The owners of state rights pictures are killing this market." He says: "They are holding out too high for a reasonable profit to be made by dealers. We are the only ones that can buy them, and we won't pay such prices. We are losing this market. It would help if they would let us handle the state rights pictures on a commission basis. They would make something where now they will make nothing, and we, too, would make something for our trouble."

The Nebraska Feature Company, Lincoln, Neb., says: "The successful handling of a state rights picture is almost entirely a question of showmanship. By showmanship I mean the proper use of publicity and the satisfying presentation of the picture after your publicity has drawn the people to your show.

"The same principles apply to the state rights business that apply to every other business on earth. There is nothing occult

or mysterious about them. First, be sure you have the goods and can deliver them properly. Then let the people know about it.

"Every big state rights success that I know anything about has been the result of expert publicity. Every man in the motion picture business knows of really great pictures that were 'dead ones' until stirred into life by real showmanship.

"Don't misunderstand me. There are scores of state-righted pictures that have no innate excellence that will ever make them money getters, no matter what you do with them. They lack name or novelty or a universal human appeal. They are, in fact, no better than ordinary regular program releases.

"Give me a good picture that will stand up when compared with other first-class productions, and I will guarantee to make money with it in Nebraska territory or any other for that matter. I will do it by proper use of advertising. This means the convincing of people that something out of the ordinary is to be offered that they cannot afford to miss.

"The resident girls of a town may be as handsome and desirable as the summer stranger. But the boys don't think so because the new girl brings an air of novelty and appeal with her. Even so, the state rights picture, if properly exploited, will gain attention, which the regular program stuff advertised in the old hackneyed way will never attract.

"Personal acquaintance is an invaluable adjunct to a state rights man. If he knows the exhibitors of his territory and can call them Bill and Joe and John, and if he has made money for them, he is so entrenched that nothing can dislodge him.

"Give the exhibitor a good show and make money for him and you have 'bound him to you with hoops of steel.' Give him a good show and lose money for him and he erases the word 'welcome' from his doormat.

"I know a number of exhibitors who say, 'When you have anything else good let us know and we will run it.' And just because they say this I am mighty careful of what I give them. But when I call up Gus or Fred or Sam and say, 'Gus, here's a show that will make some money for you,' Gus believes it, because I have made money for him before. And this brings us right back to the beginning. I made money for him before by the use of a little showmanship."

Z. M. Harris, Des Moines:

"The chaotic condition of the motion picture business in Iowa relative to state rights enterprises merely simmers down to one idea. The exhibitors demand the best possible for the least money. Poor state rights pictures have made the exhibitor and the public skeptical. The advance prices of admission for specials has a tendency to injure the big attractions that are handled on state rights basis.

"For big propositions the state rights are essential; they cannot be handled successfully through an ordinary exchange, but must be sold on advanced and along big show ideas.

"The exhibitors want the state rights man in the field. Big material must be handled by him; there is a good market for his goods.

"Big pictures have been a success in the state of Iowa; poor pictures have thrived in spots. The conditions at present are confusing; the business is 'spotted'; some cities are big, some are small, for results. The state rights proposition has to hit a concrete basis and when it does the results will be there."

Canada Favors Independent Booking

Marketing of pictures by the state rights plan is the approved method, according to a man whose territory includes the western half of the Dominion. The letters follow:

INDEPENDENT Film and Theatre Supply Company, Montreal, Can., says: "The demand for first class features, both regular releases and specials, was never better, and it is only a matter of offering the exhibitor real quality productions."

H. B. Wright, Calgary, Alberta, Canada, says: "My territory includes the western half of the Dominion of Canada, from Fort William to the Pacific Coast, and is comprised of the provinces of Manitoba, Saskatchewan, Alberta, and British Columbia. While this is one-half of the territory, it figures less than one-third of the population.

"I think your State rights department is just what we need, and I believe before long it will be indispensable, as it seems to me that the only hope for exhibitors and exchange men alike, is in the independent state rights features."

Manufacturers—Distributors

Specialization—Concentrated personal effort, by a showman who knows his territory and every prospect in that territory—these are the things needed to get you full returns from your productions.

You cannot get full returns from your energies and investment unless your production plays every possible house under the best possible conditions. Only a man financially interested in accomplishing this result and concentrating on a limited territory can do this.

New York state from Bronx Creek to Canada and from New England to the Lakes is my territory. My organization covers it like a blanket. I can get one hundred per cent of possibilities here because I know this territory and concentrate on it.

This is my proposition:

My organization, energy and knowledge against your picture and mutual participation in the gross. Investigate me and we'll do business if your picture is one I can afford to handle.

Thomas W. Dooley
SUPER FILM ATTRACTIONS CO.,
445 South Warren St. Syracuse, N. Y.

Big Feature Rights Corp.
Fred Levy, President Lee L. Goldberg, Secty Treas.
305 Masonic Bldg., Louisville, Ky.

"THE CRISIS" — Our Territory Includes Kentucky — "ON TRIAL"

"Little Girl Next Door"

JOAN THE WOMAN — Indiana Ohio Tennessee — Neptune's Daughter

"Battle Cry of Peace"

"Where Are My Children" — and the Southern States — Marvelous Maciste

And the NEW CHAPLINS Thru Membership in FIRST NATIONAL EXHIBITORS' CIRCUIT

THE NEW SENSATION
MIDGET COMEDIES
A TWO REEL BI-WEEKLY RELEASE

B. S. MOSS FEATURE PRODUCTIONS
and scores of other
STATE RIGHT FEATURES
for the territory of
WESTERN PENN. AND WEST VIRGINIA

WEEKLY SERVICE A SPECIALTY
including
COMEDIES—FEATURES—CHAPLINS—SERIALS, ETC.

SPECIALTY FILM COMPANY
938-940 PENN AVENUE PITTSBURGH, PA.

Mountain States Want Revision

Idaho and Montana are considered the logical part of the territorial division including Colorado, Utah, Wyoming and New Mexico. Because of train schedules film cannot be sent to the first mentioned states from Seattle. The letters from the intermountain sections follow:

The Supreme Photoplays Corporation, Denver, Colo., says: "The old method of splitting territories is not conducive to the better interests of the state rights market as a whole.

"On the map which you so kindly sent us you call our territory District No. 10, embracing Colorado, Utah, Wyoming and New Mexico. This territorial division is not just to any of the state rights purchasers located here, for you have cut off part of our logical territory, namely, Idaho and Montana. We can reach any part in Idaho and Montana from Denver and Salt Lake from twenty-four to forty-eight hours earlier than the same points can be reached from Portland or Seattle.

"Butte, the leading town in western Montana, is but 397 miles from Salt Lake City, a total running time of about fourteen hours from Seattle. The Idaho towns, of course, are much nearer Salt Lake than Butte and much farther away from Seattle.

"Billings, the leading town in eastern Montana, is 432 miles from Denver, a total running time of about twenty-four hours. It is more than forty-eight hours from Seattle. Aside from this saving of time, which is a very great factor in the business, the exhibitors located in Idaho and Montana would rather do business with Salt Lake and Denver; in fact, the regular exchanges located in Denver and Salt Lake supply Idaho and Montana, and we have endeavored time and time again to impress upon the manufacturers of special productions that Idaho and Montana is logically Salt Lake and Denver territory and should be locked with Colorado, Utah, Wyoming and New Mexico. We have met with but small success in having this territory redistricted and we have about made up our minds unless we can purchase Idaho and Montana with the other four states we would rather not have any dealings with any manufacturer who is under the impression that Seattle or Portland is the logical distributing point for these two states.

"A careful study of any train schedule will point out the folly of attempting to distribute film to Idaho and Montana from Seattle. Of course, extreme western portions of Montana and the Coeur d'Alene of Idaho can be served to much better advantage out of Seattle than Denver or Salt Lake, and we are perfectly willing to negotiate with producers along the lines herein set forth."

The Consolidated Feature Film Company, Denver, says: "State rights territories cannot be divided strictly on state lines, but should be regulated by proximity of exhibitors to natural distributing centres. As an illustration, the injustice to both exhibitors and exchanges, we submit the following example; one of the state rights features we have for Colorado, Wyoming, Utah and New Mexico is also owned for the states of Nebraska and Kansas by a firm in Des Moines.

"Complying strictly with the outline of defined territory based on state lines, we find the town of Sidney, Neb., 148 miles from Denver, while it is 559 miles from Des Moines. It is only natural for the Sidney exhibitor to get his features from Denver in preference to Des Moines situated 411 miles further from him than is Denver. As a matter of fact the Sidney exhibitor positively will not patronize the exchange in Des Moines, Iowa, owing to the heavy difference in express rates.

"We are enclosing herewith map as outlined by manufacturers. We will not recognize these lines or purchase any more features under this arrangement. The trouble with manufacturers is they do not understand local conditions and most of them don't want to understand them. We intend to have some voice in territorial division lines on future purchases and unless we can have some consideration in this direction from manufacturers we will not consider buying anything unless on natural boundary lines instead of state lines. The territory within the boundary of red ink lines on map, which we are returning, and we might include the states of Arizona and Nevada, are the most sparsely settled part of the country.

"The total population of our entire territory is about the same as the state of Kansas or Mississippi. Recently we were quoted a price by state rights manufacturer on our territory. We found upon inquiry that the same feature was quoted for the states of Iowa, Missouri, Kansas and Nebraska (District 8) less than double the price quoted us, notwithstanding the fact that District 8 has considerable more than five times the population of District 10.

"Every big special feature of note has been or is showing now in this territory. It seems to us that this territory is somewhat crowded just at this time. We have found some difficulty in booking some of our own features which is caused by exhibitors in this section being somewhat timid about booking more than one special feature weekly and in many cases we find exhibitors do not care to book more than one big feature every other week.

"Outside of Denver, Colorado Springs, Pueblo, Salt Lake and Ogden, there are no large towns in this territory. The total population of the four states we operate in is less than the state of Kansas. Towns are few and far between and with the exception of those mentioned, the population is small. As a consequence state rights exhibition operating on percentage basis is quite an expensive method. What features we have handled have given us satisfactory returns, and speaking in a general way, exhibitors in this territory are open at all times for features which really mean what the name implies. The world 'feature' has been abused so much that you really have to have something worthy of the name in this territory.

"Our territory is Colorado, Wyoming, Utah, New Mexico, Southern Idaho, Western Nebraska, Kansas, Black Hills and South Dakota."

The Photoplay Exchange, Salt Lake City, Utah, says: "It is almost impossible for us to handle any features whatsoever unless we have the states of Idaho and Montana.

"Salt Lake is an exchange centre, and should be considered such by all distributors, but without the above mentioned states it is impossible to operate an exchange in this city, and it is impossible to get results from the state of Utah from a Denver office. So you can readily see that various distributors eventually will be compelled to give us the designated territory. Practically all of the regular distributing exchanges are handling this territory from Salt Lake offices."

Five States for Minneapolis Section

North and South Dakota, Minnesota, Wisconsin and Iowa should be in one district, says one exchange, while another declares that Northern Michigan should be included, instead of Iowa. The letters follow:

Favorite Feature Films, Minneapolis, Minn., say: "We consider that North and South Dakota, Minnesota, Wisconsin and Iowa, the entire five states, is a legitimate buy for state rights people in this territory. The reason for this is you undoubtedly know that state rights men in the past have held up this territory for an enormous sum of money. The conditions are such that if we cannot secure at least one-half or more than one-half of our investment out of the first four or five large towns, the chances for making money on our feature are impossible.

"Minneapolis up to the present time, paid a fairly good rental for film and St. Paul usually one-half of the rental which Minneapolis paid. Duluth and the remainder of the territory is very poor. There are very few films which you can put into Duluth and the remaining territory that can get more than $50 per day. You, therefore, see that we must have other large towns, otherwise there is no chance of ever breaking even. We, therefore, figure that if we get Milwaukee and Des Moines that we are gettting an even break.

"Southern Wisconsin is not properly worked by any Chicago house. They go to Milwaukee and then they are done with the southern part of Wisconsin, whereas, we usually hit up that part of the state and try to secure all the rental possible from that territory, and the same thing for the state of Iowa.

"There are no buyers in Omaha and they must sell to Kansas City people. In Kansas City, St. Louis and Omaha, they have all the territory they need, but we must cater to these five states. We are certain that people in the state rights business in Minneapolis carry the same opinion about this matter as we do."

The Film Library and Exchange, Minneapolis, says: "I am returning herewith MOTION PICTURE NEWS map and have penciled in blue the outlining boundaries of the territory best handled by Minneapolis. This includes the entire states of North and South Dakota, Minnesota and Wisconsin and the Northern Peninsula of Michigan."

The American Maid Film Company, Minneapolis, Minn., says: "The demand in this territory has swung from vice and sex films to successful screening for meritorious works of fiction.



Max Glucksmann

BUENOS AIRES, ARGENTINE

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New York Office : : : 110 West 40th Street

Exclusive Distributor in the countries named of Films produced by: PATHE, ASTRA, THANHOUSER, SELZNICK, AMERICAN, SIGNAL, ROLIN, LONE STAR (Chaplin films), POLLARD, ESSANAY, MOSS, U. S. AMUSEMENT CORP., ERBOGRAPH, KALEM, etc.

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IN THE MARKET FOR SCANDINAVIAN RIGHTS ON ALL PRODUCTIONS OF MERIT

¶ Experience in the Scandinavian markets and personal representatives in nearly all the larger cities in Sweden, Norway and Denmark, fits us to handle your pictures to the very best advantage.

¶ We have the rights to such pictures as "The Birth of a Nation," "Intolerance," "Submarine Eye," "The Barrier," "Bought and Paid For" and many others.

¶ We want Comedies, Novelties, Educationals, Scenies, and all other short subjects as well as features.

¶ Write or phone us.

NEW YORK OFFICE 1007 TIMES BLDG.

E. MATTSSON, Gen. Mgr.

Australasian Films, Ltd., Get Rights to Chaplin Comedies

AUSTRALASIAN FILMS, LTD., with offices in the Godfrey Building, 729 Seventh avenue, New York City, who for many years have been large buyers on the American film market, have again secured the Australasian territorial rights of the new Charles Chaplin Comedies, which the famous comedian is to produce under his new contract with the First Exhibitors Association.

Australasian Films, Ltd., are the exclusive owners of the Australasian rights to Triangle, World, Vitagraph, Pathe, L-Ko, and London Film Company productions, and, in addition, are large buyers of open market features and super-features.

All the Selznick features which have been sold for Australia, "The Whip," "The Bar Sinister," "The Mormon Maid," "The Seven Deadly Sins," "God's Man," "The Manxman," and many other productions during the past few months have been purchased by the Australasian Films, who announce that they are always open to consider worthy productions at a price commensurate with the territory in which the company operates.

The State Rights "Sniper" Demoralizes the Market, Says Lee

JOSEPH F. LEE, a state rights operator, whose views on market conditions are always read with interest, both for what he has to say and the snappy way he delivers his opinions, finds that the actions of certain men designated by him as "snipers" have been responsible in a measure for a situation in the state rights field needing reformation. Mr. Lee says:

"It is claimed by those in a position to know that an independent producer with a practical knowledge of motion picture making is in a position to manufacture an independent feature at a much less cost than a program man. The reason they assign for this is that the independent producer, the moment he is finished with his production, is free from the overhead expense which in the case of the program man goes right on, regardless of whether or no a production is under way. That is, the program man's working forces are on the job, his stars, his executive forces—in short, his expense is practically the same as when his production is under way, making allowances for the amount of money, comparatively small, which goes to the ones whose services are not required after the product is finished—such as extras, for example.

"When the independent producer has finished a production his overhead expense ceases, because he has no organization to support. Now comes Mr. Sharpshooter offering a feature on state rights basis. He makes a loud noise and Mr. Buyer enters. Hearing the price asked for this feature, Mr. Buyer makes a hurried exit without doing any buying. Why? Because he was a 'sniper.' He found his objective point, aimed, fired, but missed. It is not uncommon for a manufacturer to ask more than a feature would gross in a given territory.

"I have been quoted as offering a figure as a purchase prices which amount would be impossible to gross on the territory for which it is bought. If the seller of this feature had any idea of the number of theatres in this territory, the New England territory, he would not for a minute credit me with offering such a ridiculous price for his feature. This seller, in response to my query, 'Do you know how many theatres there are in this territory?' replied that he did not care how many theatres there were. I was willing to present, to him, my reasons why I, nor any other buyer for this territory, could not pay the price he asked. I was willing to deal on a 'live and let live' basis. The point which I wish to accentuate in this argument is that a seller, such as the one above mentioned, doesn't care how much the other fellow makes nor what the real conditions are in the territory for which he is buying. All he wants is a million dollars for a picture that cost a few thousand dollars to produce, and he doesn't care how he gets it.

"I have received rush messages from producers asking me to set a price for the feature offered, with explanatory notes suggesting to me that between $10,000 and $15,000 would be expected. In most of these cases the most I could have possibly offered for the feature offered for my territory would have been $5,000, top price.

"Another favorite 'indoor sport' with such a producer or seller is offering the alibi. 'My picture cost more than it should have, I know. It could have been produced for $10,000 less, but I cannot help it; I must get my price.' Does the manufacturer expect the state rights buyer to pay for his mistakes? Is this expected in other commercial lines? A feature is produced which costs a few thousand dollars, a million is asked, few if any sales are made, and who is blamed? The producer of this feature couldn't realize a million dollars on a production which cost a few thousands. You cannot follow the motto of 520-per cent. Miller and get away with it.

"Is it not a fact that the First National Exhibitors Circuit was formed principally of buyers who wished to act concertedly against such sharpshooters and their methods, and are not other organizations now being formed to combat the same evil? Is there a buyer who has not been forced to pay from $10,000 to $50,000 more a year in his territory owing to this condition?

"W. A. Johnston, in his editorial in a recent issue of MOTION PICTURE NEWS, made reference to this condition when he commented on inflated prices. There is profit for all concerned in this field if all concerned will play the game fair. The state rights market is very much alive, and it is only a matter of time when the 'sniper' will learn to his sorrow that it is not the state rights market that is to blame, but the 'sniper' himself."

Big Feature Rights Corporation Covers Wide Territory

AMONG the most progressive and fast-rising state rights organizations in the South is the Big Feature Rights Corporation, located at 305 Masonic Building, Louisville, Ky. Starting out about two years ago with "The Battle Cry of Peace," which it then distributed through the greater parts of Ohio, Kentucky, Indiana and Tennessee, this concern has so developed its business that it today has the following big features in the respective territories here listed:

"The Crisis," Indiana, Kentucky, Georgia, Florida, Alabama, North and South Carolina; "The Little Girl Next Door," Ohio, Indiana, Kentucky, Tennessee, Georgia, Florida, Alabama, North and South Carolina and Mississippi; "Marvelous Maciste," Ohio, Kentucky and Tennessee; "Joan the Woman" and "The Battle Cry of Peace" in Kentucky; "Neptune's Daughter" and "Where Are My Children?" Indiana and Kentucky; and "On Trial," Kentucky and Tennessee.

Through membership in the First National Exhibitors Circuit, the big Feature Rights Corporation will also have the exclusive distribution of the new Chaplin Comedies.

Col. Fred Levy, prominently connected in vaudeville and motion picture theatres and in many big business enterprises, is president of the Big Feature Rights Corporation, and Lee L. Goldberg, an experienced theatre and exchange manager, is secretary-treasurer.

Queen Feature Service Can Supply Southern Exhibitors With Varied Line

THE Queen Feature Service, Birmingham, Ala., A. M. Graham, manager, one of the most progressive exchanges in the South, reports sucess with its line of pictures handled on this plan.

The company is the Southern distributor for Christie comedies and is booking the American War News Weekly in Alabama, Georgia and Florida. Among its other open market subjects are the pictures manufactured by Ivan.

The company operates in Louisiana, Mississippi, Alabama, Tennessee, Georgia, Florida and the Carolinas. The Queen Features Service is prepared to furnish exhibitors with everything from a one-reel comedy to a five-reel feature.

Rifkin Handles Attractive Line of Features

ONE of the most enterprising and progressive of the state rights exchanges is the Eastern Feature Film Company, of 57 Church street, Boston, of which Herman Rifkin is the president and general manager.

Ideally located in the very heart of the film colony, the Eastern has won the support and good will of practically every exhibitor throughout New England by its untiring efforts, courteous treatment, and service beyond the firm aid to the theatre.

Numbered among the successes now under the Eastern banner is "One Law for Both," the latest Ivan, as well as a number of other Ivan releases. They are successfully distributing "The Woman and the Beast," "The Marriage Bond," "Are Passions Inherited?" "Glory," "The Web of Life," "Tweedledum Comedies," "The Terry Human Interest Cartoons and Scenics," and many other proven box-office attractions.

All Star Features Company, Inc.

of

Jacksonville, Fla.

Distributors

of

Thomas H. Ince's *Civilization*

and other meritorious super feature attractions in the South

Beg to announce to their exhibitor friends that they have recently secured the exclusive rights in the states of Virginia, North Carolina and South Carolina, Tennessee, Mississippi, Alabama, Georgia and Florida for many of the world's foremost super-feature attractions.

Write us today for full details of our distributing policy which gives you the advantage of securing all the worth while super-features on a mutually profitable basis.

All Star Features Company, Inc.

D. P. DAVIS, General Manager

215-17 Realty Bldg. **Jacksonville, Fla.**

PRODUCERS OF STATE RIGHT FEATURES

IF YOUR FILM IS NOT EXPLOITED PROPERLY BY ONE WHO KNOWS IT MEANS FAILURE

JOSEPH F. LEE

REPRESENTATIVE, DISTRIBUTOR AND BUYER OF FEATURE FILM ATTRACTIONS

LONGACRE BUILDING 1476 BROADWAY, NEW YORK

THE HUDSON FEATURE FILM CO.

An Institution of Merit ∴ Honest and Reliable Independent Feature Service

804 PENN AVENUE AL. W. CROSS, Mgr. PITTSBURG, PA.

Many a packed house is directly traceable to an advertisement in the "News."

Greiver-Herz Distribution Company

Greiver and Herz, of Chicago, recently organized, bid fair to become real live factors in the state rights field throughout the Central West. They were incorporated on May 1, 1917, with Simeon Greiver and Lee Herz in active charge. Mr. Greiver has been in the film business in Chicago for many years and is especially experienced with the distribution end. They have absorbed the General Feature Film Company, of which Mr. Greiver was formerly manager and whose offices were located in the Maller's Building.

The new firm has a fine suite of offices on the fourth floor of the Consumer's Building at South State and Quincy Streets. They recently purchased the rights on "Should She Obey?" from the Arizona Film Company for Illinois and Indiana. The Terry "Human Interest Reel" has also been purchased by them for Illinois, Indiana and Southern Wisconsin. Together with this they have four or five small dramatic and comedy subjects for which they control territorial rights.

The Screennews, made by the American Bioscope Company of Chicago, has been an added feature to their subjects. It is released bi-weekly, and sixty Chicago contracts have already been secured. This new and hustling young firm expects to rank as national distributors in the state rights field by the latter part of the year.

Another of its latest features received and which is being given considerable exploitation is the seven-reel production, "The Slacker's Heart," made by the Emerald Motion Picture Company. The company has secured the Illinois and Indiana rights for this picture. It is a gripping drama, and despite its name is said to contain no war theme.

Glucksman Is Extensive Operator in South America

ONE of the best known operators in South America is Jacob Glucksmann, manager of the firm of Max Glucksmann, successor to Casa LePage, Buenos Aires, Argentine. Mr. Glucksmann, who makes the office of Frederick H. Knocke, 401 Longacre Building, his headquarters when in New York City, maintains branch offices in Rosario, Cordoba, Corrientes, Tucuman, Mendoza, Bahia Blanca and Concordia, Argentine; Montevido, Uruguay, and Santiago and Valparaiso, Chile.

Mr. Glucksmann is the owner of the largest theatres in Buenos Aires and Rosario, operating the house himself and then renting the films to other theatres in the territory covered by his exchanges.

For years he has handled the productions of numerous European concerns, among them being Pathe Freres, Paris; Film Art, Paris; Eclair, Paris; Eclipse, Paris; Ambrosia, Turin; Caesar Film, Turin; Itala Film, Turin.

He exploits the productions of several American manufacturers —Pathe, Arrow, Rolin and Balboa, American, Signal, Pollard, Vogue, Selznick, Essanay, Kalem, and the Lone Star's Chaplin subjects.

Frederick H. Knocke, the New York representative of Mr. Glucksmann, was for three years export and sales manager for Pathe Freres and the Pathe Exchange, Inc. Mr. Knocke has traveled all over the world and made a study of business conditions, with special reference to the marketing of motion pictures.

Chapin Cycle of Lincoln Photoplays Makes Hit

A SUBJECT which is attracting the attention of state rights men is the Benjamin Chapin Cycle of Lincoln Photoplays, issued under the general title of "The Call to Arms," now having a successful run at the Globe theatre, New York City.

Five years of Benjamin Chapin's life have been spent in perfecting the Lincoln Cycle. It is different from anything seen before by the New York public. Through his years of struggle with the Lincoln subject, years of discouragement and universal advice of "Quit undertaking the impossible," Mr. Chapin went on unswervingly in his desire to bring the Lincoln character to the twentieth century, as an inspiration and guide for the American for future generations. With no idea of personal glory, making a supreme sacrifice of his life and dedicating it to this one idea, Chapin has at last seen the fruits of his unwavering devotion to the work by having his creation recognized as one of the motion picture's greatest contributions to the world of drama.

"Nothing before seen in the picture line has the same kind of appeal, and its emotional qualities are such that it is of sure value in bringing home the realization that in this land of freedom nothing is impossible—that the poorest boy can rise to the greatest height, and, above all, the character of Lincoln is set as the one high standard of true Americanism," says Mr. Chapin.

The Cycle consists of four separate features under as many titles—"My Mother," "My Father," "Myself" and "The Call to Arms." Each of these pictures could be regarded as a separate story, yet as a whole, when they are combined in the one production, "The Call to Arms," the whole fits in together and carries the element of suspense throughout.

The psychology of the audience has evidently been studied by Mr. Chapin, because they are carried through each emotional phase in a way which makes them ready for the next one. From tears at the touching scene of Nancy Hanks' death they are carried to amusement at the mock trial where young Abe Lincoln won his first law case.

There are not only "human touches" in the picture—but the picture is human and vital throughout. Not a moment while it is on the screen does the interest slow down—the intensity of the master character of President Lincoln rises to a splendid finish which is right in harmony with the times. As one critic declares, "It is a photoplay for every American, and every American should see it."

Crest Pictures Corp. Will Release in September

CARLE E. CARLTON, president of the Crest Pictures Corporation, has started an active campaign in favor of state rights.

He has in his Pennsylvania theatres always advocated that stars should stand out on their merit, which to a great extent will enable the managers to ascertain the booking office value of each and every star, giving the exhibitors the right to contract the biggest approved money makers for their theatres.

Mr. Carlton is now operating extensively in South America and Scandinavia, being associated with Aragon and Company of Buenos Aires, and J. L. Nerlien of Christiana, Norway.

Lief Ghibsson, who is now in this country, is a personal representative of these exchanges, and has selected a number of special feature productions from the Crest Pictures Corporation.

Jose Manuel Aragon, representing Aragon and Company of Buenos Aires, South America, is also associated in the capacity of treasurer of the Crest Pictures Corporation, and has purchased a number of special feature productions for South American exhibitors. Mr. Aragon is also operating "Joan the Woman" in South America as a big special road production, with elaborate settings and an exhaustive advertising campaign.

Crest Pictures Corporation is now negotiating for a well-known star, and intends releasing for state rights six special productions. The first one will be released about the 15th of September.

The Unity Photoplays Company

The Unity Photoplays Company, of Chicago, has been nine months in the state rights field. It is owned by Frank Zambreno, formerly of Zambreno and Dunn and the office in Chicago is situated on the sixth floor of the College Building, at 207 South Wabash Avenue. M. J. Mintz, well acquainted through long experience with the film business, is the manager in charge. He has been an exhibitor and manager for many years.

An idea of their activities during the short organization period is to be gained from the mention of the fact that they control the Illinois, Indiana, Wisconsin and Kentucky rights for "Unborn," "The Libertine," "The Woman Who Dared" and "Would You Forgive?" They have also planned to take over the rights of the film revival of "The Littlest Rebel." In the same territory they control all of the Ivan Film Company's output.

All-Star of Jacksonville

THE All-Star Features Company, Inc., Jacksonville, Fla., announces to the exhibitors in its territory that it has secured the exclusive rights to the states of Virginia, North and South Carolina, Tennessee, Mississippi, Alabama, Georgia and Florida for many of the best attractions.

A picture on which the company is now making a strong advertising drive for the benefit of the theatres in the section of the country it covers is Thomas H. Ince's "Civilization."

D. P. Davis, the general manager of the company, has plans worked out for making his fall list of offerings one of exceptional box-office value.

Nineteen Years of Direct-to-the-Consumer Publicity Back of This Picture

THE SURVIVAL OF THE FITTEST

Over 200 Performances at the Globe Theatre, New York, AND STILL RUNNING

Mr. Exhibitor:

Do you realize the possibilities of a picture that has had NINETEEN YEARS OF DIRECT PUBLICITY to the consumer—cumulative publicity on which you have only to CASH IN?

Here are the great, big, hard FACTS:

Benjamin Chapin traveled for 12 years over the United States, giving his Lincoln monologues. He also gave over 2,000 performances in vaudeville, as "Headliner" in a series of one-act Lincoln plays. And several seasons as Star in a four-act drama New York production.

The people of this country love Lincoln, and THEY KNOW CHAPIN AS LINCOLN. Their appreciation and patronage made Chapin the highest-salaried lyceum artist, and one of the highest-salaried performers in vaudeville.

Do you grasp what this means? Nothing less than an advance publicity campaign that all the millions of the richest producing company COULD NOT BUY! It means that a $50,000-a-year advance man has COVERED THE COUNTRY, advertising this picture, not for a campaign of months, BUT OF YEARS, as no picture in the history of the industry was ever advertised before.

We don't need to tell you about the picture. You have read the UNPRECEDENTED TRIBUTES which press and public alike have paid to this pictorial triumph of tears, thrills and laughter, personally produced by Benjamin Chapin—"The Call to Arms"—embodying a group of four features from the "Lincoln Cycle," marvelous in its dramatic power and heart appeal.

Are you going to be among those WHO WILL CASH IN?

We Have Decided to

STATE RIGHT

These Four Great Features which Can Be Run as One Masterpiece or as Separate Features

Benjamin Chapin Studios:
Ridgefield, Park, N. J.

—

Temporary Offices:
Globe Theatre, New York City

CHARTER FEATURES CORPORATION

Business "Better Than Usual" in St. Louis

DEALERS in theatre equipment and supplies in St. Louis report that business during the past few months has been better than usual, and that there is no reason to doubt the future, since exhibitors everywhere are realizing the benefit of up-to-date equipment.

Erker Brothers Optical Company, who handle a large line of theatre supplies, report business of the past year as especially good.

The Sam Lears Theatre Supply Company, one of the largest equipment houses in the territory, which has recently moved into larger quarters, has had a prosperous season, and expects better things for the future.

The same report may be made for the A. S. Aloe Optical Company, who have an equipment department; and the Melbeck Motion Picture Machine Works, who have a large line of accessories as well as a general repair department.

The exchanges, several of which carry booth equipment as well as general supplies, all report prosperous business, with a good future outlook.

Good Season for Equipment in Philadelphia

THE dealers in motion picture supplies in Philadelphia report having had a good season on the sale of equipment until the last few weeks, when the falling off in the photoplay houses made things a bit quiet.

Charles A. Calehuff expressed himself as particularly pleased with the outlook since his company had merged into the United Theatre Equipment Corporation. "With our large facilities we can buy more cheaply and give the exhibitors the benefit of lower prices, so I look for a fine fall business," said Mr. Slipper.

Mark Swaab, manager of L. M. Swaab, was equally optimistic. "The situation is now good, especially good for the independent concerns like ourselves."

L. M. Stern of the Stern Manufacturing Company said that while the war had interfered with getting materials, he had 250 of the Stern projection machines under way to be finished by September and a ready sale for those already finished. Mr. Stern expressed himself as being firmly in favor of the independent business concerns.

State Rights Men and Exhibitors

This Section of Motion Picture News Contains More *Live* Information on the Subject Than has Appeared in any Other Publication in the Last Year.

Clearing House for Independent Features—S. D. Matthews of Veribest Heads Innovation

A CLEARING HOUSE for the purchase and sale of feature films with added facilities for the dissemination of information of an intimate character as to the quality and other details of feature films in the market for sale to independents in negative as well as prints, is the newest new thing in the way of special service to come to the aid of film buyers, sellers and makers.

Samuel D. Matthews, president of the Veribest Photoplay Corporation of New York, with offices at 218 West Forty-second street, is the originator of the clearing house plan for helping buyers, sellers, and incidentally this new department of the Veribest.

Discussing his innovation with a representative of MOTION PICTURE NEWS, Mr. Matthews said:

"I think the time is ripe for the clearing house plan. I myself and my associates would have welcomed it at the outset of the establishment of the Veribest. As we have the clearing house working, any one at any part of the earth by the use of the cable. telegraph, phone or the mails can at the very shortest notice get ample and accurate information of the value publicly and commercially of any feature film on the market.

"We have been at work perfecting the intricacies of so comprehensive a project for several months. We know we are filling a much needed want. As matters are now, without our bureau, a buyer or a seller must waste considerable of his energies in trying to get acid proof lines on features in which he may be interested. There is no stability to quoted prices, as every one knows. The material is not standardized. One man will pay, say, ten thousand dollars for a block of states on a state rights sale that another with intimate information would have bought for probably half that sum. Another man will be led by advertising grandiloquence to buy the negative of a picture at a price entirely out of fair proportion with the original investment, even after allowing the maker a handsome profit.

"In short, the game of buying and selling negatives, prints, state rights and films generally on the independent market is a wildcat proposition, as it must be where the right kind of information is inaccesible to the buyer, often far removed from the direct market. It is not feasible for him to come on and examine the goods he contemplates buying, and it is not profitable for him to maintain an individual representative.

"The Veribest's clearing house will be the representative of any prospective buyer anywhere on earth who wishes to enlist its services, and there is no advance fee, and only a minimum percentage charge on purchases or sales will be asked."

Interstate Offers New Moss Releases for Texas, Oklahoma, Louisiana and Arkansas

EXHIBITORS in Oklahoma, Louisiana and Arkansas who have had dealings with the Interstate Film Company, Waco, Texas, are impressed with the quality of the subjects released by that company for their territory.

L. S. Glickman, the manager of the Interstate Film Company, announces for immediate distribution the newer Moss productions, which consist of "One Day," "In the Hands of the Law," "The Girl Who Doesn't Know," and "The Whirl of Life," featuring Mr. and Mrs. Vernon Castle and other well-known stars.

The company is offering low. rentals, and the service rendered exhibitors is of the best. Prompt deliveries and helpful aids to the exhibitor have given the Interstate concern an excellent reputation.

Globe Feature Film Is Ready to Add More Subjects of Merit to Its List

THE Globe Feature Film Corporation, Boston, one of the best known distributors of state rights pictures in New England, is now offering to exhibitors in its territory "On Trial," the initial production of the First National Ehibitors Circuit; "Enlighten Thy Daughter," which has had many successful runs throughout the country; "God's Man," adapted from the novel of the same name by George Bronson-Howard and starring H. B. Warner, and other productions of merit.

H. G. Segal, general manager of the Globe Company, announces that he is ready to pay the highest prices for productions of proven drawing power. Manufacturers or their representatives at the convention can get in touch with Mr. Segal at the Hotel Sherman.

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FACE TO FACE
RELIABLE FEATURES

During Convention Week Make
Yourselves at Home With Us.

RELIABLE FEATURE FILM COMPANY
800-04 Schiller Bldg.
Phone: Central 3467
64 West Randolph St., Chicago, Ill.

If your proposition is one which will justify concentrated effort—individual treatment—specialized promotion in the big Northwest territory—let's get together.

You want to know whom you are dealing with. Inquire of any exhibitor in the territory. I know this territory and the film men in it. I have proven that I know how to handle it. Be from Missouri and make me show you. See me at the convention.

MANNY GOTTLIEB, MINNEAPOLIS, MINN.

We Realized that the

State Rights Proposition

Was Going to be a

BIG ONE

That is why we
Inaugurated a
State Rights Department
To Serve
YOU



LEROY STONE

Film Editor

THOS. H. INCE

ARTCRAFT PRODUCTIONS

C. H. TRIBE

(John C. Harris)

Publicity Director

DAVID HORSLEY STUDIOS
Los Angeles



LYNN F. REYNOLDS

Director

TRIANGLE STUDIOS
CULVER CITY

Hartmann Defines the Different Kinds of State Rights Men

WILLIAM C. HARTMANN, who has been in intimate touch with the motion picture industry from practically every angle for some years past, recently made a short trip in order to secure first-hand information of existing conditions in the state rights and independent exchange field.

In discussing the impressions gathered by him on his recent trip, he expressed himself as follows:

"There are two different kinds of state rights men—those who buy the rights to one or more Special pictures for the purpose of exploiting them in some particular territory to the exclusion of any other effort, and those who buy pictures with which to build up and supply a service among exhibitors within their particular territory in competition with regularly established producers having their own distributing offices.

"Both classes will increase, and continue to increase in proportion to the number of independently produced pictures that are constantly being thrown upon the state rights market.

"There is an utter lack of unity of purpose, or appreciation of co-operative methods among these men, with the one exception that each one of them naturally desires to make all the money he possibly can out of the particular productions he happens to control. He has absolutely no interest in what the man in the adjoining territory does, but he shows a decided interest in trying to beat his competitors within his own territory. In one other point they seem to be of a uniform mind, and that is in demanding to see the pictures before they buy them, except possibly in the case of producers of recognized standing, or in case of pictures with stars of established box-office reputation and value.

"Many apparently equitable and mutually profitable plans have been evolved by bright minds in New York and Chicago for the purpose of making inroads upon the popularity and profits of the productions of regular program producers intended to combine the interests of the producer, the distributer and the exchange.

"Considerable money has been spent in the attempt to exploit these plans and bring them into successful operation. From the standpoint of the promoter, viewed by him from the vantage point of his sanctum sanctorum seated behind a mahogany roll-top desk, the child of his brain looks like a healthy infant with a lusty lung power destined to make him heard from coast to coast. All of the promoter's friends—no exception—pat him on the back, and tell him what a splendid youngster he has brought into the motion picture world, who is sure to be liked by everybody, and that as soon as the state rights men and independent exchange men hear of him they would fall over themselves to put clothes on the infant's back, send him to school, put him through college, and make up a handsome purse for him so he can show himself to advantage all over the country.

"This is all very fine, but to get back to the motion picture language, when the proposition is presented the independent motion picture purveyor he listens attentively, digests all of the ingenious methods evolved to gain his support, but all the time you are employing your rhetorical and persuasive powers, and go at length into an analytical dissertation of the vast benefits to be acquired by an affiliation with the plans presented, the state rights man has only one thought uppermost in his mind, and that is, 'How much will *I* have to pay for this fellow's pictures, and what can *I* make out of them?'

"You can talk about the benefits of co-operation, you can offer to place the state rights man on the board of your distributing company, as well as that of the producing companies, but that thought still remains uppermost in his mind, because, while he may agree with the theoretical benefit of your plan, he has no time to devote to meetings held at a distance of hundreds of miles from his own headquarters, and even under the most favorable conditions, and under the most equitable adjustment of individual interests, he nevertheless expects to get 'jipped' on the cost of the production, as he puts it.

"The result of the conference comes back to the original proposition—'Show me your picture, and I'll talk business.' Of course, if you talked the big stars on the basis proposed, he would jump for the door and lock it, so you could not get out without accepting his check.

"This attitude of the state rights man brings us to the heart of the situation, and that is that co-operative operation, including his kind, must come from within more than from without. This is particularly true in so far as it applies to productions of producers other than those with a record for successful productions behind them.

"The state rights man throughout the entire country should organize. And organization such as could be formed from the ranks of these men would serve two purposes. It would enable them to work out many problems to mutual advantage, and it would provide a ready market for the independent producer.

"At first glance one would presume that it would be an easy matter to organize the motion picture industry, but this is a fallacy, for the reason that the essential elements involved in this industry are of an entirely different nature than those in any other industry in the world. The business simply cannot be standardized in all its working parts for the simple reason that 'artistry' enters so largely into the outworking of its destiny, and you cannot standardize artistry.

"When one individual can step out of the recognized channels of production and distribution and in one year make a larger net profit on his own individual labors than the combined net profits of a dozen producers, it clearly indicates the impossibility of general consolidation under present conditions.

"I therefore say again that consolidation and co-operation must emanate from within and not without each individual field of endeavor within the industry, thus making it possible, later on, to consolidate such individual integral parts as may find an advantage in joining issues.

"There should be an individual organization of all the leading producers, incorporated strictly in the interest of the producer, with a view of regulating all such matters in which they have a common interest, to the exclusion of all other branches of the industry. Publicity directors, as well as advertising managers, should have their organization. The exchange managers are doing splendid work under their F. I. L. M. Clubs, and these should extend to every city. In order to extend the benefits of their organization, they should have a national F. I. L. M. Club, with an annual convention with delegates from every distributing center.

"State rights buyers should be organized and agree upon an equitable percentage basis for the various territories throughout the country to apply to any productions they may decide to handle from a national standpoint.

"I was the first man to institute the exclusive territorial selling plan in connection with the motion picture machine business, which was later inaugurated by two other leading companies, and resulted along the line of propagation of ideas in bringing about a consolidation of most of the leading motion picture machine and supply houses in the United States."

Reliable Feature Film Makes Big Plans

THE Reliable Feature Film Company, Schiller building, Chicago, is planning for the coming season a business of considerable magnitude. It will have for booking a list of pictures which cannot help prove of box-office value to the exhibitors in the territory covered by the company.

International Cinematograph Accepts Agencies for Italy

THE International Cinematograph Office, Via delle Muratte, No. 7, Rome, will accept the sole agencies for Italy, for selling and buying. The company has branches in all the principal cities of Europe, Japan, India and Egypt. The house makes a specialty of the exportation and importation of films, and asks American films to get in touch with it for terms. The company states that it is in a position to give guarantees that will satisfy the most exacting requirements.

Piedmont Is Confidential Buying Agent

THE Piedmont Pictures Corporation, New York City, Felix Malitz, general manager, and Joseph Lamy, export manager, has issued an invitation to the members of the trade to make the office of the company their headquarters when in the city.

The Piedmont Company is a selling agent for producers for the United States and all foreign countries.

"We are confidential buying agents for foreign and domestic exchanges," said Mr. Malitz, "and will exploit abroad high-class productions."

Specialty Film Maintains Weekly Service for Western Pennsylvania and West Virginia

THE Specialty Film Company, Pittsburgh, announces to exhibitors in western Pennsylvania and West Virginia, a number of state rights features which will prove of exceptional drawing power when properly advertised at the local houses.

Midget Comedies, a two-reel bi-weekly release, have already become favorably known to the public, and will please the public in this territory.

The Specialty Company is handling the B. S. Moss feature productions and reports successful booking. The weekly service maintained by the Specialty Company includes comedies, feature dramas, Chaplins and serials.

Federal Feature Is Ready with "Woman Who Dared" for New Englnad

THE Federal Feature Film Corporation, Boston, Samuel V. Frand, manager, is offering to New England exhibitors "The Woman Who Dared," starring Beatriz Michelena, the celebrated prima donna. This picture has had long runs when presented elsewhere, and, according to Mr. Frand, will prove an unusual drawing card for the theatres in his part of the country.

The Federal Feature Film Company is planning to book several important pictures in the fall.

"Magic Cloak of Oz" and "Mary Carstairs" Is Offered by National

THE National Film Corporation, Hollywood, Cal., William Parsons, president, announces for August release "The Magic Cloak of Oz," in five reels, by L. Frank Baum, author of "The Wizard of Oz; or the Pathwork Girl of Oz." This picture has an all-star cast, consisting of Violet MacMillion, Mildred Harris, Juanita Hanson and the animal impersonator, Frank Woodward.

The company also presents "The Captivating Mary Carstairs," with Norma Talmadge. The photoplay is founded on a story by Henry S. Harrison now running in the Chicago Tribune and other large Western newspapers.

Overland Seeks More Releases for State Rights

THE Overland Film Company, New York City, of which Samuel Krellberg and Harry Krellberg are the heads, distributors of high-class features to state rights buyers, offers "Who's Your Neighbor?" seven reels, and "The Hand of Fate," in five reels.

"These subjects," says Mr. Krellberg, "are proved money makers and will fill any house. The opinions of competent judges who have seen these pictures are to the effect that they have strong plots, excellent casts, and all that helps to hold the interest of an audience."

The Overland Company will consider productions from responsible producers seeking a quick market outlet.

Gersten Offers "Parentage" to Exhibitors in Northern New Jersey

FRANK GERSTEN, INC., is offering to exhibitors in northern New Jersey "Parentage," the Frank J. Seng picture, which has just closed a successful run at the Rialto theatre, New York, where Manager Rothapfel was obliged to open the house at ten o'clock every morning in order to accommodate the crowds.

This picture also experienced an unusual run at the Colonial theatre in Chicago. Frank Gersten, Inc., believes that it has one of the best attractions offered to exhibitors in his territory for some time.

Wholesome Films Will be Free from Anything Morbid

THE Wholesome Films Corporation, Chicago, announces for release in the near future a number of pictures founded on the works of foremost American authors. Among the first are "Everybody's Lonesome," in five reels, based on a story by Clara E. Laughlin, and "The Penny Philanthropist," in five reels.

"Patrons who see these pictures will get a new viewpoint on life," said M. J. Weisfeldt, manager of the company. "The pictures we are going to bring out will become popular because the stories are wholesome and free from anything morbid."



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It is a noncontestable fact that SCREENCRAFT TITLES—which are a combination of stageset backgrounds and artcraft lettering — are superlative titles from every angle.

Highlights, shadows, tones, touches and depths are obtained that have never before been seen on the screen.

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now in Chicago attending the convention should not miss the opportunity—

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Blankmeyer Works Out Territorial Percentages at Variance With Many Plans

A DIVISION of the country for the distribution of pictures on a basis of territorial percentages has been worked out by A. W. Blankmeyer, president and general manager of the Tri-State Film Exchange, Inc., Detroit. In some cases the plan disregards the usually recognized state rights lines. The schedule has been prepared by a man who has given the subject close study and will repay the scrutiny of men in the state rights field.

David R. Blyth of the Tri-State Film Exchange in commenting on the table of percentages says:

"Mr. Blankmeyer has made a very thorough study of the many different plans now in use, and by culling their bad points and saving their good points, together with his own personal statistics which he has been compiling for several months, he has evolved a plan of territorial allotment which we believe to be the final word in this particular work.

"It is true that these percentages are at direct variance in several instances with several plans now used by producers, but when you consider that they are the net result of the combined efforts of a man whose hobby has always been the study of this subject you will see why I consider them the ultimate answer."

The table of percentages worked out by Mr. Blankmewer follows:

TERRITORY AS PER ALLOTMENT

No. 1 (14%).—Office at New York City. Territory: Greater New York. Total population, 7,000,000.

No. 2 (4%).—Office at Buffalo. All New York State, with the exception of Greater New York. Total population, 2,997,779.

No. 3 (8%).—Office at Philadelphia. Eastern Pennsylvania to the center of Harrisburg and Southern New Jersey to Trenton included. Total population, 3,558,982.

No. 4 (3%).—Office at Pittsburg. Western Pennsylvania to center of Harrisburg and also West Virginia. Total population, 4,455,910.

No. 5 (7%).—Office at Boston. Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut. Total population, 6,552,661.

No. 6 (4%).—Office at Washington, D. C. Maryland, District of Columbia, Virginia and Delaware. Total population, 4,889,453.

No. 7 (5%).—Office at Cleveland. Upper half of Ohio up to Franklin county. Total population, 2,848,367.

No. 8 (3%).—Office at Cincinnati. Lower half of Ohio to Franklin county, Columbus to this office, half of Kentucky to and including Frankfort. Total population, 2,939,736.

No. 9 (3%).—Office at Indianapolis. Indiana and part of Kentucky up to Frankfort. Total population, 4,082,057.

No. 10 (4%).—Office at Detroit. All of Michigan. Total population, 2,810,173.

No. 11 (10%).—Office at Chicago. All of Illinois and part of Wisconsin up to and including LaCrosse. Total population, 6,920,365.

No. 12 (4%).—Offices at Kansas City and St. Louis. All of Kansas and all of Missouri. Total population, 4,984,284.

No. 13 (3%).—Office at Omaha. Iowa and Nebraska. Total population, 3,416,985.

No. 14 (8%).—Offices at San Francisco and Los Angeles. California, Nevada and Arizona. Total population, 2,663,778.

No. 15 (4%).—Office at Minneapolis. North and South Dakota, Minnesota and part of Wisconsin up to LaCrosse. Total population, 4,285,110.

No. 16 (4%).—Office at Seattle. Washington, Oregon, Idaho and Montana. Total population, 2,516,402.

No. 17 (3%).—Offices at Salt Lake and Denver. Wyoming, Utah, Colorado and New Mexico. Total population, 1,745,736.

No. 18 (6%).—Offices at Dallas and New Orleans. Texas, Oklahoma, Arkansas and Louisiana. Total population, 8,784,534.

No. 19 (3%).—Office at Atlanta. Tennessee, North and South Carolina, Georgia, Florida, Alabama and Mississippi. Total population, 12,603,283.

American Feature Film Carries a Select List

THE American Feature Film Company, Boston, of which Louis Mayer is president and general manager, has ready for exhibitors in the New England territory a number of features which have made records in other parts of the country.

A partial list of the successes booked from this concern consists of "The Whip," "The Spoilers," "The Masque of Life," "The Bar Sinister," "Beware of Strangers," "The Ne'er-Do-Well" and "The Deemster."

Already the company has booked full in New England "The Slacker," with Emily Stevens; "The Call of Her People," with Ethel Barrymore; "The Whirl of Life," with Mr. and Mrs. Vernon Castle, and "Tillie's Punctured Romance."

"These specials have been record smashing subjects," said Mr. Mayer. "If this exchange were merely buying features, there might be hundreds more on the list, but only productions that will make the box-office prosper have been selected. So exhibitors can rest assured that what we have to offer them can be depended upon."

Howells Operates Throughout the Orient

DAVID P. HOWELLS, 220 West Forty-second street, New York City, who has made a special study of market conditions in the Orient and Australasia, covering a period of three years, is in a position to add several more subjects to the ones he now exploits. He introduced in Australasia Metro features, Rex Beach scenics, the pictures made by the World Film Corporation, "The Mysteries of Myra," and several other notable productions.

The company is constantly adding to its list of features, and expects shortly to spring something that will command the attention of all live exhibitors in its territory.

Diesner Expects Prosperous Conditions in Fall

THE Exhibitors' Exchange, 420 Ninth street, N. W., Washington, D. C., of which A. Diesner is the manager, is open for offers from producers for features in Maryland, Delaware, Virginia, the District of Columbia and North Carolina.

The company is now handling "On Trial" for Virginia and North Carolina and "Beware of Strangers" for all the above-named districts. Mr. Diesner is enthusiastic over the prospect of business in his territory and feels that the Fall will prove the best season known to the industry for some time.

Gottlieb Is Specialist in Northwest Territory

MANNY GOTTLIEB, Minneapolis, who has made a special study of the requirements in his territory, has announced to producers that he wishes to get in touch with producers who want their pictures exploited in his territory by a man who specializes in promotion work in the Northwest section.

"If any producer has a proposition that requires concentrated effort to bring it to the attention of the exhibitors and public in this part of the United States," says Mr. Gottlieb, "it is to his advantage for us to get together."

Dooley Is a Hundred-Percent-Result Man

THOMAS W. DOOLEY, president of the Super Film Attractions Company, 445 South Warren street, Syracuse, N. Y., has become known among the producers as a man who is thoroughly familiar with the local peculiarities of his territory.

"To get the most out of a territory," says Mr. Dooley, "a state rights man must concentrate all his effort on giving the exhibitors the kind of pictures best suited to the taste of their public.

"In order to get full returns from the territory he must know every prospect in that section. A picture must be booked at every possible theatre under the best conditions. I do not make arrangements for the handling of a subject until I am sure that I can get 100 per cent results."

Rights to French Literary Works Obtained from Osso

OSCAR OSSO, 1457 Broadway, New York City, announces to the producers in America that he is the sole authorized agent in this country to grant the stage and motion picture rights of plays, novels and other works of French playwrights, authors and composers.

Mr. Osso invites correspondence from manufacturers who contemplates the use of foreign literary material for photos.

Hudson Feature Carries Appealing Subjects

THE Hudson Feature Film Company, Pittsburg, known as an institution of merit and honest and reliable independent feature service, has brought into the market a number of exceptionally good subjects for distribution in Pennsylvania.



LENA BASKETTE

Featured Child Actress–Dancer
Universal

"A ROMANY ROSE"
"MYSTERIOUS EGYPT"
"THE HEART OF MARIONA"
"AMALITA'S FRIEND"
"THE LONELY LITTLE PRINCE"
"THE COOKIE GIRL"

Marshall Stedman

Directing

Lena Baskette

Universal

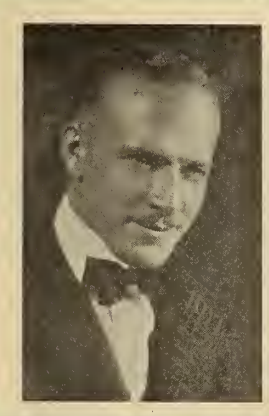


BUGNÉR-LARTON, F. A.



Native Hungarian gipsy descent. As child on stage with parents. High school in Austria. At eighteen voyage around world as companion to Hungarian nobleman. 1908 clerk in Chamber of Commerce, Brussels, Belgium, and with Cook's Tours, London, England. Then for one semester at University of Halle, Germany, taking course in Literature. Drifted into associations with literary free-lances and for 3 years "roughed" it from one far corner of the globe to the other. 1911-13 on editorial staff of "Musician" with Oliver Ditson Co., Boston. Then studied illustrating at Art Institute, Chicago. Some more free-lancing and now for 2 years playing characters with Universal Film Co. Although naturally inclined to be serious, I claim enough good sense to be capable of transforming into a fool and philosopher and, while in Rome, do as the Romans do. I must add that I have carried my pedigree for pretty nigh 29 years, have attained a length of 5 feet 7 and a weight of 125 lbs. (without meals) and that besides talking several lingoes, my only bad habits are smoking, thinking, working and—acting; as regards the latter, I am holding myself still open for the big opportunity when I shall deliver the black deed after my own heart and caliber. Now—as says our good friend K. C. B.—I thank you. And the address is: Universal City, Cal.

F. A. BUGNÉR-LARTON.



JACK BLYSTONE

Director General

L Ko



ALICE HOWELL

Featured Leads

Direction of Jack Blystone

L-KO COMEDIES

MARY ANDERSON

VITAGRAPH STAR

Coming Release:

"The Pretenders."



OSCAR C. APFEL

Director

J. Warren Kerrigan Feature Film Co.

Early release:

"A MAN'S MAN"

PARALTA



Herbert Rawlinson

Leads Universal



STUART PATON

Director of

Universal's "Twenty Thousand Leagues Under the Sea," "The Voice on the Wire," and "The Gray Ghost."



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AND PERFECT REEL DISSOLVING

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The Martin Rotary Converter is positively the only machine on the market which does not require a compensarc for emergency purposes. Its emergency panel provides A. C. for the lamps should the rotary for any reason become temporarily out of service. The elimination of this extra expense makes the Martin the cheapest machine to install.

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Now in our model factory 408-416 So. Hoyne Ave., Chicago 1009 Brokaw Bldg., New York.

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

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All overhauled by factory and guaranteed in perfect working condition. Powers 6A hand driven, $175.00; Powers 6A motor driven, $200.00; Powers No. 6, $135.00; Edison "B," $85.00; Edison "D," $125.00; Powers No. 5, $60.00; Edison Exhibition, $60.00; Chicago Spot Lamps, $20.00 and $30.00; Evening Star Spot Lamp, $15.00. Send cash with order. Satisfaction guaranteed or money refunded.

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Accessory News

— SECTION OF MOTION PICTURE NEWS —

EVERYBODY ATTEN-SHUN



Over three hundred MOTIOGRAPHS will be used at U. S. Army Camps.
The MOTIOGRAPH was selected after a severe test for quality and perfect projection under all conditions.

The MOTIOGRAPH—Motor-driven at $305.00 —will outdo and outlive projectors priced considerably higher.
SEE IT DEMONSTRATED AT THE NATIONAL CONVENTION July 14th to 22nd.

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Write for Literature

THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, Ill.
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Simplex

Suppose we had built a Million Simplexes

—but were losing ground—
—going down-hill—
—becoming a back-number—

Then we might holler about the PAST

We might ding into your ears the many years we had been in business, the large number of Machines we had built, and we might even claim to be the only ones who knew how.

But that wouldn't convince you, would it?

What was in the past doesn't count now.
(There used to be more candles made than electric lamps.)
It isn't what we WERE, but what we ARE, that counts.

You are more interested in an is-er than in a was-er

Well, the Simplex is distinctly an IS-er. Think of it. Started less than seven years ago, and to-day we are building more high-grade Projectors than anybody else in the world.

Such a Machine deserves your interest whether you come to Chicago or not.

If You Come to the Convention

You'll find us at the Coliseum, glad to meet you and to greet you and to make you feel at home. Don't look for a handsome bunch, but look for the smile that comes from success through earnest effort, and a hand-clasp that says

WELCOME!

If not

You ought to get in touch with the Simplex Distributor in your section.
He has helped other Exhibitors to the most profitable projection, and can do the same for you.
Or, suppose you just drop us a line, and ask for

CATALOG "N"

You'll still find only the Simplex in every Theater in the famous Loop District, holding the fort against all comers—again proving Simplex projection so excellent that when an Exhibitor has once tried it he says to all others

KEEP OUT!

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

The Society of Motion Picture Engineers

JULY 16-17 and 18 marks the fourth regular meeting of the Society of Motion Picture Engineers.

The object of this society is of vital interest to the entire industry. In the standardization of various forms of equipment the society is following other of our leading national industries. To date, considerable progress has been made, though recommendations must necessarily be slow as they must be correct in every way otherwise they will be overridden and never universally adopted.

For this reason it is absolutely necessary that the mechanical brains of the industry be focussed on the activity of the society and every man with these qualifications be taken into membership and be made a part of this great movement.

The few planning standardization for the many never made rapid progress along mechanical or scientific lines particularly when the decisions arrived at applied universally to the many.

A little over a year ago the society started with ten founders—now we have a membership of thirty all with one aim—the betterment of the mechanical end of the motion picture industry.

Many of those who are present in Chicago during convention week should become affiliated. They should have been present at every meeting of the society and added the weight of their opinions to that of those who did attend.

EVERY man in the industry knows that certain things must be changed if progress is to continue. One film company cannot allow his cameraman to use an instrument which throws the picture division line between the sprocket holes if every other company uses a camera which has the division line fall in the centre of the sprocket hole itself. The cameras must be standardized.

The sprockets of the projectors should be standardized as well as other parts which have been and will be still further discussed. It is nothing which can be accomplished in a day—a week or a year. From its very nature the work will be slow for the most minute details must be taken up and discussed thoroughly before any decision is arrived at.

The society will mean no direct profit for any individual or company. It means only hard work and general advancement. Look at the automobile industry—it was not many years ago when all was chaos. The Society of Automobile Engineers started its activities and developed the entire industry until today we find unification, co-operation and standardization of parts wherever possible.

In the picture industry the same conditions should prevail and must prevail. At the present time we find our industry honey-combed with petty jealousy, unbusinesslike methods and dealings which would not stand close scrutiny. This must be done away with. We must call a spade a spade with each other, we must lay our cards on the table, we must all work together. It can be done, must be done, and will be done.

The day of entire unity in the business may be some distance off, but the further that time is in the future the longer will be the time before each one interested in the business gets the maximum return out of it.

An organization such as the Society of Motion Picture Engineers made up, as it is, of men who are working with unselfish motives must be the cornerstone of the final structure which may be slow in building, but, which when finished will be a united and co-operative industry.

It is our hope that many will have joined the ranks of the society during their Chicago meeting, and that those who have not will do so as soon as they have consulted with their business associates or have a chance to realize the opportunity which presents itself for bettering conditions and co-operating with others vitally interested in laying down standards which will bring unity out of the present chaos.

E. K. GILLETT.

Westinghouse
Motion Picture Equipment



BEAUTIFUL OAKLAND, CALIFORNIA, has its Movie Houses in harmony with the surroundings. The progressive management of the Turner and Dahnken Circuit were convinced that the best results from the film could not be secured by using alternating current. They installed a Westinghouse Motor-Generator Set to transform the alternating current into direct current and are getting satisfactory results. These sets enable the operator to project clear, steady pictures.

Westinghouse Motor-Generator Sets are easy to install. There is nothing complicated in their construction or operation. They give constant voltage over a wide range of load, which is very important for "fading in," as it enables the operator to "warm up" his second arc without affecting the brilliancy of the first.

This outfit was exhibited at the Chicago Convention in the Coliseum July 14-28, 1917. Did you see it? If not—leaflet 4343, shown below describes it.

Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pa.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Operating Room Equipment

IN the matter of projection equipment there are several first-class American-made machines on the market, any one of which, in the hands of a careful, competent and painstaking operator will deliver standard results upon the screen, and as each machine is guaranteed by the manufacturer for a period of one year the exhibitor practically gets two machines for the price of one; the machine, if returned to the factory any time before the expiration of the guarantee will be placed in absolutely first-class condition and will continue to give good service for another twelve months. As I have often remarked, I do not believe any projection machine should be run for a longer period than two years, owing to the fact that there are, from time to time, improvements made in the various type of machines which are sufficiently meritorious to warrant the disposal of the old machine and the installation of the new.

These projection machines, made by the foremost American manufacturers, need no introduction; they have proven their dependability. Operators, of course, have their likes and dislikes, and while it is not the design of the writer to recommend any one machine as being *best*, we will say, as we have stated before, that any one of these machines will, in the hands of one who understands his business, deliver the results which the manufacturers claim for their product.

The projection machine having once been installed it becomes necessary to next consider the method by which current is to be supplied to the arc. Where direct current is supplied by the lighting company, the machines may be operated without any elaborate auxiliary apparatus; all that is necessary is a rheostat for the purpose of cutting down the resistance to that voltage required at the arc, and as each machine manufacturer supplies rheostats with his machines, it hardly seems expedient to enter into any lengthy dissertation on these. Where alternating current is used, however, and good results are to be obtained upon the screen it is wise to convert the alternating current into direct current. There are many ways of doing this, and many appliances, which will meet the requirements of all pocketbooks with which to do it.

For the exhibitor of limited means there is the transformer, such as Hallberg's Economizer; the Fort Wayne Compensarc, Type A; the Bell-Howell Inductor; Powers' Inductor, and numerous other choke coil transformers adapted for this purpose, the cost of these being quite within reason.

By the expenditure of a few dollars more the exhibitor may obtain one of the Mercury Arc Rectifiers, manufactured by either the General Electric Company, Schenectady, N. Y., or the Westinghouse Electric Manufacturing Company, East Pitsburgh, Pa., which were among the first rectifying outfits to be applied to the projection of motion pictures, and which have solved the problem of many exhibitors in obtaining first-class results on their screens without an unnecessarily large outlay of money.

In recent years, motor-generator sets have reached a stage of popularity among exhibitors and operators alike, as they are capable of producing higher amperage than it is possible for any of the foregoing appliances to furnish. There are a number of these motor-generator sets on the market today, those being worthy of special mention are: The Compensarc, manufactured by the General Electric Company, Fort Wayne, Ind.; the Westinghouse Motor Generator, manufactured by the Westinghouse Electric Manufacturing Co., East Pittsburgh, Pa.; the Hallberg Twentieth Century Motor Generator, manufactured by J. H. Hallberg, New York City, N. Y.; the Woton Rexolux, manufactured by the Electric Products Company, Cleveland, Ohio (I understand, however, that this company has discontinued, for the time being, the manufacture of the Rexolux; their time being taken up in filling war orders which they had contracts for); the Convarc, manufactured by the C. & C. Electric Company, Garwood, N. J., and the Transverter, manufactured by the Hertner Electric Company, Cleveland, Ohio. These three latter are vertical type, while those preceding are horizontal type motor-generators, it is interesting to note that in a letter recently received from the Hertner company in answer to a request for information as to any changes that had taken place in the construction of the Transverter, their statement is that "the Transverter was originally so well designed that we have been unable to make any alterations or improvements in it that could be made to appear in photographs. We do not mean by this that we have made no improvements because we have but they have been on matters of detail in construction and electrical design such that they cannot be made a subject matter that would prove at all interesting. An item of news that may prove of interest to you, however, is that our records show no comebacks whatever on our Transverter. We have no records of dissatisfied customers and we know that some of the dealers handling this apparatus make broader claims for it than it warrants. As we have been delivering Transverters through the dealers to the exhibitors in practically all sections of the country we feel elated over the exceptionally flattering reports on the service and satisfaction obtained with our product. Within the past sixty days we have arranged with the Perkins Electric Company for the exclusive handling of the Transverter in the Dominion of Canada and they have four stores,

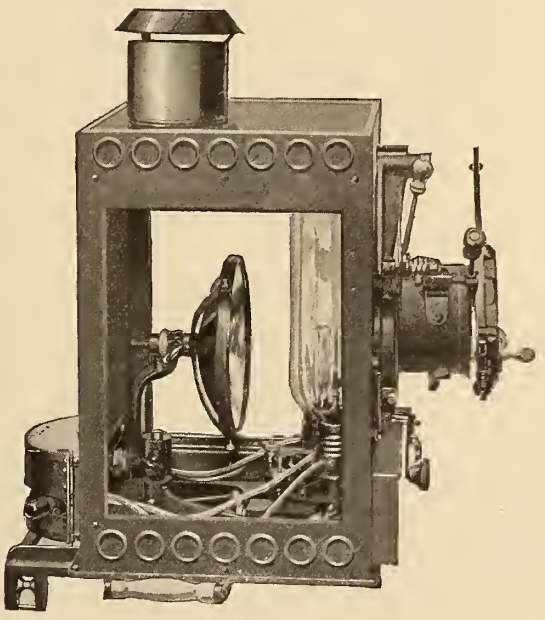


FIG. 1

located at Montreal, Toronto, Winnipeg and St. Johns, N. B., in each of which they have placed a stock of Transverters, mainly those of the Double 50-50, and 75-75 ampere sizes, selecting them as being ideal equipment for use in connection with our panel A." The foregoing agrees with the opinions I have had from users of this device, which was fully illustrated in the Projection Department some time ago.

Another type of current changing device, while not truly motor-generator sets, are the Converters, the Wagner Converter, manufactured by the Wagner Electric Company, St. Louis., Mo., and the Martin Rotary Converter, the product of the Northwestern Electric Company, Chicago, Ill. These also are capable of doing good work, and from reports received from operators throughout the country where they are installed they are doing so.

Another source of illumination that is, no doubt, going to become a great factor in the industry is the application of the Notroge Lamp. The development and application of the Incandescent Lamp for motion picture projection is in our mind the most notable achievement of the past year. Authentic information has been received by the Projection Department that the various machine manufacturers will have on exhibition at the Coliseum, Chicago, Ill., during Convention Week, the necessary accessories allowing

their projectors to be adapted to this system of illumination. The Precision Machine Company, manufacturers of the Simplex projector, have worked out a type of lamp house for use in this connection that is expected to startle the trade, as also has the Enterprise Optical Company, makers of the Motiograph machine. As photographs were not available at the time this was written, I am showing by way of illustration the lamp house, Fig. 1, manufactured by the Nicholas Power Company, which gives a clear idea of the arrangement of lamp, reflector, etc.

Fig. 2 illustrates the Edison Mazda "C" Lamp, reflector and motion picture condensing lens in their relative positions. When it is desired to show slides, using the motion picture projector, that makes it necessary for another set of condenser to be used, the method of which will be shown by the manufacturers at the Convention.

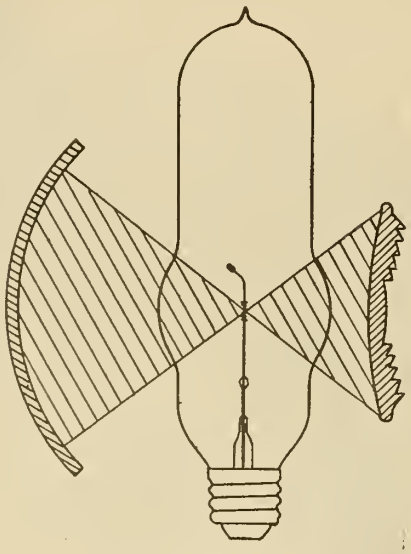


FIG. 2

For the traveling exhibitor or those who operate in towns where there is no electric current available there are several electric generating sets. The Universal Generating Set, manufactured by the Universal Motor Company, Oshkosh, Wis., have a generator which is built especially for operating motion picture machines where an economical steady direct current is desired. The size, 4 kw., seems to be the most popular size for all around use as it will supply sufficient current to operate the projection machine as well as handling the lighting of fans, signs, house lights, etc.

The engine is of the four cylinder type, 2⅝ x 4 inches, with removable head, L head type with inlet and exhaust manifolds cast together with the cylinder block, this enables the outfit to use kerosene fuel because of the hot walls of the inlet passage. The engine is also equipped with a sensitive governor built into the gear case, of massive construction, with hardened working parts all running in oil to insure proper lubrication. The governor regulates the speed and voltage, keeping them uniform at all times and can be depended upon to do its work without trouble and with little attention. Lubrication is automatic, being cared for by a plunger pump, lifting the oil from the base, back to the interior parts of the engine through a sight feed glass gage. The flow of oil can be seen at all times, and the automatic feature of the lubrication is an important one because it is only necessary to see that the base is kept supplied with oil. The ignition is by Atwater Kent unisparker or magneto, which is optional with the purchaser, either system is equally reliable.

The current delivered with one of these generating sets is so steady that the "flicker" of the lights cannot be detected and direct current is preferable for the motion picture arc. The average user of the Universal lighting set operates at about 55 volts and 36 amperes. The outfits are, however, furnished for either 60 or 110 volts, either type requiring a balancing series rheostat in the positive circuit, or that wire which goes to the upper carbon, in order to steady the arc. The rheostats furnished for the projection machine can be used for this purpose, or they can be obtained with the generating plant. Some attention must be paid to the voltage, however, as a 60 volt set will require a different rheostat than that of the 110 volt set. The 60 volt size is the most economical on fuel because it is only necessary to use a 5 volt rheostat, while with the 110 volt set a 55 volt reduction is required which naturally consumes more fuel, still the 110 volt size is best adapted for all around service as most theatre lamps, fans, etc., are 110 volts.

Another point the Universal has to recommend it to exhibitors is its compactness, the armature acting as a fly-wheel, and the vibration is not noticeable as the plant can be mounted on the floor or on the platform of an auto truck where it will operate without being bolted down. This is important for traveling exhibitors. The U. S. Army and Navy as well as several foreign navies have adopted the Universal sets for various purposes where it was desired to obtain a steady reliable current.

This lighting set is illustrated in Fig. 3.

All of the machines and appliances above mentioned contain the very best of material; are manufactured by honest workmen, who pride themselves upon their skill, with the result that when one of these appliances is received by the exhibitor, he can feel assured that if the directions which accompany each machine are closely followed he will have obtained his money's worth.

To come back to the operating room and its appliances, we do not believe that it is advisable for an operating room to contain other than the projection machines, arc controllers and possibly the rewinder, all other appliances having to do with the current supply should either be located in the cellar or basement, or in a room especially built to house such apparatus, allowing the operator all the freedom of movement which it is possible for him to obtain, and wherein he would be handicapped were the operating room itself to contain all necessary equipment. There is also another necessary adjunct and that is the rewinder for film. While it is true that each projection machine manufacturer furnishes a rewinder with his machine, in some cases those furnished are never used, the operator preferring, and sometimes the law compelling the installation of enclosed rewinds, such as those manufactured by the E. E. Fulton Company, Chicago, Ill., known as the "Fulco"; The Automatic Film Rewinding Company, Harrisburg, Pa.; and the one manufactured by a practical operator, H. B. Cunningham, of St. Paul, Minn.

These rewinds are furnished either with or without motor drive, and are really a worth while addition to any well equipped operating room from the fact that they are real "safety first" devices.

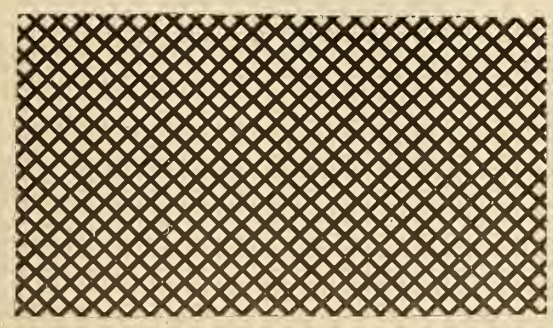
Film cabinets, too, are a necessary adjunct, and while there are many of these cabinets manufactured, it would be almost impossible to enumerate them all, we will, however, call attention to the following: Columbia Metal Box Company, and Sharlow Brothers, both of New York City.

To further enhance the beauties of the projected film and enable at the same time, the operator to devote his entire attention to watching the picture being projected, there have been placed on the market devices for the purpose of automatically feeding the arc. There are but two of these which I can really say perform the work according to the claims of their makers; these are the Speedco, manufactured by the Speed Controller Company, 257 William street, New York City, and the American Auto-Arc, which is manufactured at Owensboro, Ky., and distributed through the American Auto-Arc Company, Chicago, Ill. The "Speedco" is electrical and mechanical in its action and can be used either on alternating or direct current, while the "Auto-Arc" is actuated electrically and can only be operated on direct current.

Now that we have written so much about projectors, motor-generators, etc., for supplying current to the arc, we have failed to mention the principal factor, which is, the arc itself. Without *carbons* there would be no arc, and now that the European conflict has cut off our supply of foreign manufactured carbons, it devolved upon the American carbon manufacturers to bring their product to a point where it would be "just as good," if not better, than those of foreign make. The principal American carbon manufacturers, the National Carbon Company, Cleveland, Ohio, have recently placed on the market a new negative carbon called "Silver Tip." These are small diameter carbon with a coating of aluminum, or some other high resistance metal, and when used as per requirements, that is, carbon of proper diameter should be used for a given amount of amperage in combination with a positive carbon, whose size is also determined by the amperage required at the arc, are meeting with approval of operators in all sections of the country, as are the "Hold-arc" carbon, manufactured by the Speer Carbon Company, St. Marys, Pa. The "Hold-arc,"

while somewhat similar to the "Silver Tip," arc, however, of larger diameter, and should also be used in combination with a proper positive for a given amperage if the best results are to be obtained. Jones and Cammack, of New York, who handle the "Reflex" carbons, and Hugo Reisinger, also of New York, who carries a large stock of "Electra's" are worthy of consideration, by those who have for a long time been using their respective brands.

One other important item which it might appear as though it had been neglected is the screen, and after all it is the screen which finally determines the excellence of the projection. Numerous screens of a reflecting type have been introduced to the trade; the claims for these screens being that they reduce the electric bill and allow much brighter pictures to be obtained, without increasing the current supply. The Minusa Screen, manufac-



THE BENSON-HOPLEY SCREEN

tured in St. Louis, Mo.; the Mirror Screen, Shelbyville, Ind., and the Atmospheric, this latter manufactured in New York City, are all first class screens, and if ordered to meet the requirements of the individual theatre will, unquestionably, help in the artistic presentation of the film drama. There is also the Benson-Hopley screen which was described in last week's issue of the NEWS, cut of which appears on this page.

There are countless aids to the perfect equipment of the operating room which lack of space will not permit me mentioning at this time, such as the film cleaners, film trimmers, announcement slides, etc., some of which have already been described in the columns of this department, and others will be later.

Then too, there is another article of equipment that should not be forgotten, that is, portable fire extinguishers, such as manufactured by the Pyrene Manufacturing Company, the Safety Fire Extinguisher Co., and the Johns-Manville Company, all of New York. With these and an interior telephone system such as can be obtained either from the Western Electric, or Stromberg Carlson Companies of New York, there does not seem to be any portion of complete equipment lacking.

One further word I might add, and, that is, that proper ventilation should be furnished the operator. In some cities this has become a law making it mandatory on the part of the theatre owner to install a vent flue of sufficient diameter, and leading directly to the open air, which beside the fact that it furnishes the operator an abundant supply of pure air, is of inestimable value should a film fire occur, in carrying off the flames and smoke without those seated in the auditorium becoming aware of any accident which might cause them to become panic stricken with resultant injury, and perhaps loss of life to themselves and others.

One last convenience, and I might add a very great convenience for the operator is the installation of a stationary wash basin with running water, in one corner of the operating room, making it possible for him to live like a real human being and enjoy the benefits obtained by such installation. Some exhibitors *have equipped* their operating rooms with hot and cold water, enabling the operator to, if not become godly, at least to keep clean. No one but an operator can appreciate the salutary effects of a cold water sponge, during the summer months when it is hot without, and still hotter within, and he confined as it were in a room that is in some cases an inferno; in some places this has been the one thing which enabled the operator to stick to his job throughout the summer months, and it is pleasing to note that there are not a few exhibitors who feel sympathy for their operators to such an extent that they have equipped their operating rooms with this most humane convenience.

I. G. SHERMAN.

Footlights for Small Theatres

SOMETHING that is worthy of more than passing notice by the small-town exhibitor is the new Kliegel Disappearing Footlight which is illustrated on this page.

These footlights are suitable for stages and platforms of high schools, halls, churches or wherever a footlight is required that must be out of the way when not in use. They are particularly adapted for use in the motion picture theatre of limited seating capacity where at times it is desired to present local talent in addi-



FIG. 1

tion to the regular motion picture entertainment, and as the footlights are so constructed that they do not take up any great amount of space there is no reason why every theatre, no matter how small, should not be so equipped.

As illustrated, the Kliegel Disappearing Footlight is furnished in complete sections, ready to be inserted in the floor or space provided for them. According to specifications and requirements, these sections can be furnished in three to five feet lengths to fit any radius of footlight or in longer sections for straight footlights. They can also be provided for single or double rows of lamps, enabling the exhibitor to obtain two or more color combinations, and as they are simple in construction, without any of the formerly used elaborate raising and lowering mechanism, they are easily installed, and when closed, turn down flush with

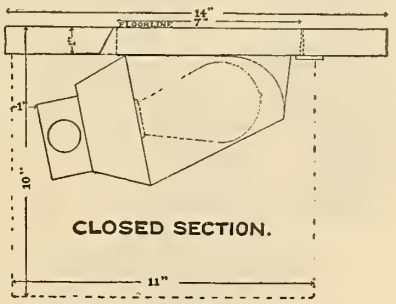


FIG. 2

the floor line. The panels, when closed, rest against heavy iron supports, making them as strong as any part of the floor, and they will not sag or break through when dancing or moving heavy objects over them. Each section is furnished complete as illustrated in Fig. 1. The top frame and cover panels are made of one

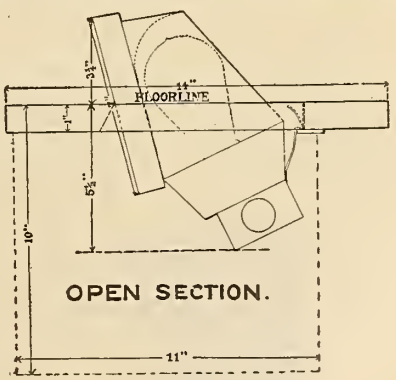


FIG. 3

inch hardwood and are set in flush to form a part of the floor. Complete dimensions are given in Figures 2 and 3. The panel cover of each section is hinged on especially heavy iron bracket hinges and each cover is provided with a flush pull ring and lock at the center, as shown in the center section of Fig. 1. When raised, the footlights extend 3½ inches above the floor level.

Conforming to the rules of the underwriters, the lamps in each

section are set in a galvanized iron reflector trough made of No. 20 gauge, and connections are made through an iron splicing box, which can be placed either in the center of the section or at the end, as may be required for clearance between studs or beams. As the top of the footlights form a part of the floor, all that is required for installing is sufficient depth and width to receive the units which can be determined from the dimesions shown in the accompanying illustrations.

The Universal Electric Stage Lighting Co., of which the Kliegel brothers are the proprietors, have for many years been the foremost manufacturers of electric lighting devices for theatre use, and have installed the plants and furnished the entire electrical equipment of many of the largest show houses in the country, chief among these being the New York Metropolitan Opera House.

With their large and completely equipped plant at 240 West Fifieth street, they are able to manufacture any device that may be required, on very short notice.

The Stern Projector

THE STERN MANUFACTURING COMPANY, Philadelphia, Pa., are completing arrangements to place on the market the projection machine bearing their name, and which is illustrated below in Fig. 1.

The machine, while lower in price than any standard projector, is built with an eye to its durability and strength. All parts, with the exception of crank and automatic shutter case, are located

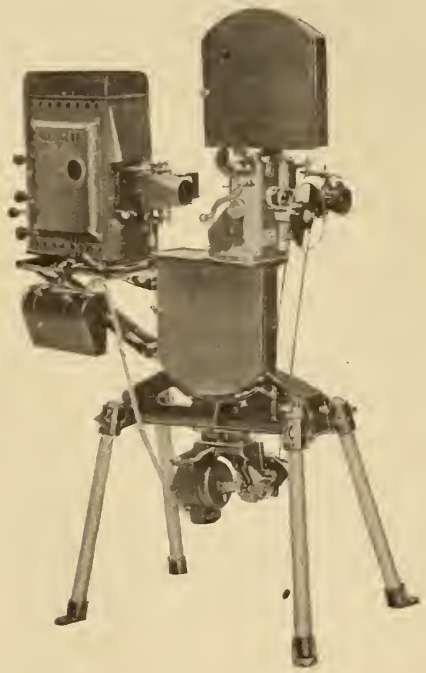


Fig. 1

on one side of the mechanism and are encased in a dust-proof cover. As the gears are covered and run in grease the life of the wearing parts is prolonged.

All unnecessary parts are eliminated, thus reducing the cost of

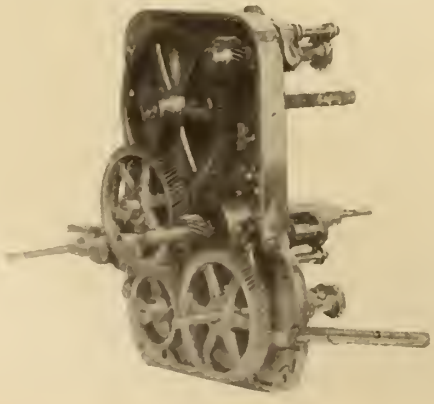


Fig. 2

upkeep. The gears, shafts, collars and screws are arranged and placed so that the operator can, by removing the cover, gain access to them in an instant; which makes the replacement of parts an easy matter. This is a feature to be considered by any one contemplating the purchase of a projection machine. The inter-

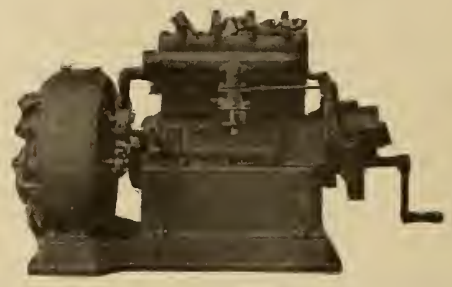


Fig. 3

mittent movements can be removed in an instant, and replaced as quickly.

Fig. 2 shows the mechanism with cover removed, which gives a fair idea as to the details in construction.

The magazines, owing to their peculiar shape, avoid an appearance of clumsiness, and yet allow the use of 14-inch reels. The lamp house is made with double doors and is well ventilated, front, back and sides, thereby reducing condenser breakage. The lamp, which is of the universal type, is heavily constructed, and will accommodate 12-inch carbons.

" Anti-Misframe League "

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

National Anti-Misframe League

1. William C. Hoover, McHenry, Ill.
2. Theodore A. Salamon, New York, N. Y.
3. Raymond Siebert, Phillipsburg, N. J.
4. Manard K. Baird, Knoxville, Tenn.
5. Howard Cutshaw, Greeneville, Tenn.
6. Jesse Gruhler, Kellog, Idaho.
7. Howard R. Corr, White River Junction, Vt.
8. Andrew L. Stone, Burlingame, Cal.
9. Elmer E. Etcharon, Kokomo, Ind.
10. Norvin E. Ristey, Spring Grove, Minn.
11. H. J. Brackendorf, Marshfield, Wis.
12. Arthur Pakula, Raleigh, N. C.
13. H. M. Williams, Raleigh, N. C.
14. Ray Field, Flint, Mich.
15. William Long, Atlantic City, N. J.
16. Fred J. Alles, Wilkes-Barre, Pa.

Members previously recorded	128
Members registered this week	16
Total membership to date	144

DUPLEX
Projection Screen

PATENTS PENDING

A New Invention 100 per cent Efficient
The ONLY SURFACE That Will Deliver PERFECT PICTURES

WHAT IT WILL DO FOR YOU

It will deliver a BETTER picture than you have EVER SHOWN or HAVE EVER SEEN.

If your house is wide, it will fill your EXTREME FRONT and SIDE seats.

Your picture will have greater DEPTH, better definition and ALL the stereoscopic value of modern photography.

If you have a high, long throw down to the screen; from the side, or a straight level throw, the result is always the same, PERFECT PICTURES.

To normal sight it will deliver a picture as close as ten feet, WITHOUT LOSS OF PERSPECTIVE, and full film value THREE HUNDRED FEET from the screen.

Reproduces colors with greater beauty than any other surface.

It makes your pictures "stick out"

It will CURE YOUR PROJECTION TROUBLES, increase your business, put YOUR pictures in a class by themselves.

ENTIRELY ELIMINATES EYE STRAIN, glare, haze and distortion. Cut your current cost.

MAKE YOU MONEY.

You are losing money without one

WHAT IT DOES FOR YOUR PATRONS

It gives your patrons "more picture" than they have ever had before.

It pleases them more than anything you can give them.

Their children will come to YOUR HOUSE ALWAYS FIRST.

Makes Patrons TELL THEIR FRIENDS about YOUR beautiful pictures.

"You Haven't a Screen if you Haven't a Duplex"

WHY IT DOES IT

The Duplex Screen is built on the principle of the "Half Tone" with a MULTIPLE UNIT surface.

ALL OTHER projection surfaces are ONE UNIT or uniform surfaces; the carbon, lens condensers and beam are ALL MULTIPLE, therefore, a ONE UNIT surface is NOT RIGHT, is unscientific and can deliver only poor results at best.

THE DUPLEX conforms with the multiple principle law, in projection, and is therefore THE ONLY TRUE SCREEN.

It maintains a uniform illumination from ANY angle and resembles a Giant Pearl under the spot without a picture.

It is both physical and chemical in its action on the light ray. It is made in two tints, amber and pearl, and any degree of intensity.

No Trouble to Install

GUARANTEE Lasts forever

It can be installed in ANY situation WITHOUT wrinkles or puckers; it can be handled, rolled or rubbed, washed with GASOLINE, alcohol or soap and WATER.

It is GUARANTEED for the life of the fabric NOT TO TARNISH, FADE, DISCOLOR or CHANGE, which under normal conditions would be about twenty years.

Price $50.00 to $400.00

BENSON-HOPLEY CO. Inc.

607 Nicolaus Building
Sacramento, California

Marlux

projection lenses represent the highest development in the art of picture projection.

Their optical corrections are so perfect that every detail in every part of the screen stands out brilliantly defined.

The simplicity of the focusing construction, by which the lens focuses without rotating, will appeal to your operator.

By equipping your projector with a Marlux lens you will get the full value of every film you show.

See your Dealer or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

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CAMERA ATTACHMENTS
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(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

Condensers for Different Throws

D. B. LELAND, Montepelier, Vt., writes: "Can you give us information as to the proper combination of Meniscus, Bi-Convex and Plano condensers for different throws? One of our customers who is projecting a picture about 19 feet in width, a distance of 120 feet, thinks he should use a Meniscus of 8½-inch focus next the arc and a Bi-Convex 7½-inch focus in front. Do you consider this correct, if not, what would you recommend?"

ANSWER: You certainly would keep me busy if I were to try and give you the proper condenser combinations for different throws, and I am not sure that I could even do it. I will, however, answer your last question by saying that in my estimation two 7½-inch focus Plano's should be about right. The Meniscus-Bi-Convex combination is used for the purpose of obtaining more light upon the screen, but, as you know, they are more expensive than the Plano, and require greater care in handling. I can see no reason why the combination your customer is at present using should not be ideal, as long as the spot at the aperture is of proper diameter, and the screen is free from shadows and evenly illuminated. If such is not the case, I would recommend that he try a combination of 8½ Meniscus and 6½ Bi-Convex.

Official Roster of Local 405

THE Knoxville Moving Picture Projection Machine Operators' Local, No. 405, of the I. A. T. S. E., whose meetings are held the first and third Sunday of each month at Central Labor Hall, Knoxville, Tenn., have elected the following officers: President, G. M. Johnson; Vice-President, Jno. McLean; Recording and Corresponding Secretary, Manard K. Baird; Financial Secretary, R. R. Field; Treasurer, L. K. Wayland; Business Agent, O. L. Worsham; Sergeant-at-Arms, George W. Lane, Jr. Delegates to C. L. U., W. A. Hux, R. R. Field, L. K. Wayland and Jno. McLean.

The boys are all constant readers of the NEWS, and we can only hope that we will continue to merit their approbation. The editor of this department wishes the newly-elected officers all success during their term of office, and stands ready at any and all times to be of any assistance to them that may be in his power.

Operators and Exhibitors in Penn. Agree on Strict Safety Rules

UNANIMOUS agreement upon a new and stricter standard safety code for the operation of motion picture machines for the state of Pennsylvania was reached at a conference at the Capitol in Harrisburg, on July 11, between representatives of the exhibitors and machine operators, on the one hand, and the members of the Industrial Board of the Department of Labor and Industry. All that is necessary now to make the code operative is the signature of John Price Jackson, the State Commissioner of Labor, as the Legislature has authorized his department to make the regulations.

At the same meeting, which lasted for more than four hours, there was an exhaustive discussion of the rules for the licensing and examination of applicants to operate picture machines.

The following representatives of the motion picture industry attended the meeting: Louis Krouse, of Philadelphia, representing the operators' union; A. W. Cross, of Pittsburgh; William Piatt, of Wilkes-Barre; J. S. Workman, J. Rodney Good, Roy H. Carr and Cecil Patterson, of Lancaster; George W. Bennethum, of Reading; A. J. Barthell, of Wilkinsburg, and Peter Magaro, Albert Buck, S. R. Filson and H. W. Smith, of Harrisburg. The members of the Industrial Board who were present are: William Young, chairman; Otto T. Mallery and Mrs. Samuel Semple. The code and regulations for licensing were drafted by Mr. Young and John S. Spicer, of the Department of Labor and Industry.

A large part of the argument centered about the rules for licensing. The question was raised whether boys under 18 years old employed as film rewinders should be permitted to operate machines while licensed operators were present. Some of the exhibitors' representatives thought the boys should be permitted to do so, but operators said this would tend to make the operators less alert to their duties, and declared that most of the motion picture theatre fires recently in this state were due to young film rewinders operating machines. The final agreement on this point was that only boys with a year's experience, who had passed examinations before the examining committee, would be permitted to operate machines.

Westinghouse

Cooper Hewitt Rectifier Outfits



The alternations of the current in an alternating current arc cause the light to flicker. This flickering is made more noticeable on the screen if the shutter is not working properly.

Better projection means pleased patrons; pleased patrons mean increased profits.

The direct current arc can be arranged so that maximum amount of its light always passes through the lens, while it is impossible to do this with an alternating arc.

Any operator who has used both will tell you that the best results can be obtained by using direct current.

It produces that steady, restful light so much desired.

A Westinghouse Cooper Hewitt Mercury Rectifier will change your alternating current into direct thereby producing the desired results.

This outfit was on exhibition at the Chicago Convention in the Coliseum July 14-28, 1917. Did you see it? If not, Booklet 4205-C describes it in detail.

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Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pa.

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It was decided that after an operator has obtained a license the license renews itself automatically each year, unless removed for cause. No fee is to be required for licenses. These rules apply to all parts of Pennsylvania except Philadelphia, Pittsburgh and Scranton, where local ordinances regulate the duties of operators.

The safety code, which is patterned largely after that in force in New York state, as finally agreed upon at the meeting is as follows:

Not Practical at Present

F. L. CLARKE, Hazen, Ark., asks: Would it be practical to have built magazines and reels large enough to hold a complete show, say from 4,000 to 5,000 feet of film? If so what would be the diameter of reel to hold this much film? We small town exhibitions are up against it to be able to give a continuous show where we can afford but one machine. I am using a motiograph. I consider the NEWS is worth at least $10 a year to any exhibitor.

Answer: It would be practical, but not under the existing conditions as the projectors of today, with but one exception, will accommodate at most but 2,500 feet of film, and this is entirely too much film unless the machine be operated by a thoroughly competent operator, this by reason of the fact that the tension must be so finely regulated as to avoid placing any undue strain upon the film or mechanism. There are times when using even a 10 inch reel, if the reel should be bent, or its hub not perfectly true, that the strain placed upon the mechanism not only shortens the life of the machine but seriously impairs its adjustment and does much harm to its working parts. However, if magazines can be so constructed that the spindles upon which the reel revolves could be made at least 9/16 of an inch in diameter, and so geared that they would feed film continuously into the mechanism it would be quite possible to run any amount of film, the footage being limited only by the size of the magazine. This is something that we have no hopes of seeing put into practice for some years at least. Small town exhibitors need fear no criticism at not being able to give a "continuous show" as the small town audiences are not as supercritical as are those who comprise the audiences of the metropolitan photoplay theatres. If the picture is well projected and that means that the light must be evenly distributed over the screen at all times, and the speed so regulated as to make the artists appear true to life, we do not believe your audience will object to the flashing of a "One minute, please" slide, while the operator is changing the reels. That does not mean he is to consume five minute's time for an operation which can be performed in far less time than sixty seconds.

Finn Wins

THOMAS P. FINN, operator at the West End theatre, Baltimore, Md., is the initial winner of the "Operator's Better Service" Contest in the Washington territory. This contest is one of the innovations promulgated by the World Film Corporation to prolong the life of the film by establishing a credit system to the operator, who is in the main responsible for the condition of the film. The operator, though an important personage, has been left entirely on the outside, when he should have been encouraged and co-operated with to the end that efficiency might result.

It is more than creditable of the World Film Corporation, that they have been the first to give the operator recognition. Speaking to Robert Smeltzer, manager for the Washington, D. C. exchange, he had this to say: "Already this contest among operators has brought results. The films are being reported from one theatre or city in better condition, which means a longer life for the film. It has established a feeling of co-operation between operator and exhibitor, and has stimulated the operator to further effort in the careful handling of the film entrusted to his care. Incidentally it is bringing greater satisfaction to the exhibitor and the theatre patrons. The time required to report a film when it is received in poor condition, and repairs have been made by the operator is very little, while the incentive for greater care of the film has aroused healthful competition."

This department, through the Anti-Misframe League, has been in a small measure at least instrumental in educating the operator to the fact that the responsibility for the condition of the film rested upon his shoulders, and while it was feared that some of the film exchanges would impose on the operator by neglecting entirely the inspection of films when returned to the exchange previous to being again re-shipped, it is pleasing to note, that to date there have been few such complaints made.



FRONT VIEW

Perfect Craters

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SPEER CARBONS

As Shown by These

Illustrations

Results such as these are obtained only by using a Speer Cored Upper and a Hold-Ark Lower.



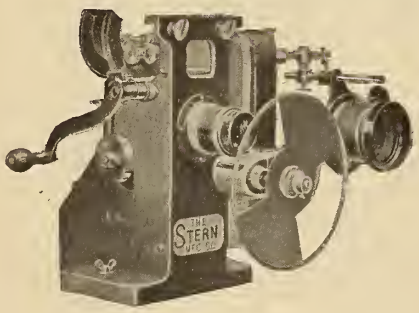
SIDE VIEW

The hard core of the Hold-Ark turns the trick — It prevents wandering of the arc and assures a bright, flickerless picture.

"The Carbons With a Guarantee"

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What Do You Think Of That For Impudence?



I wanted to purchase a mechanism only to replace the old one, and one of "their agents" asked me to make an affidavit and swear to a lot of rot, which did not look like a regular business transaction; and as I wanted to buy it and pay cash for it, I thought it was impudence to make me swear to affidavits as to what I must do with my property.

MR. EXHIBITOR: Such is the circumstances you will be confronted with unless you use your independence that you and every purchaser are entitled to with his money.

We sold one of our mechanisms to the exhibitor who made the remarks above, and we will sell you a mechanism such as you see illustrated in above picture. It will fit the **Six A** or **Six B** Equipment. Price $115.00. Ask the Independent Dealer in your territory or send for particulars to the

STERN MANUFACTURING CO., Inc.

1023-25-27 Race St. **Philadelphia, Pa**

Theatre Equipment

At the Coliseum

EVERY exhibitor at the convention must not overlook the following exhibits on their visits to the Coliseum. All are important, and in each booth information can be obtained which will be of the greatest benefit to the theatre interests.

From Chicago

BARTOLA MUSICAL INSTRUMENT COMPANY—Where will be found W. G. Maxey, president of the company, C. C. Pyle, sales manager, and several factory representatives, all ready to give the theatre interests valuable musical help.

CAHILL-IGOE COMPANY—Will give special advice to exhibitors concerning programs—how they should be gotten up, printed, etc.

MIDWEST THEATRE SUPPLY COMPANY—One of the local dealers has arranged a special display which will be worth seeing. Jack Williams will be there in person.

ENTERPRISE OPTICAL MANUFACTURING COMPANY—See O. F. Spahr, the man who knows the Motiograph better than any one else. He says he has something brand new which every exhibitor should know about.

P. J. SEEBURG COMPANY—P. J. Seeburg himself, as well as J. E. Gerlick, sales manager, will be in attendance. From reports received, the exhibit will be an education for any exhibitor.

AUTOMATIC DOOR CHECK COMPANY—Will have some accessories to show which may be of use to your particular house.

ARGUS TICKET COMPANY—Have a display showing some novelties in tickets, etc., which should be worth investigating.

MARQUETTE PIANO COMPANY—Both C. S. Moore, president, and B. C. Waters, vice-president of the company, will be on hand to show their product.

From the East

WESTINGHOUSE ELECTRIC AND MANUFACTURING COMPANY—Have answered the call and have sent the heads of those departments which particularly interest the picture industry in order that their exhibit may be 100 per cent. efficient. H. A. Campe, head of the industrial department, and H. M. Wible, head of the supply department, with their assistants, are to be continuously on hand.

PRECISION MACHINE COMPANY—Manufacturers of the Simplex Projector, have as representatives E. S. Porter, president; E. M. Porter, general manager; Frank Cannock, technical engineer, and L. W. Atwater, sales manager. The display is of particular interest because it is the first public exhibition of their new lamp house for incandescent lamps. There are many other features and improvements worth careful investigation.

TYPHOON FAN COMPANY—At their booth show by practical demonstration how a theatre should be ventilated, a thing which is possible under all circumstances. When you stop, ask for Mr. Glantzberg.

NICHOLAS POWER COMPANY—Makers of the Power's Projectors, are well represented, both in company officials and projection equipment. For the first time their new incandescent lamp house is shown. This is no longer a novelty, but a part of the equipment which is now a reality. See William Smith or any of his assistants. They have information worth knowing.

NATIONAL CARBON COMPANY—Is represented by W. C. Kunzmann, who offers the exhibitors a hearty invitation to visit him. He says he has something of interest to all.

UNITED THEATRE EQUIPMENT COMPANY—See J. H. Hallberg, vice-president of the company, from the New York office, or Ralphe Sutton or F. McMillan of the Chicago office. They have on exhibition the Hallberg 20th Century Generator, Power's Cameragraphs, Fulton specialties and novelty slides, which goods they represent exclusively in their territories.

SILVERTIP

Be Sure and See Silvertip Demonstrations

Your fellow exhibitors have been telling you of Silvertips' merits ever since they were put on the market. Theater owners have called them the "standard negative projector carbons." Operators have spoken enthusiastically of "minimum adjustment and no flicker."

You have heard all this and more about Silvertips—at the Chicago Convention you will find proof of every claim. Come to our booth, No. 17, Section B, where expert moving picture men will explain Silvertip's points of superiority in detail. All the good things said by exhibitors will take on a new meaning after you see actual demonstrations of this standard negative projector carbon.

For perfect projection there is only one carbon—Silvertip
Booth No. 17, Section B, Chicago Convention

National Carbon Co., Inc., Cleveland, Ohio



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Our repair department for machines is efficiently equipped to turn out for you perfect repair work. All machines are repaired with tools made by the factories. Because of our unusually large stock of supplies and equipment, we are able to *fill orders immediately* upon receipt of a telegram or letter.

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The supply house of Lewis M. Swaab has absolutely no connection with any combination or trust.

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We are distributors of the Simplex Projectors, Minusa Gold Fibre Screens, Speer Carbons, Motor Generators and General Supplies of real merit.

We invite correspondence with any manufacturer desiring distribution in this territory.

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NINETY GOLD STREET NEW YORK, N. Y.



U-T-E CORPORATION

A Realization

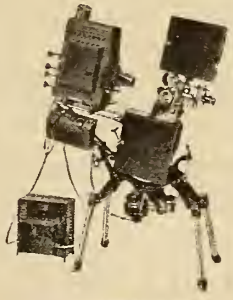
Though but an infant in age, the United Theatre Equipment Corp. is a lusty youngster. Only a few months ago, this organization saw the light of day and looked down upon a disconcerted supply and equipment business. Today, unity of purpose has brought to the exhibitor a chain of United Service Stations, fully equipped with motion picture necessities, ably managed by competent men and offering more than an exchange of dollar and cents for merchandise; a bonafide service of brains, knowledge, expert mechanics and nation-wide facilities.

United Service Stations offer the motion picture trade the best equipment and supplies that money and brains can produce. For instance, Power's 6-B Cameragraph, the acknowledged standard projector the world over; the Hallberg 20th Century Motor Generator, endorsed by thousands of the leading exhibitors; Novelty Slides, recognized as the acme of perfection in slide-making; Fulco and Kleine Specialties, the well-known time and money-saving products; Piteco Condensers, famous for their quality and durability; the new Edison Mazda Lamp for projection of pictures, destined to revolutionize projection methods. These are only a few of the dependable, guaranteed and recognized products that the United Theatre Equipment Corp. presents to the trade as meeting the high standard of quality which the United requirements demand.

As a man is known by the company he keeps, so a concern is judged by the class of products it sells. The United takes pride in pointing to the list of reliable and established concerns who have placed the distribution and the sale of their products through United Service Stations.

It has been and always will be the aim of the United Theatre Equipment Corp. to benefit the exhibitor, because the improvement and betterment of the exhibitor's conditions spell success for our entire industry.

The United takes this occasion of thanking its thousands of friends throughout the country for the splendid support which they have given this organization to date, and to assure the trade in general that the United's ideals, though high, will be fully achieved.



POWER'S 6-B

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314 Columbia Bldg.

CINCINNATI, OHIO
123 Opera Place

CHICAGO, ILL.
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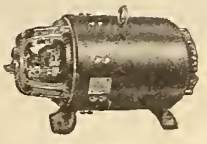
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you can still get the benefit of our goods and prices. You can deal with us by mail with absolute satisfaction.

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Only complete one to be had, numbering 25,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1,575 Film Exchanges	$5.00
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when
EVERY ACCESSORY DEALER
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GO OUT AFTER THE MANUFACTURERS

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IF YOU WISH TO ENLARGE YOUR BUSINESS WRITE
MOTION PICTURE NEWS
for
COOPERATION
729 Seventh Avenue
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A magazine's success is measured by its advertising. Look at the "News!"

THE CAMERA

Progress in Cinemachinery

WHILE it is a debatable question whether the past year has witnessed any artistic advances in the technique of motion picture production, the makers of cine machinery have continued to manifest their usual progressiveness, and, as has been true in the past, the mechanical aspects of cinematography have attained a higher level than the artistic or the scientific phases of the industry.

The past twelve months have been exceedingly prolific in new or improved mechanisms and apparatus for the cameraman, the producer, and the laboratory technician, and it will be our purpose on the present occasion to sketch in short compass the outstanding innovations and improvements in such apparatus which have resulted from recent efforts on the part of the makers of cine machinery.

The limits of space prevent a microscopically complete enumeration of each and every detail of recently introduced apparatus, but in the following paragraphs we shall endeavor to consider a representative selection of mechanical devices, the outstanding features of which will prove our contention that continual progress is the rule with designers and builders of cinematograph mechanisms.

Among the various new or improved models of cine camera which have recently been introduced none will appeal more strongly to the practical cinematographer than the camera which is illustrated in Fig. 1.



FIG. 1

This instrument, which is strictly professional in type and arrangement, was designed in New York and is constructed in precise manner by skilful mechanics. A number of these cameras have been sold by the Motion Picture Apparatus Company, of 110 West Thirty-second street, New York, and they are obtainable on the Pacific Coast from Messrs. J. L. Benwell and Sons, who are the Los Angeles representatives of the Motion Picture Apparatus Company. As the cameras so far issued have proven highly satisfactory under working conditions, a short description of this taking-instrument is in order, reference being had to Fig. 1.

The camera is of the enclosed magazine type, having the film-boxes located side by side, which arrangement has become very popular in recent years. Such a disposition of the magazines makes an exceedingly compact camera, as is apparent from the illustration; the film capacity of the camera is 400 feet.

The intermittent is of the claw type, of rigid design, and is mounted on the front plate of the mechanism frame, which renders it accessible by removing the front-board of the camera.

In preparing the improved camera the makers have realized the necessity of mounting the lens to the mechanism frame of the camera, instead of attaching it to the front-board, and this assures accuracy of alignment between the lens and the image plane.

There are no take-up belts of any sort in this camera, although the travel of the film is instantly reversible by simply turning the crank in the opposite direction. A readily reversible take-up is a necessity in a professional cine camera, and the taking up of the film in the instrument now under consideration is governed by a train of gears which operates the spindles of both the supply and take-up magazines. The tension on the take-up is regulated by a friction device, which may be adjusted to any desired tension by means of a readily accessible thumb-nut.

The limits of space prevent us from elaborating upon all of the attachments which are embodied in this new camera, but mention must be made of the shutter-dissolve, which is different from the various automatic and semi-automatic dissolves with which cameramen are familiar. This camera is provided with a hand-operated shutter-dissolve, wherewith the shutter aperture may be increased or closed while the camera is in motion. This is accomplished by sliding a lever along a graduated quadrant which is located just above the camera-crank, as will be noticed upon reference to the illustration. This hand-operated shutter-dissolve is a patented device, and is but one of the many features which make this newcomer among American-made cine cameras an instrument worthy of consideration by cameramen and producers.

A Lens with Increased Depth of Field

Although the customary lenses used in cinematography are capable of producing film pictures possessed of a very considerable depth of field, this quality is only secured by stopping down the objective to a considerable extent, and there has been an oft-expressed desire amongst discriminating cameramen for a taking-lens which would combine the properties of almost infi[illegible]



FIG. 2

depth of field with an effective aperture sufficiently great to enable scenes to be photographed under any and all conditions of lighting.

It can be easily deduced by geometry, and proven by a simple calculation, that of two lenses having identical working apertures, but different focal lengths, the lens of shorter focal length will have the greatest depth of field. Upon this well-known principle of optics has been designed the "Depthar" lens, which has been introduced particularly for use in cinematography, and is supplied by the United States Cinematograph Company, of 617-31 West Jackson Boulevard, Chicago, Ill.

The "Depthar" lens, shown in Fig. 2, is new in optical construction and its corrections for spherical and chromatic aberra-

tions, flatness of field, etc., are satisfactory in the highest sense of the word.

Its maximum working aperture is *f* 2.1; its focal length is 1⅜ inches, and when it is considered that the standard sized film image is sharply covered to the extreme corners, and that the pictures produced with this lens are possessed of practically infinite depth, it will be realized that the manufacturer of these "Depthar" objectives demands exact conformity to the optical computations involved; but the resultant product justifies the difficulties of production, and the "Depthar" lens should be welcomed by all cameramen who are employed in the making of elaborate productions.

An Aid to Accurate Focusing

No detail in the operation of a motion picture camera is more exacting than that of focusing the image at the exposure aperture or focal-plane of the instrument. Regardless of the kind of focusing screen used to receive the image cast by the lens, it is freely conceded that when focusing cine cameras the most precise results are invariably secured if the image is viewed through a magnifying device of some description. The most improved type of focusing magnifier that has yet been placed within the reach of cameramen is a focusing microscope recently introduuced by the C. P. Goerz American Optical Company, of 317 East Thirty-fourth street, New York. This device is shown diagrammatically in Fig. 3, and consists of a telescope designed for viewing objects at extremely close range, *e.g.,* at a few inches distance. Its field is sufficient to embrace a full cinematograph image, which it amplifies to the extent of 6 or 8 x, and the image is observed *right side up,* instead of inverted.

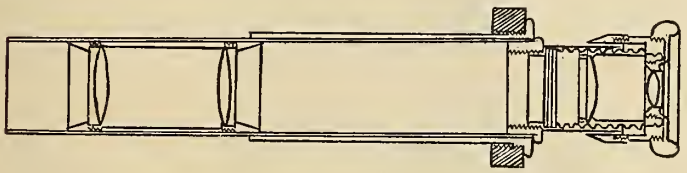


FIG. 3

The eyepiece end of this focusing microscope carries fine cross-wires, which are situated at the focal plane of the compound object glass system, and serve to facilitate focusing on this plane for eyes of different strength. The eyepiece is fitted with an indicator tube, which is turned to the right or left until the cross-wires are seen sharply delineated, whereupon the image at the exposure plane of the camera may be focused with ease and precision.

The Goerz focusing microscope may be readily fitted to a variety of well-known cine cameras, but in each case the camera must be sent to the Goerz American Optical Company for proper fitting and adjustment.

A Precision Tripod

Under the name of the Precision Ball-Bearing Tripod the Motion Picture Apparatus Company, 110 West Thirty-second street, New York, has introduced a tripod which can well serve as a support for the best that has ever been produced in the line of cine cameras.

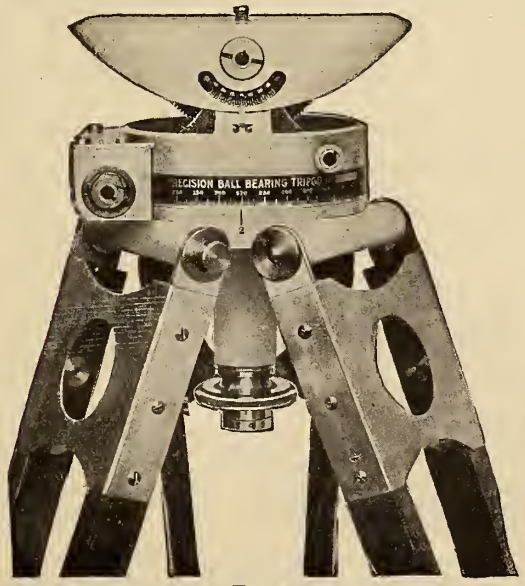


FIG. 4

As Fig. 4 shows, the head of the Precision Ball-Bearing Tripod combines both panorama and tilting top. There are three sockets upon this new tripod head into which the cranks may be inserted. The one shown at the side of the tilting-table actuates the screw by which the camera is secured, while the other two sockets receive the cranks for the panorama and tilting mechanisms respectively. The large worm screws which actuate the tilting and panorama movements run in ball bearings of latest designs, and the tension at which these movements work may be adjusted to suit the operator.

By means of ingeniously designed compensating devices any wear or lost motion in the panoramic or tilting gears may be readily taken up, which is a vital and necessary feature in modern tripod designing. The panorama may be disengaged for quick turning by loosening the large knob under the tripod-head, while another useful refinement is the graduation into degrees of the circumference of the panorama and the arc through which the tilt operates.

In common with several other important cinematographic devices which have originated with the Motion Picture Apparatus Company, these Precision Ball-Bearing Tripods may be secured in California and the West from J. L. Benwell and Sons of Los Angeles.

Dissolve Attachment for Universal Camera

In a foregoing description we referred to a dissolving shutter as a feature of a recently introduced cine camera, but we have now to describe a dissolving or fade-out device which is not in the nature of an adjustable shutter, but works quite independently of the camera mechanism proper.

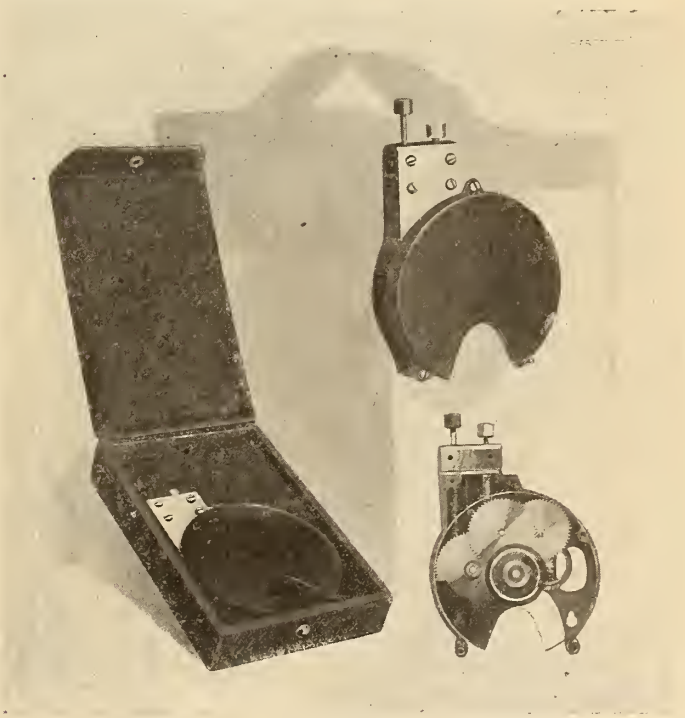


FIG. 5

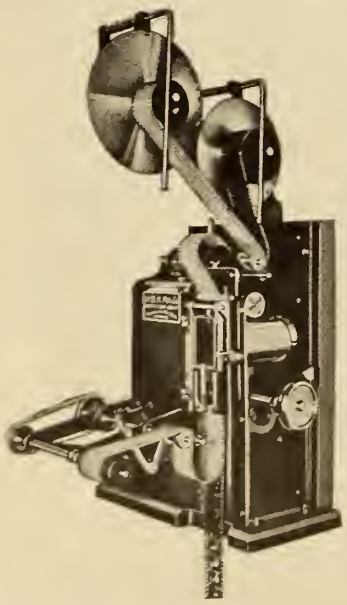
We refer to the dissolve attachment which was designed for use with the well-known and popular Universal motion picture camera, and which is supplied by Burke and James, Inc., 240-258 East Ontario street, Chicago, Ill. The Universal Dissolve Attachment is shown in Fig. 5, and, like the Universal Camera, is simple and efficient in operation.

It is entirely automatic in its action, and costs less than the average hand-operated dissolve. It is the only automatic dissolve which has no connection with the operating mechanism of the camera. It is entirely self-contained, and its operation, which is accomplished by merely pushing a button, involves no calculation of the shutter opening. The Universal dissolve is neither a diaphragm dissolve nor a shutter dissolve, but operates on a principle which is new in motion picture cameras. A specially prepared glass disc of graduated density is rotated by a gear train, controlled by a governor which is timed to produce one revolution

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of the disc in five seconds. You simply push a black button to dissolve out and a white button to dissolve in, and the instrument does the rest. No winding or setting being necessary the Universal dissolve attachment is always ready for use and forms a valuable adjunct to the capabilities of the Universal camera, as well as being exceedingly ingenious in mechanical conception.

Recent Improvements in Positive Printing Machines

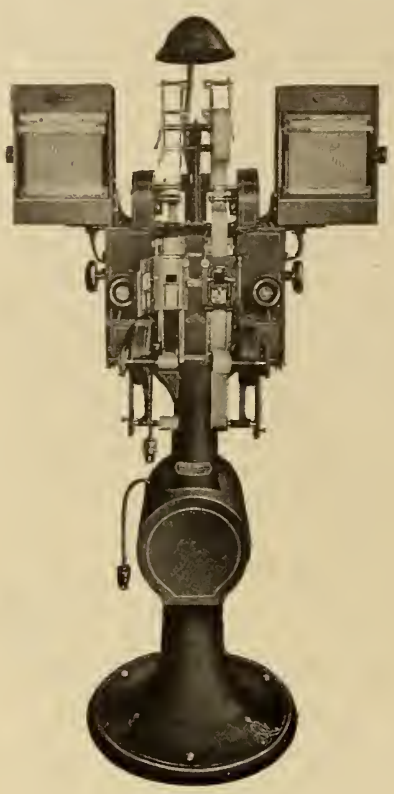


FIG. 6. THE DUPLEX PRINTER

While the camera is the reigning instrument in a film studio, the positive printer is of prime importance in a film laboratory, and modifications of importance have recently been made in the construction of some well known printers.

The Duplex printer, shown in Fig. 6, is well known to all film technicians as an accurate and trustworthy machine; but its serviceability has recently been increased by the makers, the Duplex Machine Co., of 316-318 Seventy-fifth street, Brooklyn, N. Y. The mechanical improvements and additions to the Duplex printer are not noticeable in the illustration, but may be concisely described as follows:

The pressure attachment, at the exposing aperture, is of new and improved design, and we are advised by users of Duplex printers, equipped with the new gate-tension, lack of contact and unsharp positives are never encountered in theresults produced by these latest models.

The Duplex Machine Co. have always supplied an efficient model of automatic light changer, but here also some modifications have been made. The contact posts, whereby light changing is accomplished, are no longer built in as part of the resistance-box, but are now supplied in the form of a number of small brass plugs. These plugs are inserted into holes in the contact area of the light-changer, in conformity with the numbers punched out on the time-card, and when the "automatic" is used, a much more certain contact is secured, which, of course, results in greater accuracy in the light changes from scene to scene.

It an be broadly stated that with the average positive printer about four successive images are exposed per second, and this is the rate at which the Duplex printer is generally operated, but in the case of very dense (*overexposed*) negatives, it not infrequently happens that a properly exposed positive cannot be produced from an overdense negative when the printing speed is 4 images, or upward, per second. Accordingly the latest Duplex printers are provided with an extra clutch and gearing, through the medium of which the printer can be operated at a rate of two exposures per second. This printing rate allows ample exposure to be secured, even though an extremely dense negative is printed from.

Although the foregoing devices increase the capabilities of the Duplex printer, another attachment has been added which materially increases its efficiency. This consists of a cast metal arm, which extends from the pedestal of the machine to within easy reach of the operator; and to the end of this arm is fastened a Duplex negative rewinder. It will of course be realized that when a roll of negative has run through a printing machine, and has been printed from, it must be rewound before it can be used again. By locating the negative rewinder within arm's reach of the printing machine operator the utmost labor saving possibilities of the Duplex machine are realized.

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example exists than the Hausman printer, manufactured by W. B. Hausman of 1025-27-29 Rising Sun Avenue, Philadelphia, Pa. The Hausman machine is well and favorably known to most all of our technical readers, and we have just been advised by Mr. Hausman, the inventor and manufacturer, that this printer is now constructed much more heavily and substantially than any of his previous models.

A Useful Rewinder

Interesting as is the study of camera and printer mechanisms, it not infrequently happens that some apparently simple item of studio or laboratory equipment may be the embodiment of original, novel and practical ideas.



FIG. 7.

As an example we will now consider an extremely handy rewinding device which was devised by Eberhard Schneider, of 219 Second avenue, New York, and is known as a Crow-Foot Stand Rewinder. This practical apparatus is shown in Fig. 7, and one cannot study this illustration without wondering why such an efficient rewinding arrangement was not devised long before.

To the cameraman or the film cutter one of these Crow-Foot rewinds would speedily become an indispensable accessory, as will be appreciated by all who have to deal with the actual handling of negatives or positives during the cutting operation. This rewinding arrangement is but one of hundreds of novel devices which have been designed by Eberhard Schneider, but it is a good example of his practical knowledge of the film manufacturer's requirements.

Bell and Howell Co.'s Latest Mechanical Achievements

The wonderfully precise cine machinery made by the Bell and Howell Company, of 1801-7 Larchmont avenue, Chicago, has been so frequently described that it is not necessary to illustrate them here, but the following report of recent improvements and additions to their various mechanisms will doubtless be received with interest by all workers in the technical branches of cinematography. We are indebted to Frank M. Byam, sales manager of the Bell and Howell Company, for the following statement:

CAMERA. While some improvements have been made in the design and construction of the Bell and Howell camera, its distinctive features are unchanged. As now constructed, the shutter has a maximum opening of 170 degrees—thus affording a longer period of exposure where that is necessary or desirable.

When it is desired to lock the camera mechanism this may be accomplished by means of a knurled ring which surrounds the shutter index dial. The turning of this ring to the left locks the mechanism.

The most important camera accessory brought out by Bell and Howell during the past year is a new tripod with panorama and tilting head. The tripod is of a light and strong construction, affording an exceptionally rigid support for the camera. It is suited to either field or studio service.

Both the panorama and tilting effects are accomplished by means of a single crank—for the head may be released for "panning" without the use of the crank.

PERFORATOR. The Bell and Howell Film Perforator—Model D, embodies a number of improvements in design and construction. The shuttle mechanism is of an entirely new design. The machine is fitted with ball bearings throughout. An automatic stop is provided which prevents the end of the film from passing entirely through the mechanism—thus avoiding the necessity of frequent splicing. This feature is, of course, of advantage chiefly where a number of perforating machines are supervised by a single operator.

The new perforator is of the pedestal type. A service table is provided for the convenient handling of the film. A motor for perforator drive is mounted beneath this table. A rotary brush suction cleaner is a feature of the equipment.

SPLICING MACHINE. The work involved in the designing and developing of a new type of film splicing machine was com-

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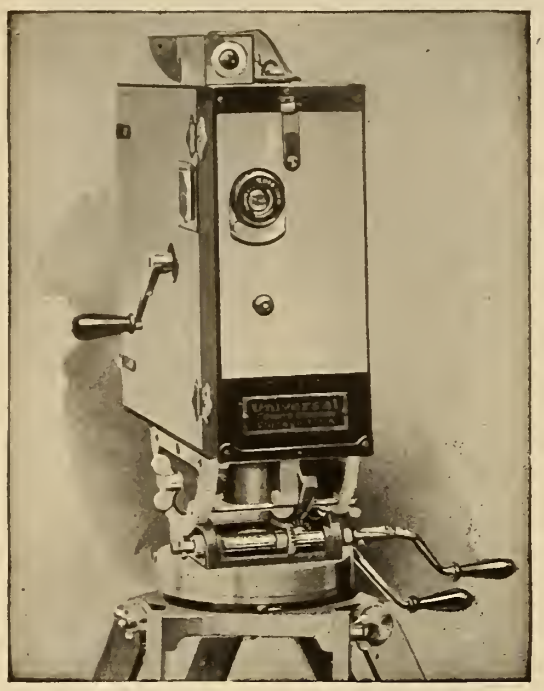
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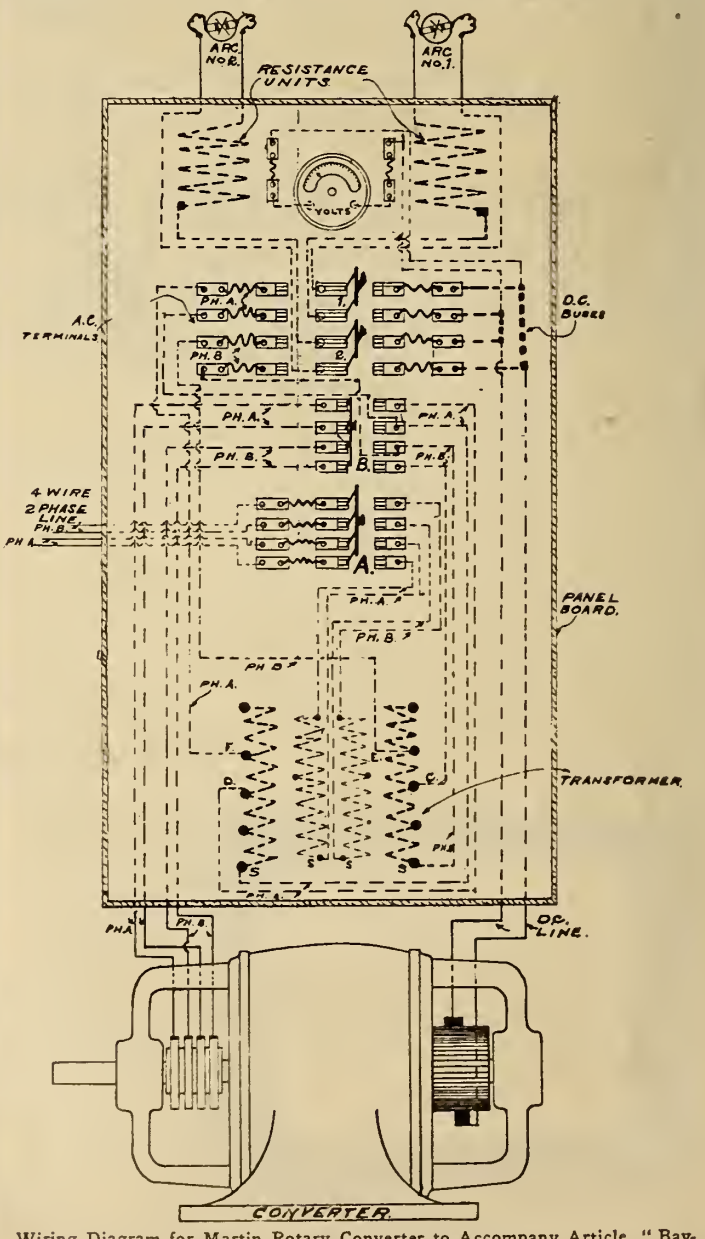
225 Fifth Avenue New York City

pleted by the Bell and Howell Company some months ago. The machine was thereafter put through an exhaustive laboratory test and the manufacture of fifty of them was then begun.

The K-B Combined Camera and Projector

A NEW camera comes out of the West, promising to make the motion picture as common in the homes and business world as the phonograph record. It is called the K. B. Motion Picture Camera and Projector, and it not only takes the picture, but projects it as well, on the wall at home or on the regular theatre screen. It is manufactured by Barker Bros., Los Angeles, the western metropolis of the film industry.

The K. B. camera uses standard film, has a capacity of 200 feet, and is equipped with a 1 C. *f* 3.5 Zeiss Tessar lens, producing a sharp, clear picture. It is said to possess also a similar professional character of projection. The manufacturers state that many large industries have adopted it in the development and expansion of their business, and that at its home in Los Angeles public boards, such as the park, police, and other bodies have acknowledged its usefulness for their departments. By its use many affairs of local nature, which would ordinarily be missed by the usual picture news gatherers, are brought within the scope of the local camera and shown upon the local screen, thus giving an irresistible prestige and leadership to the theatre showing the pictures. By reason of its professional equipment and low price, it is said to be in strong demand, exclusive selling rights in many



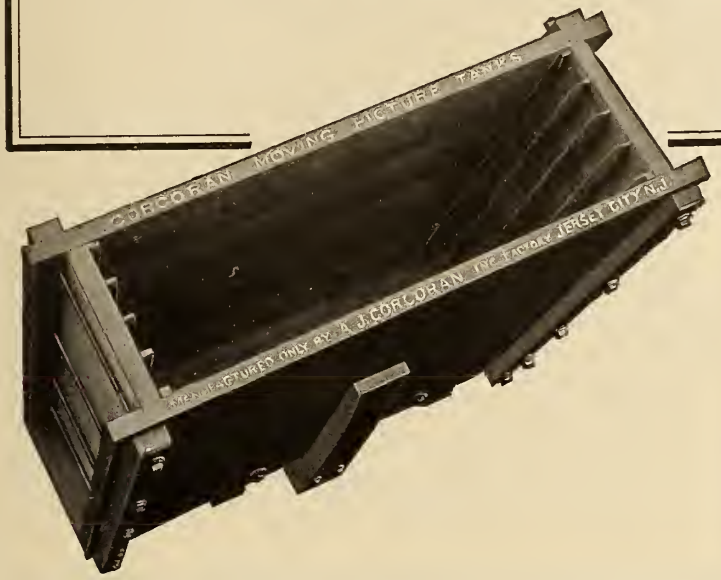
Wiring Diagram for Martin Rotary Converter to Accompany Article, "Bayonne Not Asleep." (See page 724.)

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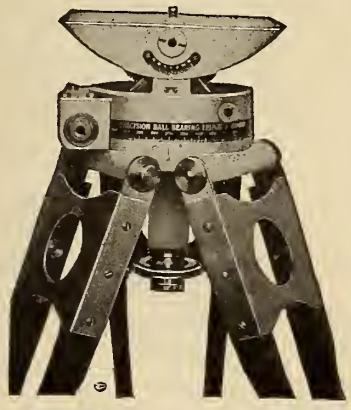
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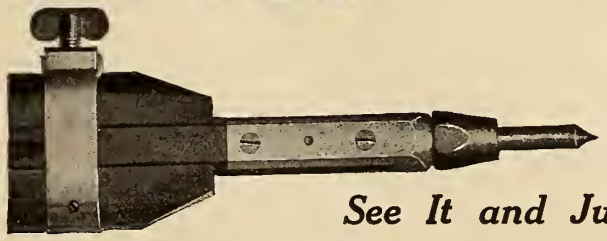
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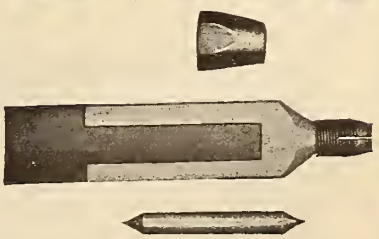
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important states having been already disposed of. The price of the camera and projector ready for business is $150 f.o.b. Los Angeles.

Bayonne, N. J., Not Asleep

BROTHER LEON A. RING, Bayonne, N. J., encloses a list of seven operators employed in the motion picture theatres in Bayonne, N. J., whose names appear upon the Roll of Honor. These boys are all members of Local 384, Motion Picture Machine Operators of Hudson County, N. J. Brother Ring also writes: "I will deem it a great favor if you would give a wiring diagram of a two-phase Martin rotary converter at your convenience. I have been a reader of the NEWS since the inauguration of its Projection Department, and have found many good articles therein that I am sure the operators at large profit by." And closes by wishing the department and its editor the best of success.

The accompanying illustration, will, I think, give you all necessary information as to the wiring of a Martin rotary converter. It is gratifying to know that you find something of value in the department, and I extend you my sincere thanks for your kind wishes, also for the interest you have taken in the furtherance of the Anti-Misframe League as shown by the list of names you submitted, and which have been entered on the Roll of Honor.

In connecting the Martin Rotary Converter, see that the resistance is connected as shown in the diagram. To use current from the Converter close switches in the following order: First, A, second B—on closing B see that voltmeter is reading correctly. If not repeat second operation (allowing 5 seconds between), as many times as necessary. Third, close circuit switches as desired into D. C. terminals. To use A. C., close circuit switches into A. C. terminals leaving switch A closed. To stop Converter, open switch B. When panel circuits are not in use open switch A. Two important things to remember are, that when wanting to raise the D. C. voltage you should connect leads C and D to taps No. 55, for still higher D. C. voltage, connect these leads to taps No. 60. When you want to raise the A. C. voltage connect leads E and F to taps 65.

Parrish's Address Wanted

J. R. C., San Diego, Cal., writes: *In a recent issue of the* NEWS *I saw an article pertaining to the cleaning of bright screens. I wrote to the party but did not get any reply, so am asking you to set the brother on my trail. Am using a Gold King screen, which has become "badly soiled." (I hope you will pardon this change in your letter; also my failure to mention what the screen looks like now.—*ED.) *And if there is any possible way to renovate it I sure would like to have it done. If you still have the brother's address please send it, or have him write me.*

In Reply: The address of Mr. Parrish was, I think, given in the article which you mention, and which appeared in the NEWS some time ago. Mr. Parrish visited my office, explained his process, and exhibited many testimonial letters from leading exhibitors and film exchanges, and if he reads this I hope that he will forward me his address. Would suggest that you write the manufacturers of the Gold King screen who, perhaps, would be able to give you the information you seek regarding the renovation of your screen. In reply to your P. S. suggesting the addition of the following to the A. M. F. L.: "And where possible remove such punch marks as may be possible without interference to subject," would say that the natural inference would be for one to do this if projection were to be pleasing to the observer. I am glad to know that you do these things, and have placed your name upon the Roll of Honor, and will submit the closing sentence of your letter, wherein you say *do the very best you can to improve projection in general,* to the careful consideration of every operator who may read this.

He's an Anti-Misframe Leaguer

WHEN Douglas Fairbanks recently asked the operator at Clune's Los Angeles theatre how he liked his latest picture, "Wild and Woolly," the operator replied, "Fine, there isn't a hole in the entire film." This is not only praise for Fairbanks, but praise for the Anti-Misframe League also, and we only hope that all operators will be able to truthfully say the same thing regarding every picture production in the near future.

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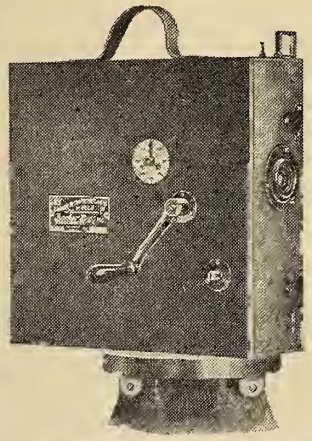
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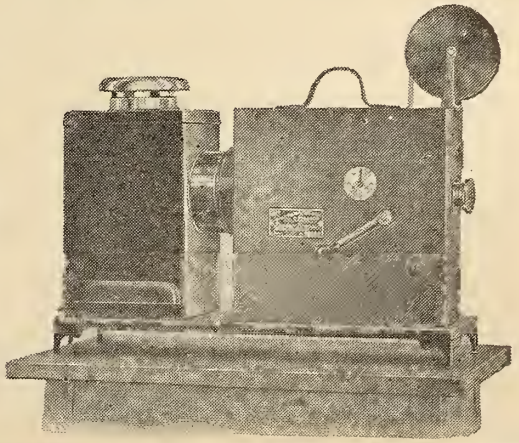
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MUSIC AND THE PICTURE

Some Remarks on Conducting—for the Orchestra Leader

THE conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to "play on the orchestra"; indeed, the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connection between the conductor and his performers.

Richard Wagner divided the duties of an orchestra conductor under two heads: (a) that of giving the true tempo to the orchestra; (b) that of finding where the melody lies. The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless without an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

Gestures

THE technical equipment and duties of the conductor may be summarized as follows:

What a good touch is to a pianist, that expressive and alert gesture is to a conductor. Given the right rhythm and feeling in the conductor's mind, he must be able to translate it quickly and exactly into gesture. The quicker the response of hand to brain the better thereby will be a man's qualification as a conductor.

It is hardly necessary here to insist on the tremendous effect that expressive and appropriate gestures can have on orchestra playing, not only from a more ideal point of view, but also in such comparatively mechanical matters as keeping a steady rhythm —starting and finishing accurately. But to make such gestures expressive it is necessary for the conductor, like the instrumentalist, to attain certain qualities of arm and wrist. The wrist must be loose and supple, the baton should be held lightly, somewhat after the manner of a violin bow. The normal position of the baton should not be too low, otherwise it will not be seen, and not too high, otherwise it will be impossible to make that slight preliminary upward motion which is so necessary to secure a good attack on a down beat. As a general rule, no more strokes should be used than are absolutely necessary to mark the time; for instance, no bar should be beaten in three strokes that can be beaten in one; no bar should be beaten in four strokes that can be beaten in two. And it is one of the signs of a great conductor that he is able to conduct a piece, for example, in slow 12-8 time, using four strokes only to the bar, without hurrying the tempo. It may also be said that where there is no movement in the music there should be no movement of the baton. Thus a bar containing nothing but a fermenta should never be beaten out, but the beats counted mentally. In the same way, when the orchestra holds on a chord during a recitative, the bars should not be beaten out, and even when beats are necessary they should be only just indicated, otherwise the orchestra will be unnecessarily hurried and excited. Again, when beating the stroke should be made quickly and firmly, and the stick should then be held firm and motionless; it should not be gradually moved across the space to be traversed.

Start and Finish of a Number

BEFORE attempting to conduct a piece of music the conductor must, of course, have settled what tempi he is going to adopt. He must know by personal experience or tradition what is the usual tempo, and if he chooses to depart from such tradition he must be prepared to justify his innovation by results. Having settled the tempi, he must have the opening tempo firmly fixed in his mind before he starts the piece, and he must settle each change of tempo to himself a few bars before it actually takes place. If there is any uncertainty on the part of the conductor there will be more on the part of the players. The actual starting of a piece is brought about by a preliminary up-beat in the exact time of the movement; a good start largely depends on the firmness of the preliminary beat. The ending of a piece, the "cutting off" of the final pause, is as important to a god rendering as a firm start. A pause is held by keeping the baton paused in the air; it is cut off by a slight sideways motion to the right.

Rubato Conducting

A CONDUCTOR must have the tempo clearly in his head, and must be able to keep to it with metronomic accuracy, otherwise he can have no sense of time. But it does not follow that he should always keep rigidly to the initial tempo. "Tempo rubato" is as necessary in orchestral music as in any other. This is a comparatively new idea. Mendelssohn, we are told by W. S. Rockstro, "held tempo rubato in abhorrence." It was Wagner who, by his practice and his theory contended that "modifications of tempo" are necessary to a living rendering of orchestral music.

Orchestral rubato can easily be overdone; a mechanical slackening and quickening of tempo is almost worse than metronomic rigidity. Perfect orchestral rubato should be like the playing of a single performer, holding back or pressing on almost imperceptibly as his emotional impulse directs. This perfection cannot be achieved except by a permanent orchestra, at one with itself and with its conductor, and then only after long and careful rehearsals. In England we cannot expect to approach this ideal, however intelligent our players and however imaginative our conductors, until we arrive at a system of permanent orchestras and much greater opportunity for rehearsals.

"WITHIN THE LAW"

(Vitagraph Blue Ribbon Feature)

(Reviewed on page 3159)

Theme: "Legende" (9/8 Moderato) by Friml

**1—Simple Aveu (4/4 Moderato) by Thome until S: "First scene of picture."
2—Whims (3/4 Allegro Giocoso) by Schumann until T: "A fresh badge of goods," etc.
**3—Canzonetta (6/8 Andante Tranquillo) by Schuett until T: "Awaiting trial."
**4—Elegy (Dramatic Andante) by Massenet until T: "Two years go by which," etc.
**5—Melody (4/4 Andante) by Huerter until S: "Guard talking to Mary."
6—Finlandia by Sibelius. (Note: Play first movement only Andante Sostenuto, and repeat if necessary) until T: "At the end of the term."
**7—Serenade (6/8 Andantino) by Czerwonki until T: "Joe Carson—Harry T. Morey."
8—Continue to action until T: "In New York, the headquarters."
**9—Old Timers' Waltz by Lake (Note: Play from beginning) until T: "Who is your old friend?" etc.
**10—Barcarole (6/8 Moderato) by Rivella until T: "Exterior scene both girls coming along."
**11—Pastel Menuet (3/4 Allegro giocoso) by Paradis until S: "Mary alone in room."
**12—Adagio Pathetique by Beni. Godard until T: "The long arm of the law."
13—Continue ff until T: "Blacklisted by the police."
14—Continue pp until—T: "Hello little one—what's your hurry."
**15—Heavy Dramatic by Oehmler until S: "Mary jumping into water."
16—Pearl Fisher Selection by Bizet. (Note: Play first movement only *"Allegro non Troppo"*—repeat if necessary) until S: "Mary on pier."
17—Continue with second movement *"Andante non Troppo"* to third *"Allegretto Movement"* only (repeat second movement if necessary) until T: "Dick Gilder returns from abroad."
18—Continue with *"Third Movement Allegretto"* until T: "As the days pass."
19—Organ to action until T: "The scheme."
20—Rococo Serenade (2/4 Allegretto) by Meyer Helmund until T: "A few days later."
**21—Serenade (2/4 Allegro Grazioso) by Cesek until T: "With the proceeds acquired."
**22—Ala Ballerina (Valse Lente) by Braham until S: "Mary reading paper."
23—Theme until T: "How is your heart, Joe?"
24—Continue to action until T: "The first step."
**25—Prelude to act IV Kunihild (4/4 Andante serioso) by Kistler until T: "The days pass and hring," etc.

**26—Heart Secrets (Melodious Serenade) by Diamond until T: "Harries who specializes," etc.
27—Continue to action until T: "General Hastings," etc.
28—Dialogue (Flute and Clarinet Duet) by Hamm until T: "Do you realize it's blackmail?"
29—Organ to action until T: "A new frequent caller."
30—Theme until T: "I've got it Mary."
**31—Douces Promesses (Tempo di Mazurka) by Laurendeau until T: "Another day and a visitor."
**32—Second Movement *"Animato"* from *"Love's Sunshine"* Idyl by Wolf until T: "Of all the assorted nuts," etc.
33—Theme until T: "Inspector Burke, Chief of Police."
**34—Prelude (4/4 Sostenuto) by Chopin Op. 28 No. 15 until T: "This Mary Turner is a clever girl." ....
35—Theme until T: "You! you are Mary Turner."
**26—Nocturne Op. 15 No. 2 (2/4 Larghetto) by Chopin to action pp or ff until T: "He went out, Sir."
**37—Serenade (4/4 Dramatic Moderator) by Widor until T: "Dad we want your blessing."
38—Continue ff until T: "She is a crook."
39—Continue fff Tempo Allegro with ad. lib. Tympany Rolls until End of Act. 1.

Act II.

**40—Under the Leaves (Poco Agitato) by Thome until T: "A Mr. Criggs to see you."
**41—Adieu (4/4 Moderato) by Karganoff until S: "Interior of cafe."
42—Piano improvise to action until S: "Flashback to police inspector's office.
43—Repeat "Under the Leaves" same as cue No. 40 until T: "With the coming of night."
44—Theme ff during disputes until T: "Don't worry, he won't find her there."
45—Organ improvise to action until T: "An hour later."
46—Produce Effect Strike Eleven O'clock imitation of tower bell while organ is improvising pp until T: "Outside the law," etc.
**47—Heure Mystique (Mysterioso) by Sudessi until S: "Interior of cafe."
48—Continue to action until T: "Joe Garson, Chicago Red," etc.
**49—Forsaken (Dramatic Paraphrase) by Kretschmer until T: "It's too late to turn back."
50—Agitato to action until T: "God! God! You!"
51—Theme ff until T: "Joe turn on that light."
**52—Erl King (Dramatic Agitato) by Liszt; start pp then to action until T: "For God's sake pretend," etc.
53—Finlandia by Sibelius (same as cue No. 6) until T: "Cassidy! Cassidy!"
54—Continue ff until S: "Gilder shows his gun."
**55—Largo from *"New World Symphony"* by Dvorak until T: "The round up."
56—Long hurry to action until S: "Gilder's father enters police inspector's office."
**57—Adagio Cantabile from B minor Sonata by R. Strauss until T: "I'll 'phone later."
58—Hurry to action, start pp then to action until S: "Flashback to inspector's office."
59—Organ improvise to action until T: "I demand my instant release."
**60—Fascination (Characteristic) by Tobani until T: "Does Garson know we have," etc.
**61—Intermezzo by Whelpley until T: "What's the matter with you?"
**62—Egmont Overture by Beethoven (Note: Start with second movement *"Allegro"*) until T: "That's a lie."
63—Continue ff until T: "If I come through," etc.
64—Continue to action until T: "You must stand by Dick."
65—Theme until * * * * * * END.

"HIGH SPEED"

(Butterfly Production)

(Reviewed on page 626)

Serenade (6/8 Andantino) by Czerwonky is the Theme

1—Courtsey Intermezzo (3/4 Andante) by Wiegand until—T: "Susan Arrives."
2—Vision, Characteristic (6/8 Andante) by Blon until—T: "Even speeds lunch hour," etc.
3—Pastel Menuet (3/4 Allegro Giocoso) by Paradis until—T: "McGovern had a bunch of bonds."
4—Romance (6/8 Allegretto) by Rubens until—T: "One of the Robbers so led," etc.
5—Mysterioso Agitato—By Becker until—T: "There is a terrible burglar in the house."
6—Hurry to action until—S: "After the fight."
7—Theme until—T: "Business before pleasure."
8—Serenade (6/8 Allegretto) by Rubenstein until—T: "Don't you notice," etc.
9—Lunita (Intermezzo) by Loraine until—T: "Have you any objection," etc.
10—Theme until T: "Speed was sure," etc.
11—Sunshine and Shadows (4/4 Allegretto) by Sudds until—T: "Father couldn't see," etc.
12—Continue to action until—T: "Mother held the reception."
13—Reception and Banquet Scene by Braham until—S: "Susan in automobile."
14—Good Galop—to action until—T: "And is successful."
15—Mon Plaisir (Valse) by Lee S. Roberts until—T: "Never fear Count."
16—Theme until—T: "You go watch his royal highness."
17—Ecstasy (Dramatic Allegro) by Zameenik until—T: "But in spite of her crafty plan."
18—Passacalle Intermezzo (3/4 Allegro Moderato) by Greig until—T: "It took mother quite a while."
19—Return to me soon (Allegro) by Greig until—T: "Mother's going to make me marry," etc.
20—Long Gallop—to action until—S: "Interior of room."
21—Intermezzo (2/4 Presto) by Aarenski until—S: "Door opens."
22—Tbeme until— * * * * * END.

"HATER OF MEN"

(Triangle Film Corp.)

(Reviewed on page 3951)

Theme: "Sweet Jasmine" (Allegretto) by Bendix

1—Roccoco (Intermezzo Serenade) by Meyer Helmund until—T: "Certainly I know Ashie."
2—Conzonetta (2/4 Allegretto) by Herbert until—T: "Janice Salsburg."
5—Valse Poupee by Poldini until—T: "A few evenings later."
4—Continue to action until—T: "Then the gum chewing chorus
5—Valse Poupee by Poldini until—T: "A few eveenings later."
6—Theme until—T: "Janice's good friend," etc.
7—Caprice (4/4 Allegro ma non troppo) by Jackson until—T: "I have about decided," etc.
8—Continue to action until—T: "The one sure way to lose."
9—Gavotte Moderne by Severn until—T: "The missus is out of town."
10—Piano or Organ Improvise to action until—S: "Victrola playing."
11—Popular Waltz (On Victrola) until—T: "Take back your symbol of ownership."
12—Continue (same as cue No. 11) Note: During close up of dancing scenes—victrola ff—during other scenes Vistrola pp (closed doors) until—S: "At the end of the dance."
13—Theme until—T: "The new era," etc.
14—Miss Chrysanthemum (Japanese Intermezzo) by Loraince until—T: "Thoughts of previous engagement."
15—Japanese Lantern Dance (2/4 Allegro) by Bratton until—T: "A real woman is wasted."
16—Continue to action until—T: "Then—Toyland," etc.
17—Popular Airs to action—*Note*: To be performed on piano and Ukulele until—T: "Well, how goes the toy shop."
18—Theme until—T: "Oh, Hell! Janice," etc.
19—Miracle of Love (6/8 Moderato) by McKee until—T: "I don't want your face."
20—Continue to action until—T: "Janice, I want to thank you."
21—Coquette (3/4 Allegro tempo rubato) by Arenski uutil—T: "I mean you have attained," etc.
22—Yesterthoughts (4/4 Molto Lento) by Herbert until—T: "The Yachting Party."
23—Bal de Noces (3/4 Allegro sostenuto—Movement) by Burgmein until—T: "You have interested," etc.
24—Continue or repeat pp until—T: "Unconsciously applying the arts."
25—Theme until—T: "Philip Hartley, if you," etc.
26—Albumleaf (4/4 Moderato) by Kretschmer until—S: "Billy reads letter."
27—Serenade D'Amour (4/8 Moderato) by Blon (watch effects dogs barking, etc.) until—T: "A hungry man waits," etc.
28—Babillage (4/4 allegro) by Gillet until—T: "Watchful waiting."
29—Springtime (3/4 Valse Lente) by Drumm until—T: "Look at me carefully," etc.
30—Continue to action until—T: "How do you do?"
31—Theme until * * * * * END.

"THE SIREN"

(Fox Production)

(Reviewed on page 280)

Theme: "Adoration" (4/4 Andante) by Borowski

1—Short Galop to action until—T: "Her husband whose devotion," etc.
2—Continue pp until—S: "Vivian enters room."
3—Gavotte Moderne by Severn until—T: "Storm scene."
4—Flying Dutchman Overture (Dramatic Overture for storm scenes) by Wagner until—S: "Police arrives."
5—Continue pp until T: "Five years later."
6—Bores a Northern Idyl (Characteristic) by Trinkaus until—T: "Without a helping hand," etc.
7—Piano solo improvise to action until—T: "In a nearby city."
8—Berceuse (4/4 Moderato) by Grieg until—T: "Bert arrives in Nugget."
9—Capricious Annette (4/4 Allegretto Moderato) by Borch until T: "Too well Claire has woven her spell."
10—Theme until T: "Next morning Claire's game begins."
11—Elegy (Moderato) by Czibulka until T: "In San Francisco?"
12—Continue to action until—T: "On the eve of his prospecting trip."
13—Organ improvice to action (short scene) until T: "With the Langdon's safely," etc.
14—Serenade Mignonne (Allegretto) by Gruenfeld until T: "While the real Rose Langdon."
15—Continue to action until T: "During the years the husband,"
16—Select good march pp until—S: "Prisoners commence to march."
17—Continue to Tempo of Screen until—S: "One prisoner escapes."
18—Long Galop to action until—T: "Between spending the money,"
19—Chinese Serenade by Puerner until T: "Come quick take me home."
20—Theme with ad. lib. Tympany Rolls until T: "Who was that Man?"
21—Continue to action until—T: "And so the ill assorted trio," etc.
22—Gleaming Star (Intermezzo) by Hager until—T: "At the hour appointed."
23—Longing (Dramatic Andante) by Bendix until S: "Door opens and detectives enter."
24—Continue ff with ad. lib. tympany rolls until T: "The medicine quick, in the top drawer."
25—Hurry to action until T: "The torture of a guilty conscience."
26—Prelude (Dramatic Adagio) by Rachmaninoff until T: "Up in Nuggett, California."
27—In the Garden (Andante Moderato) by Goldmark until T: "Help."
28—Short Hurry to action until T: "No, thank you, I live only."
29—Continue or repeat In the Garden until T: "Day Dreams."
30—Dreams (Lento) by Wagner until T: "Brooding over his shame."
31—Repeat Flying Dutchman Overture by Wagner (same as cue No. 1), begin pp then to action until T: "I've made her pay."
32—Continue ff watch explosions until T: "After the storm."
33—In Lover's Lane (Characteristic Intermezzo) until * * END.
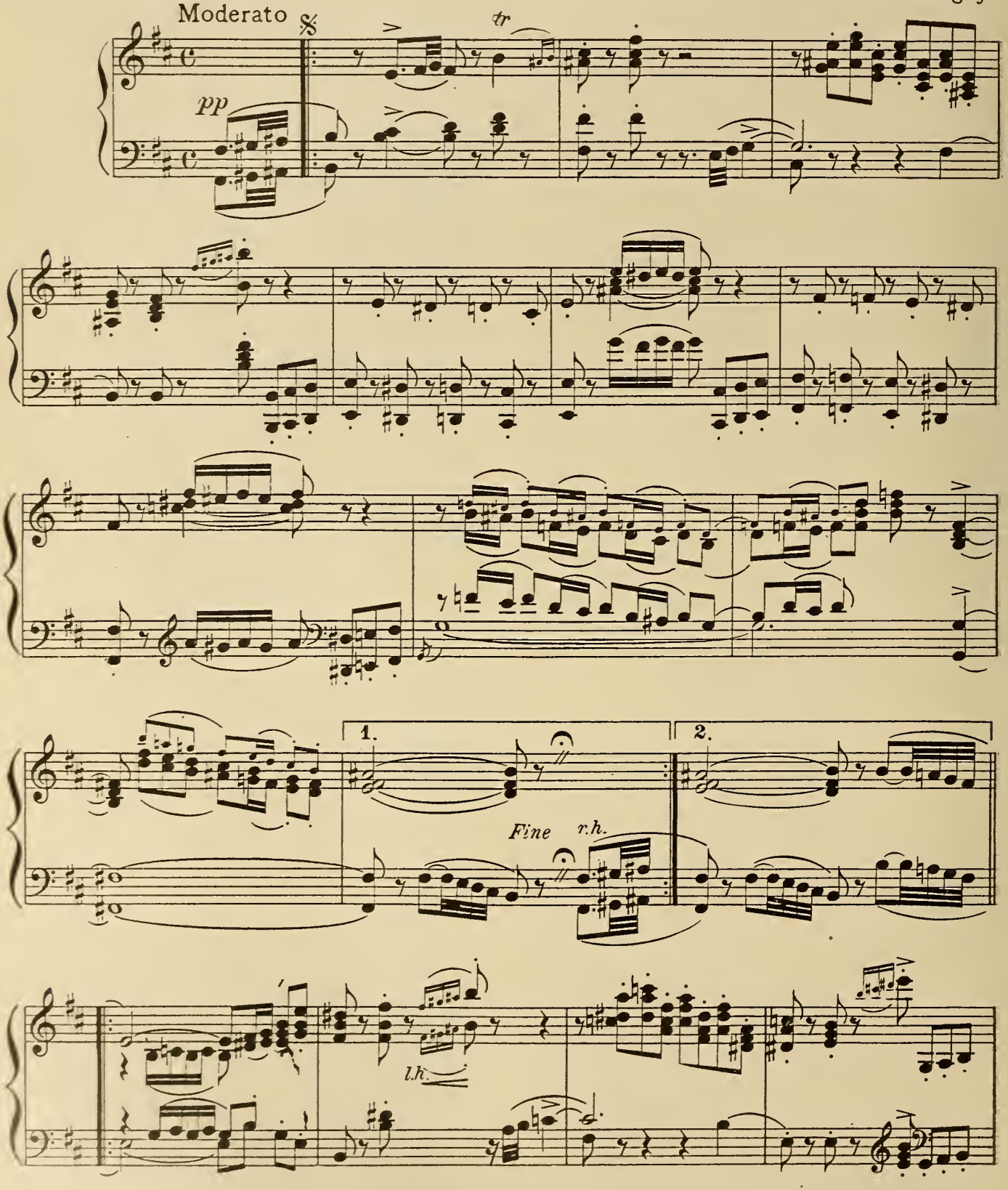
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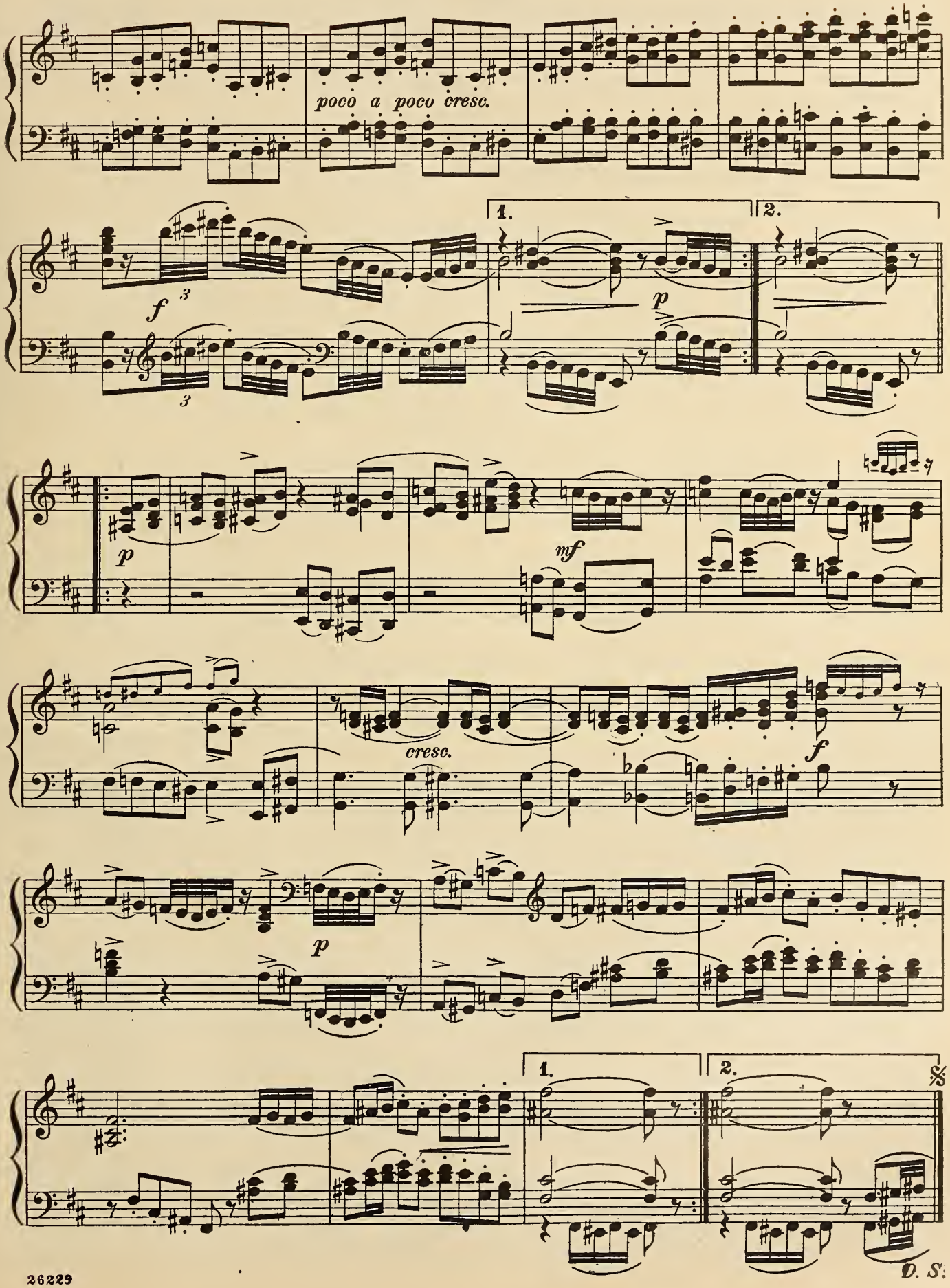
Piano accompaniment

Otto Langey



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Piano accompaniment



"THE CAR OF CHANCE"

(Bluebird Production)

(Reviewed on page 435)

Theme: "Intermezzo" (3/4 Allegretto) by Pierne-Theme

1—Heart's Message, Caprice (Tempo di Gavotte) by Santelman until—T: "William Mott Smith, capitalist."
2—Budding Roses (Valse Caprice) by Kretschmer until—S: "Guests arrive."
3—Gavotte Moderne by Edmund Severn until—T: "I'm going to ask your father."
4—Continue to action until—T: "James Bennett, president."
5—Theme until—T: "He had the car."
6—Idle Hourse, Caprice (2/4 Allegretto Moderato) by Kretschmer until—T: "Ruth treated Mr. Mott Smith."
7—Amo (3/4 Andante) by Robyn until—S: "Telephoning."
8—Serenade (2/4 Andantino by Herbert) until—T: "Little Wanda's father," etc.
9—Continue to action until—T: "The Masquerade."
10—Pierrot and Pierrette (Intermezzo) by Lehar until—T: "Hello, Willie."
11—Dramatic Tension by Winkler until—T: "The next morning."
12—Lamento (4/4 Andante) by Gabriel Maire until—T: "Say if Jitney fellows," etc.
13—Romeo and Juliette (4/4 Mignonette Moderato) by Tobani until—T: "Mott Smith held a mortgage."
14—Little Puritan Gavotte (4/4 Moderato) by Morse until—T: "A momentous evening."
15—Berceuse (6/6 Andante Tranquillo) by Delacour until—T: "I shall need you again."
16—Dramatic Tension No. 1 by Reissiger until—S: "Telephoning."
17—Allegro by Bach until—T: "The key is on the desk."
18—Romance (3/4 Andantino) by Hegner until—T: "Next morning."
19—Serenade (4/4 Moderato) by Drigo until—S: "Beginning of Part V."
20—Tender and True Characteristic (4/4 Allegretto) by Tobani until—T: "Three days later."
21—Love Song (6/6 Andante) by Puerner until—T: "Young man what terms," etc.
22—Elegy (6/8 Moderato) by Czibulka until—T: "The final reckoning.
23—Theme until— * * * * * * END.

"WILD AND WOOLLY"

(Artcraft Production)

(Reviewed on page 3618)

Specially selected and compiled by M. Winkler.

Love Theme: "Causerie" (4/4 Andante) by MacMillen

1—Western Moderato by Bach until T: "But now."
2—Short Galop to action (Watch for effects such as railroads, shots, etc.) until T: "The thrilling scenes of those heroic," etc.
3—Continue pp until T: "Has this march of progress," etc.
4—Western Allegro by Winkler (repeat if necessary) until T: "Flowers for your sister Sir!"
5—Illusion Intermezzo (2/4 Moderato) by Bustanoby until T: "Jeff's daily grind begins."
6—Continue to action until T: "Only on Sunday in Jeff's imagination," etc.
7—Short Galop to action until T: "Even in New York."
8—Continue pp until T: "While Jeff is revelling in his," etc.
9—The Eagle from Land of Birds (4/4 Western Marziale) by Klein until T: "It happens that Bitter Greek."
10—Whispering Willows, Intermezzo (2/4 Moderato Grazioso) by Herbert until T: "From Arizona."
11—The Lark's Morning Song (6/8 Characteristic Allegretto) by Koelling until T: "The committee returns to Bitter Greek."
12—Forest Whispers (4/4 Moderato Gavotte) by Losey until T: "Some job for a New York tailor."
13—Continue to action until T: "Planning a reception for Jeff."
14—Continue pp until T: "Off for the Wild and Woolly."
15—Little Mischief (Allegretto Caprice) by Armand until T: "Preparations."
16—Short Orchestra Rest Organ or Piano Improvise to action until T: "And so when our doughty young hero."
17—Summer (6/8 Allegro) by Chaminade (watch for railroad effects) until T: "One of wild Bill's men."
18—Hurry to action (watch shots) until T: "We must go and fill his gun," etc.
19—Continue pp until T: "I may be rough and Western."
20—Love Theme. (Note: Begin with second movement, "Con Anima") until S: "The fight near beer saloon."
21—Noisy Bill (a heavy Trombone Rag) by Losey until T: "All the discomforts of home."
22—In Meadow Land Idylle (6/8 Allegretto con Moto) until T: "Getting down to business."
23—Continue to action until S: "Jeff near bar."
24—Sliding Jim (as Trombone Rag) by Losey until S: "Telephone."
25—Continue ff until—T: "Nell is going out walking with the nut."
26—Love Theme. (Note: Begin with second movement "Con Anima") until—T: "Preparing for the grand soiree."
27—Silence until—S: "Stage coach arrives."
28—Silence with ad. lib. effects of shooting, horse hoofs, etc., until—S: "Dancing."
29—That Flying Rag by Pryor (watch shots) until—S: "Interior of bar room."
30—Continue pp until—T: "Dancing scene."
31—Continue ff until—T: "I've just heard that wild Bill," etc.
32—Cyclone in Darktown (a classic Rag) by Barnard. (Note: Begin pp then to action) until—S: "Girl is pulled out of dance hall."
33—Long heavy hurry to action (watch shots) until—T: "Real bullets."
34—The Lion Chase (a grand Galop) by Koelling until—T: "I go to reservation," etc.
35—Indian War Dance by Smith. (Note: With ad. lib. Tom Toms) until—T: "Railroad scene."
36—Silence until—S: "Interior of express car shot is fired."
37—Produce effect (shot) followed by
38—With Whip and Spur (2/4 Allegro con Spirito) by Isenman (with ad. lib. Tympany Rolls) until—T: "Hip White Squaw."
39—Zephyr—a Western Episode (2/4 Allegro Furioso) by Trinkaus. (Note: With ad. lib. ff Tom Toms) until—S: "Jeff rescues girl from Indians.
40—Herodiade Fantasia (first Maestoso Movement only) by Massenet until—T: "Go down to the parlor."
41—Long Hurry to action until—T: "The round up."
42—Another long hurry or heavy galop until—T: "The conquering hero."
43—Coronation March (Maestoso) by E. Eilenberg until—S: "Railroad in view."
44—Continue ff Tempo Allegro with ad. lib. railroad effects until—T: "But wait a minute."
45—Love Theme (Note: Begin with second movement "Con Animo") until * * * * * * END.

Practical Orchestra Combinations

THE addition of a Harmonium and the Solo and Obbligato Violin Part to modern Orchestrations, especially those arranged by Charles J. Roberts and Otto Langey, presents an innovation which should be of vital interest to every orchestra leader.

Use the Solo and Obbligato Violin Part in the absence of either cello, flute or clarinet in small orchestras having two first violinists.

In combination with more than two first violinists (in the absence of either cello, flute or clarinet) the first two players should use the Solo or Obbligato Part, playing all cued notes as indicated; the other first violinists should use the regular first violin part, leaving out all cued notes.

In combination with only one first violinist use the regular violin part.

The following tables show clearly when to use the Solo and Obbligato Violin and Harmonium Parts, also how the orchestra of from two to twelve players should be constituted to attain the best results:

TABLE I

Two to Twelve Players with Piano

Two Players—Piano and First Violin.
Three Players—Piano, First Violin and Cello.
Four Players—Piano, Solo and Obligato Violin and Cello.
Five Players—Add Bass to combination of four players.
Six Players—Add Bass and Clarinet to combination of four players.
Seven Players—Piano, two First Violins, Cello, Bass, Clarinet and Flute.
Eight Players—Piano, three First Violins (or two First Violins and one Second Violin), Cello, Bass, Clarinet and Flute.
Nine Players—Add Cornet to combination of eight players.
Ten Players—Add Cornet and Drums to combination of eight players.
Eleven Players—Add Cornet, Drums and Viola to combination of eight players.
Twelve Players—Add Cornet, Drums, Viola and Trombone to combination of eight players.

TABLE II

Two to Twelve Players with Piano and Harmonium

Two Players—Piano and First Violin.
Three Players—Piano, First Violin and Cello.
Four Players—Piano, Solo and Obbligato Violin and Cello.
Five Players—Add Bass to combination of four players.
Six Players—Add Bass and Harmonium to combination of four players.
Seven Players—Add Bass, Harmonium and Clarinet to combination of four players.
Eight Players—Piano, two First Violins, Cello, Bass, Harmonium, Clarinet and Flute.
Nine Players—Add another First Violin or a Second Violin to combination of eight players.
Ten Players—Add Cornet to combination of nine players.
Eleven Players—Add Cornet and Drums to combination of nine players.
Twelve Players—Add Cornet, Drums and Viola to combination of nine players.

TABLE III

Four to Twelve Players without Piano and Harmonium

Four Players—First and Second Violin, Viola and Bass.
Five Players—First and Second Violin, Viola, Bass and Cello.
Six Players—Solo and Obbligato Violin, Second Violin, Viola, Bass and Cello.
Seven Players—Add Clarinet to combination of six players.
Eight Players—Two First Violins, Second Violin, Viola, Cello, Bass, Clarinet and Flute.
Nine Players—Add Cornet to combination of eight players.

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Ten Players—Add Cornet and Drums to combination of eight players.

Eleven Players—Add Cornet, Drums and Trombone to combination of eight players.

Twelve Players—Add Cornet, Drums, Trombone and Second Cornet to combination of eight players.

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*For Two Violins and Piano use Solo and Obbligato Violin and Piano. e

Musical Review of compositions most appropriate for Motion Pictures:

1. *Valse Inspiration,* by Lenzberg. A melodious composition of exceptional tonal beauty. (Edition, Jerome H. Remick).
2. *It's Time for Every Boy to Be a Soldier,* by Harry Tierney. A new patriotic song success. (Edition, Jerome H. Remick).
3. *Hong Kong,* a new Jazz one step, a composition most appropriate for comedies. (Edition, Leo Feist).
4. *Moonlight Love,* a beautiful intermezzo most appropriate for garden and bright scenes. (Edition, Forster Music Co., Chicago, Ill.).
5. *Impressions of the Orient,* by Otto Langey. Three captivating numbers which will appeal to every orchestra leader. No. 1, "Among the Arabs"; No. 2, "A Chinese Tea-room"; No. 3, "Persian March." (G. Schirmer edition).
6. *Let's All Be American Now,* a patriotic and inspiring tune. (Edition, Waterson, Berlin and Snyder).
7. *Just a Gem,* intermezzo, Amoroso, by Tobani. Latest success by this famous writer and considered by mauy leaders to be even better than his celebrated "Hearts and Flowers." (Carl Fischer edition).
8. *When Shadows Fall,* a beautiful and melodious Reverie, adapted from the concert ballad by Frost and Keithley. (McKinley edition).
9. *Grand Fantasia,* on Dixie, arranged by Otto Langey. A number which every orchestra leader should possess. (Ditson edition).
10. *Festival March,* by G. Borch. A festival march of exceptional value to any man playing for pictures. (G. Schirmer edition).
11. *Amerinda Intermezzo,* a unique novelty number of unusual merit. (Leo Feist edition).
12. *Atonement,* by J. S. Zamecnik. A rich, deep melodious tone poem that can be effectively worked out. (Sam Fox edition).
13. *The Dansant Tone Poem,* by Al Moquin. A catchy semi-popular number which will fit in well with any program. (Carl Fischer edition).
14. *Indiana,* a new Fox Trot, by James F. Hanley. (Edition Shapiro Bernstein & Co.).
15. *Egyptia,* by J. S. Zamecnik, an Oriental theme cleverly handled. (Sam Fox edition).
16. *Andante Pathetique,* by Berge. A very effective and melodious number. (S. M. Berg).
17. *Springtime,* by G. Drumm. A very effective composition. Pblished by G. Schirmer.
18. *Indian Love Theme,* by Winkler. A musical gem and a very valuable addition to every music library. (Carl Fischer edition).

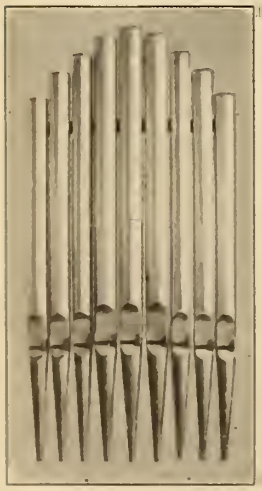
Schirmer Makes a Statement

IN answer to many inquiries regarding their attitude with reference to the demands of the "American Society of Composers, Authors and Publishers," the House of G. Schirmer (Inc.), the well-known music publishers, have declared themselves as follows:

"The decision of Justice Hand of the Supreme Court upholds the right of exacting a fee for public performances, for profit, of any copyright music. It affects, however, only the compositions issued by the publishers who are members of the American Society of Composers, Authors and Publishers. While this decision establishes an indisputable claim on the part of the said society, this need not necessarily be interpreted as a coercion to pay their demands, for it is easy enough to evade them, merely by not playing the music which is subject to the ban. Several prominent publishers of New York besides ourselves have not joined the society, and they do not intend to do so. The publications of any of these houses, with but a few exceptions, are free to be performed without the payment of a fee, and any one of their catalogues is large enough to supply even the most progressive orchestra leaders with sufficient material for all purposes. Thus it is easily possible to dispense with the playing of music which is prohibited. In addition to the publications of the said houses there is a vast mass of foreign publications and others which do not enjoy copyright protection, and which are, therefore, automatically free.

"Our own immense catalogue of publications, which eminently abounds in music specifically suitable for motion pictures, is known to all progressive orchestra leaders. The liberal use of our music, supplemented by the publications of the other houses referred to, will safely see any one through all difficulties. The few exceptions in our catalogue with be gladly pointed out. Furthermore, we are at the service of the musical public at all times to assist them with counsel and advice. All we ask is not to hesitate to come to us or to send to us for information.

"In addition to the demands of the 'American Society of Composers, Authors and Publishers,' there are others from a French society of a similar name.



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BUILDING AND FURNISHING

Theatre Plans

PREPARED BY CARETTO AND FORSTER, ARCHITECTS, NEW YORK CITY

IN the smaller towns and cities of the country the construction of a theatre is a problem which cannot be undertaken without a great deal of thought. The question as to whether there is room for another house, whether or not those houses which are running are filling the needs of the people or whether certain of the population are not attending these theatres at all and why must be settled.

Lack of progressiveness and other reasons such as projection, quality of pictures shown, cleanliness and a thousand other causes are keeping the people who should be patrons away from the motion pictures all over the country.

After you have picked your location your troubles have only just begun. Unless you have been in the business before and have made a study of projection, seating arrangement, etc., you must obtain some help. In the smaller towns you go to your builder—often times he has never done more than put up a frame dwelling or a one-story brick store. "Oh yes, I know all about a movie house; leave it to me. Five hundred seats? Sure. Don't spend your money foolishly. I'll show you," is the average reply when asked as to his ability to put up a picture theatre.

It is wrong. He knows absolutely nothing about it other than the actual construction. It is up to you to show him. It is your money which is being spent.

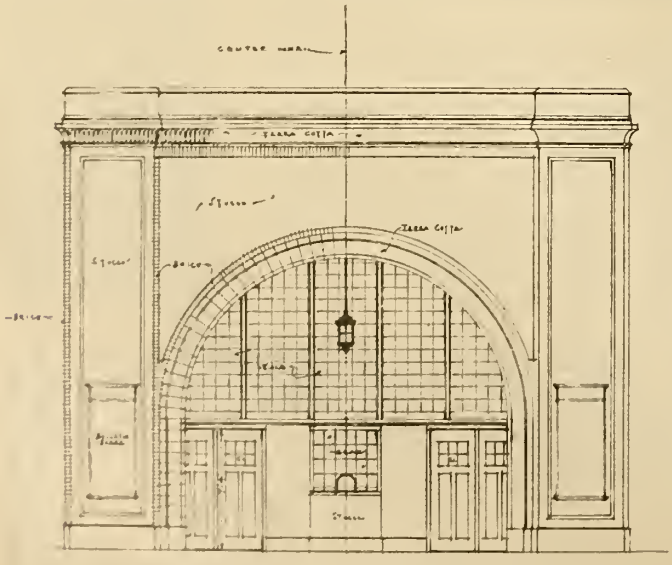
"Shall we go to an architect?" you ask your partner. On a commission basis you can't get an architect to spend time bothering with a 350, 500 or 750 seat house. It is not worth while, the commission is not there, and if he does take the job you can depend upon it that he does not know any more about projection than the builder. The competent architects have not got the time to waste with the small job. Even in the thousand seat houses there is little enough commission unless they are part of an office building or worked into some other comprehensive plan.

REMEMBER: THAT WHEN YOU BUILD A PICTURE HOUSE IT MUST BE RIGHT.

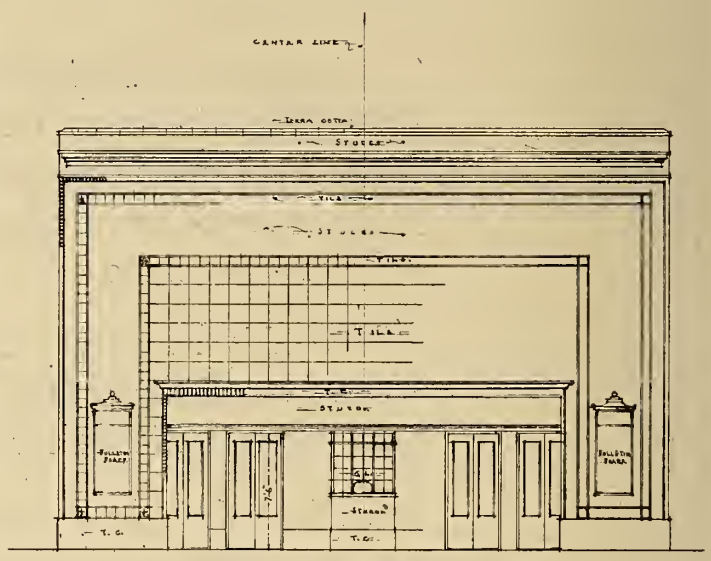
In the case of any one of these houses the proper help can be given to your builder so that he can do the work without the actual help of an architect.

MOTION PICTURE NEWS for some time past has been helping certain theatre interests who asked for assistance in an advisory way in planning for the construction and alteration of their houses. This help has been of altogether too indefinite a nature. It has merely been in the form of answering questions, etc. From now on we are going further and place ourselves in a position where any man who wishes to build or renovate can obtain tangible helps.

Through the help and co-operation of Caretto and Forster, architects, of 50 East Forty-second street, New York City, we have had drawn up working plans with specifications of houses seating 350, 500, 750 and 1,000 people. These plans are drawn up to accurate scale, the measurements called for being to our mind as near ideal as possible. They are so arranged that you can take a set, turn it over to a competent builder who knows his business, and with them as a basis a house can be built which will fit the plot of ground which you have under consideration.



Front Elevation—350 Seat House



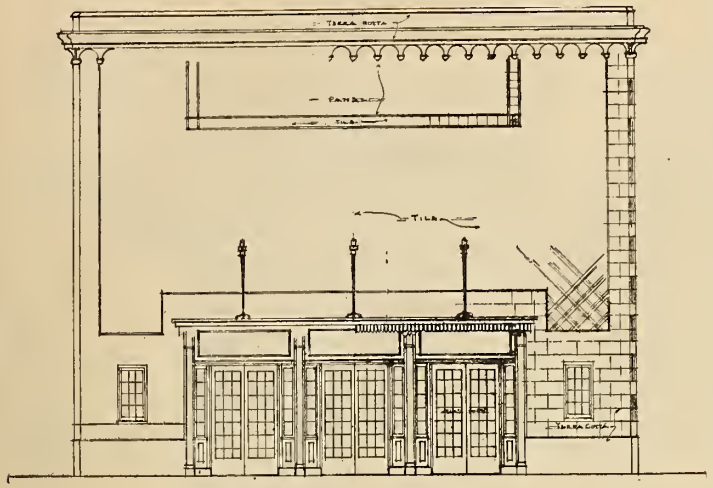
Front Elevation—500 Seat House

Particular care has been taken as to details in construction. The lay-out of the lobbies are taken up in detail, so that incoming crowds can be taken care of with 100 per cent. efficiency and yet allow those who wish to use the exits to have ample room at all times.

The question of projection, which we regret to say has been butchered in many of our largest metropolitan houses, has been gone into in detail, so that a good picture can be absolutely guaranteed on the screen, providing of course the proper equipment has been installed. The line of throw is as near horizontal as it is possible to make it. The operating room in each house is large, with plenty of room for two machines and full equipment. In fact, any operator who works under conditions as set forth will have no trouble and as far as the room which is planned is concerned, no complaints.

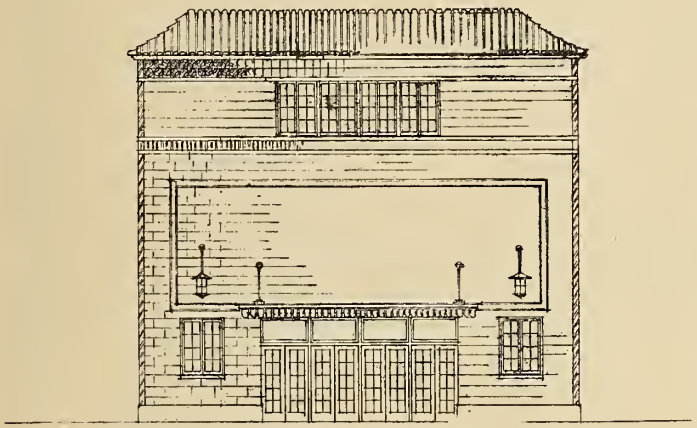
There is one thing which must never be overlooked, and that is the stage. No house, in our opinion, should ever be constructed without one. There are a thousand and one times when you as a motion picture proprietor will have need of it. Everything possible must, at all times, be done to accustom people to coming to the theatre. A public meeting may be held in your house at any time, a benefit of some kind may use it, etc. Every time this is done your regular attendants are about. They are courteous, the place is clean, it is well built, well decorated, and in every way makes a fine impression. It does more—it makes patrons. A stage, therefore, is necessary.

Besides this, the stage does more; it allows the proper space between the front row and the screen to be properly utilized, as there should always be from twenty to twenty-five feet given over to this, so that the eyes of those in the front will not in any way be strained. Do you realize how many patrons to picture houses have been driven away from your doors because of a lack



Front Elevation—750 Seat House

of this space? It is an open and shut proposition. Go to any house with the seats jammed up on the screen and see how long you will sit in the first seven rows. Try it.



Front Elevation—1,000 Seat House

Then too, proper care has been taken so that there is plenty of room for musical equipment. We all know that the picture house with inadequate music is a thing of the past and that many theatres to-day, although fine in other respects, have not got the room or the arrangement to allow proper installations of musical equipment. This cannot be done without a stage, as the players, particularly the leader, must be able to see and follow the picture at all times, which cannot be done if the projection is on a screen fastened to a wall directly over his head.

The movement to-day is all for better pictures, better theatre construction and better music. They are all necessary if the theatre-going public is to be increased. I was talking to a man only to-day who lives in a town where there are five houses, yet he motors with his family eight miles, on an average of four times a week, to a town where there is only one house, because that house is new, properly constructed, is clean, well run, has good music, has, to his mind, better pictures, and he receives far more courteous attention and treatment.

With these things in mind, we have worked out our present plans, which can be used as guides at least to those who are planning to build. If they do not do anything else, they will contain suggestions which you may never have considered, but which are of the maximum importance. We intend to go further—we will co-operate to the extent of seeing that you obtain catalogues and suggestions as to full equipment, so that when your house is finished it should be pointed to as being the most up-to-date and best patronized anywhere in the locality.

In the future we will give further reminders of these plans in the NEWS. However, if you are interested and want further details now, drop us a line telling of what you have in mind and we will give you all the details you may want now.

DIRECTORY OF NEW THEATRES

ILLINOIS

The Orpheum theatre, at Robinson, opened up Saturday night of last week, and was greeted by a packed house. The show will continue to run their show every day and night in the week, opening at noon and closing at eleven at night. The admission will always be five and ten cents.

The Summer Garden theatre, Newton's new picture show, under a tent on the Gibson lot, southwest corner of the square, was opened the night of the Fourth, with J. Frank Stanley, owner and manager; Wendell Phillips, electrician and machine operator; Miss Marie Bruner, ticket seller at the window, and Mrs. J. Frank Stanley, pianist.

A deal has been closed to greatly improve the Palace theatre, at Danville, which will open for business again about September 15. The new improvements include the making of a much larger entrance way, which will make it possible to empty the theatre in less than half the time formerly required.

INDIANA

The Star theatre, at Cayuga, opened last week to capacity business. William P. Cuppy, the proprietor, has been laying his plans for several weeks past, and now has the Guy Building on Curtis street fitted up in good shape to accommodate patrons of the movies. He has one of the latest models of machines, and promises some of the best film productions that can be procured.

The Bedford theatre Company, of Bedford, incorporated at $10,000, has taken over the Stone City theatre and the Grand picture house, and will make improvements.

The Royal Grant Theatre Company, of Marion, will build a $40,000 picture play house on the site now occupied by the Allen Temple, a negro church.

The contract for construction of the I. O. O. F. theatre building on Main street, Rockport, was awarded to an Evansville firm Friday of last week.

J. W. Barrett, having decorated the Airdrome, at Princeton, and placed it in first-class condition, will inaugurate a policy of high-class circuit vaudeville and comedy motion pictures. Manager Barrett has made contracts with one of the most prominent vaudeville exchanges in the Middle West to furnish him with attractions.

IOWA

Fred Mann is erecting a new moving picture theatre at Allerton, Iowa. A modern opera house to cost $10,000 is being built at Shenandoah.

MISSISSIPPI

Rapid progress is being made on the Airdrome theatre, at Natchez, and the building is practically completed. It will be open to the public in a few days.

NEBRASKA

E. E. Duncan, of Lincoln, was a visitor in Kansas City, Mo., last week. He is building the new Colonial theatre at Lincoln. While here he arranged to open his new theatre with a current Bryant Washburn.

NEW JERSEY

The Rialto Pictures Corporation, whose office of record is located at 1 Dean street, Englewood, has filed articles of incorporation with the County Clerk of Bergen. The agent in charge at that address is Jason R. Elliott. The concern is authorized to create, produce and manufacture moving pictures, motion pictures and photoplays, etc. The authorized capital stock is $250,000, divided into 50,000 shares of the par value of $5 each. Of this amount $1,050 has been paid in by the following incorporators: Manny Cohen, 1402 Broadway, New York, 200 shares; Samuel Ellerin, 19 East Palisade avenue, Englewood, 5 shares, and Gertrude Silverberg, 12 Park place, Englewood, 5 shares.

NEW YORK

Harold M. Silverman, of the office of Charles S. Kohler, New York City, sold for F. Aldron Salter and Arthur E. Briggs a plot of eight lots at the northwest corner of Fordham road and Valentine avenue, to the B. F. Keith New York Theatres Company, which will erect at once a playhouse having a seating capacity of 3,000. Maurice Goodman and Steinkamp Salter were the attorneys in the transaction, which represents more than $600,000.

OHIO

The steel for the ceiling of the new Lyric theatre, Wooster, has arrived, and plans are being made to have the ceiling put on at once. The seats will be here as soon as the ceiling is finished. The old theatre was closed last Saturday evening and the playhouse will be dark until the new theatre is ready for the public's inspection, which will be in about one month.

When the Auditorium theatre at Dayton, opens its doors September 1, after having been closed six weeks for remodeling purposes, it will be one of the handsomest motion picture houses in Ohio, the management announced Thursday.

Everything is to be renovated, and a seating capacity of 1,100 has been planned. The theatre will be remodeled from top to bottom, the building permit for remodeling at $20,000 having been granted Thursday. The theatre will close in about two weeks on account of work in the interior.

To make the seating capacity larger a balcony will be built. At present the Auditorium possesses two theatres in which to exhibit pictures, the upstairs one being used when the downstairs is crowded. This upstairs theatre will be done away with and turned into a balcony. The front rows will be furnished as loges with wicker furniture.

Downstairs the ticket office will be carried twenty-five feet farther to the rear of the theatre so that the entrance way will be larger. This entrance way will be furnished in marble, with marble walls up to the wainscoting.

The waiting room will be made smaller, and will be refurnished in attractive furniture, with velvet carpets, so that all sound will be deadened. Stairways and ladies' rest rooms will be torn out to enlarge this waiting room, while the theatre itself will be enlarged fifty feet toward the front.

The projection will not be changed by enlarging the seating capacity. At the front of the downstairs the first five rows will be torn out and a Kimball Echo orchestra, with pipes built into the stage and with the sound coming from behind, will be built. This will be supplemented with an orchestra of six pieces.

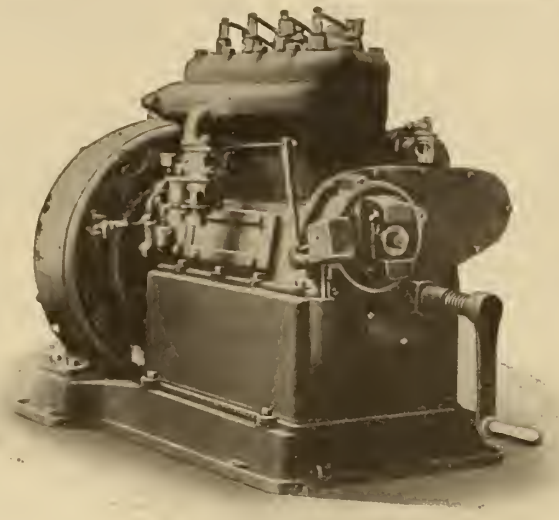
A special ventilating system will be installed, in which an airwasher, regulated by thermostatics, so that the temperature may be made whatever desired, will be featured.

ONTARIO

The new $20,000 Sunset theatre, of Estuary, Sask., was opened Saturday, June 23. O. Schneider is the manager and Art. Pelletier has been secured as operator. The new theatre will use Pathe, Mutual and Universal.

BRITISH COLUMBIA

The new Pantages theatre in Vancouver is opened and is doing a splendid business.



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208 West Adams Street CHICAGO

UTAH

J. B. Ashton, proprietor and manager of the Columbia theatre, Provo, has just returned from an extended trip throughout the eastern cities. The house, which has been playing vaudeville and pictures during the winter months, has now changed to pictures exclusively. A five-reel feature and a comedy are to be his mainstay during the hot months.

WISCONSIN

The Chippewa Theatre Company, Chippewa, has filed articles of incorporation with the register of deeds with a capital stock of $15,000. The incorporators are Dayton E. Cook, Holmes Ives and C. M. Waterbury. This corporation controls three theatres, the Palace, Lyric and new Rex. It is figured that this will be an effective way in handling the theatre business in Chippewa Falls in the future.

Jefferson One of the Finest Theatres in the Middle West

THE Jefferson theatre of Fort Wayne, Indiana, is one of the most unique theatres that has yet come to the attention of the editor.

The Jefferson, which is located on Calhoun and Jefferson streets, is owned and operated by W. C. Quimby. It was completed during 1912, the plans and specifications for the construction of the house having been drawn up by Mr. Weatherhogg, an architect with offices in Fort Wayne.

The dimensions of the theatre are 60 feet in width by 150 feet in depth. There are two entrances to the house, one on Calhoun street, the other on Jefferson street.

The theatre is constructed of steel, concrete and brick. The lobbies on each street are identical. The front is artistically finished, although not overdone, and makes a neat and attractive appearance. The lobbies are semi-drum shaped. The direct lighting system is used here. The box offices, which are centered between the two doors leading into the theatre, are equipped with National Cash Register ticket selling machines, which facilitate the handling of crowds.

The interior of the theatre is elaborately finished in old rose and ivory. The side walls and ceiling are divided into panels, borders of which are plastique ornament of Renaissance design, these being finished in gold tint. The side walls are covered with a heavy old rose tapestry cloth of flower design, the ceiling being finished in old ivory.

Both the direct and indirect lighting systems are used in the interior. The side wall brackets, which are kept lit during the performance, are of the one-lamp inverted type. The other fixtures are of chain suspended type, the bowls being of metal of odd design. Colored lights are also used, but are hidden from view in light troughs in the ceiling.

The theatre is heated by steam, and a Typhoon ventilating system has been installed. This system, used in conjunction with the heating system, keeps the house at even temperature and can also be used to cool the theatre in the summer.

The theatre has a seating capacity of 1,400, the American Seating Company having furnished the comfortable leather upholstered opera chairs, 32 inches in width. These are placed so that there is plenty of knee room, making it easy to pass in and out of a row of seats. The seats have all been provided with slip covers, which lend a clean and bright aspect to the whole interior.

The projection which is located above one of the lobbies is one of the most completely equipped to be founud anywhere. The room is in charge of Walter Foreman, who deserves mention for his unfailing effort to produce the best and which he has now mastered. The equipment of the projection room consists of three Powers 6-A motor driven projectors, a Powers dissolving stereopticon, a Kleigl spot-light to which a color wheel has been attached. Theatre dimmers, controlling all the light in the house, are operated from the booth.

The length of throw is 132 feet onto a Mirror screen, installed by the Mirror Screen Company of Shelbyville, Ind.

The music for the picture is furnished by a ten-piece orchestra. A pipe organ of large dimension has also been installed at great expense to the management. An overture is wonderfully rendered at the beginning of each performance, this consisting of the work of some famous composer and usually harmonizes with the atmosphere of the feature which is to be shown.

There are seven performances daily, starting at one, last performance closing at eleven-thirty. These consist of six or more reels. The theatre advertises extensively in the daily newspapers, on billboards, electric signs and in show windows. A large mailing list is maintained and novelties are distributed among the patrons. Admission prices a. 10 and 15 cents.

Mr. Quimby, the owner and manager of the theatre, has been in business for thirteen years.



One of Our Latest Creations in Lobby Decorations for Photo Displays

Judge the Theatre by its Lobby

Your lobby affords you all year around advertising—is it attracting new patrons or is it repulsive and driving them away? Think this over.

If you are looking for increased Box Office receipts—brighten up your Lobby by installing up-to-date display frames that will attract attention and make it inviting. *This is your best advertising.*

Special designs to meet special requirements. Sketches submitted if desired before goods are made up.

Send today for Special Catavogue

The Road to Success—An Attractive Lobby

MENGER and RING, Inc.

304-306 West 42nd Street *Phone Bryant 6621* **New York City**



Meet Me at the Big Show

WHEN you get inside the door of the Coliseum, walk straight East, down the main aisle to the other side of the building.

Turn to the Right

and come right over to my booth. I'll show you everything you want to see in the way of advertising helps for that theatre of yours. Ask me about

CICO TOODLES CARDS
DE LUXE PROGRAMS
CLASSIC PROGRAMS
RINGS AND BUTTONS
STAR PORTRAIT CARDS
MEDALLION PORTRAITS

Don't mind the crowd around my booth. Take a chance and bust right through. The Red Cross booth is only fifteen feet away.

Drop in over at headquarters, too, while you're in town. It is only a short walk from the Coliseum, and I'd like to meet you there some afternoon during the week.

117 W. Harrison Street, corner La Salle Street
Care Cahill-Igoe Company

PERFECT PROJECTION MAKES SATISFIED PATRONS.

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION?

The quality of Films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment?

We are able to take back your old machine in part payment on a new one, or sell you a new machine on small monthly payments.

Write today for our catalog and liberal terms.

AMUSEMENT SUPPLY COMPANY

Largest exclusive dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres.
THIRD FLOOR, MALLERS BUILDING, COR. MADISON STREET AND WABASH AVENUE, CHICAGO, ILL.
WE SELL ON THE INSTALLMENT PLAN



OPERA CHAIRS

Steel—Cast Iron

Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

Motion Picture Cameras

Address delivered before Atlantic City Meeting of Society of Motion Picture Engineers

THE rapid growth of the motion picture industry has made it a difficult problem for manufacturers of motion picture apparatus to keep pace with the growing demands of the industry. The manufacturing problems have paralleled in many respects those of the automobile industry, but have by no means kept pace with them. It was only with the standardization of parts, and with the adoption of a standard method of measurements and specifications, that the automobile industry was able to reach the development that it has today. The American Society of Automobile Engineers was probably the largest factor in bringing about the standards in use in the automobile industry. It has, every year since its formation, helped in the elimination of freak designs and in rendering obsolete the unnecessary duplication of parts in odd sizes. The old idea of a manufacturer who would compel a customer to replace every part of a car from parts manufactured in that particular factory by making as many of the parts as possible of a different size from that of any other manufacturer is one which has never met with the approval of the consumer. If a car owner wished to use a different spark plug or piston ring than that supplied by the manufacturer of his car it didn't improve his state of mind to find that no other make of spark plug or piston ring would fit. No manufacturer ever benefited by this selfish attitude, for as soon as he had turned out enough of his odd sizes to make a market every other accessories maker turned to and made an odd size to fit it. This duplication of parts entailed more machinery, higher costs and, consequently, bigger prices for the consumer to pay.

Although it would seem at first inspection that the fact that the size of the film is practically an international standard and would, therefore, militate against an undue multiplication of parts in the film business, still we find on closer inspection that affairs are as bad or worse than they were at one time in the manufacture of gasoline vehicles. It is to be hoped that the Society of Motion Picture Engineers may do the same service for the motion picture industry that the American Society of Automobile Engineers is doing for the automobile industry.

One of the first things to put in order out of the chaos of filmdom is a comprehensive and comprehensible list of specifications by which a camera may be described. No manufacturer of automobiles would think of issuing a catalogue describing his car without including a full and detailed list of specifications. Yet none of the camera manufacturers have seemed to think this necessary in the catalogues describing their cameras. They often elaborate to great extent on some one feature or another, but slide gracefully out of describing some of the essentials which they have left out of the catalogue, and generally left out of the camera also.

The camera is the keystone in the arch of picturedom. Without the camera the whole structure must fall to the ground. It is therefore of the utmost importance that the first attention of this august body be directed to the vital centre upon which every other section of the industry depends.

The average camera of the industry today is a marvel of compromise. It is expected to take the film of any maker, of any thickness and any degree of pliability, with perforations of any shape and almost any number per foot and produce a rock-steady picture. I say it is a marvel for it generally accepts all these handicaps and turns out pictures which look surprisingly good upon the screen.

It must accept all of the imperfections which a lack of standards subjects it to and turn out a picture degraded with an average of these imperfections.

Its sprocket teeth cannot fit the perforations for they must be made small enough to enter the smallest perforation that it may encounter. It must rely for registrations upon pressure plates with spring tension-pilot pins or guides being of little use unless a standard size of film and perforation be arbitrarily adopted for that particular camera. Thanks to the individual efforts of one or two of the members of this society, much excellent work in this line has been accomplished, but unless standards are universally adopted and used the standards of one clique are sure to clash somewhere with those of another clique and the war goes merrily on to the detriment of the industry as a whole.

It is high time that the essential parts and features of cameras have a universally recognized standard to which they should conform.

The first and most important standard to be determined is the frame line in its relation to the perforations. No two cameras can be used in the same production at the present time without having their frame lines adjusted to one another. The claws or fingers which engage the film for drawing down the succeeding frames are placed, in most cameras, at some distance below the frame opening and although two cameras with claws at different distances between their claw movement be adjusted according to one standard for their frame line, the use of a different standard of perforation, although the new standard be used in both cameras, will cause the frame lines to differ.

The studios of today who are turning out the best grade of work have adopted a standard for their plant and, at great expense, have made all of their cameras, perforators, printers, etc., conform to an arbitrary measure for their own protection. The companies who have recognized this great economic factor in production are unhappily still in the minority. It is not to be wondered at that in the absence of recognized standards that many makers have either never given the subject proper attention or felt equal to backing the various opinions of the others and trying to draw them into line.

An instance will illustrate the point which I am trying to bring out. One of the largest distributing combinations in the country shortly after their organization decided to run a trailer with their trade mark on all of their reels. They made an appropriation of stupendous proportions to bring this trade mark before the public by a national advertising campaign in magazines, newspapers and billboard space. I was assigned the task of making the negative for the trailer, pieces of which were sent to each company releasing through this organization. I made the negative with the frame line conforming to the standard of the principal member. It took nearly four months to bring this trailer into use among the different releasing companies, during which time it was necessary to remake an exact duplicate for each and every releasing company with a different frame line, and one company was even so sadly mixed that it required a frame line change to correspond to each camera that it owned, they were not able to put two camera men on the same job as their frame lines did not correspond.

A large number of camera men at the present time own their own outfits. This measure was adopted by them in the beginning as a measure of self-protection against the junk-boxes with which the manufacturers expected them to work.

As soon as the manufacturers found that the camera men would buy their own cameras many of them ceased providing cameras and depended altogether upon the heterogeneous collection of outfits that their camera men provided.

This situation is absurd—can you imagine a serious manufacturer of automobiles or machinery who would expect a workman to come into his factory with an arbitrary set of limit gauges and expect to assemble a product made by this workman with the product of other workmen when their measurement standards had never been compared?

That, gentlemen, is exactly the situation in a number of studios today where they are spending into the millions of dollars each year for the production of feature pictures de luxe.

You are all well aware that I might go on with an almost interminable list of evils that are crying out for extermination at your hands but I would be taking up time which would be better spent by you in devising remedies that are so sorely needed.

Fellow members, upon your decisions at this and coming meetings rest the savings of untold amounts of unnecessary waste in time, money and material.

Patriotic and Public Spirited Exhibitor

DURING these days of stress and strife, and when too, theatre managers are being appealed to for aid, in the form of benefits for the Red Cross, Home Defence League and kindred organizations, it is pleasing to record one theatre manager who is meeting these demands, also finds time and expresses the willingness to prove his patriotism and fulfill his duties as a public spirited citizen.

Manager D. B. Newman, who owns and operates the Peerless Airdome, East 138th street, between Alexander and Lincoln avenues, New York City, in connection with the Peerless theatre, directly across the street, is the man.

On Tuesday evening, July 10, Manager Newman donated the entire evenings receipts of his airdome, pictured above, to the Junior Police of the Sixty-first Precinct.

The Little Book with the BIG CIRCULATION

Mr. Exhibitor: No more work and worry and big expense producing a program for your theatre.

National Magazine PROGRAMS

Per 1000	Per 2000	Per 1000
$2.50	$4.00	$2.50

The National Magazine Program is attractive, and the exclusive house-organ of every progressive photoplay house.

It contains a detailed synopsis of each feature (which we edit).

A beautifully designed cover of a different popular star each week.

Send for Samples

KEYSTONE PRESS, Inc.

727 Seventh Ave., New York Phone Bryant 4594

Suite No. 610, Times Bldg.,
N. Y. City, June 15, 1917.

ROTHACKER FILM MFG. COMPANY,
1339-51 Diversey Parkway,
Chicago, Ill.

Gentlemen: To say that I am highly gratified with the prints of "PARENTAGE," would be putting it mildly.

You have carried out my ideas to the letter, and the work is superb.

The light effects turned out beautifully and far exceeded my fondest expectations.

"PARENTAGE" opens at the Rialto in New York the week of July 8th. The Chicago opening will be at the Colonial Theatre, commencing convention week, July 15th.

Again thanking you for your most delicate handling of my picture, I am,

Very truly yours,
(Signed) *Hobart Henley.*

HH-K

"NEWMAN" BRASS FRAMES AND RAILS



Corner Unit Hinged Frames

Mr. Exhibitor:

Don't you realize that not alone does **"NEWMAN"** stand for **QUALITY**, but also **ORIGINALITY?**

We are Originators of every conceivable style of frame, in which to properly display **POSTERS AND PICTURES.**

YOU will eventually use brass frames. **WHY** not now?

Get our Latest Catalogue. It is yours for the asking.

The Newman Mfg. Co.

717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.
Established 1882

Coast Representative: G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative: J. T. Malone Films, Rialto Theatre Building, Montreal, Can.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars.

We have secured good advertisers to talk to YOU. Listen to them!



This Summer You

want a striking sign for your theatre—you need it to get the people into your house. Don't hesitate any longer, because we have the sign you have been thinking about. It will pay for itself in increased patronage.

All Rawson & Evans signs are alike in principle. The letters are interchangeable, readily arranged to make any anonuncement desired. Electric bulbs *inside* the sign light it brilliantly at small cost.

Maybe you want a lobby or stage bulletin like the one above, or a double-faced canopy sign, or chipped gold glass signs for the pillars. We make absolutely anything you require in the sign line.



Write for our booklet showing stock signs, or for estimates on signs made especially for your requirements.

Will you do it now?

Rawson & Evans Co.
710-712 W. Washington Blvd.
Chicago, Ill.



A few minutes before nine o'clock, Sergeant John W. England of the Sixty-first Precinct walked upon the stage and announced that the Fairview Club, a social organization, comprising representative business men of the Bronx were to present to the Junior Police a set of "Colors." He also said that the creation of this auxiliary to the regular police force was brought about by the untiring efforts of Sergeant Thomas McLaughlin, who had worked night and day to organize and drill the boys to their present state of perfection. The idea brought forth in the mind of Sergeant McLaughlin met with a ready response among the boys, whose ages range from eleven to fourteen years, and after sufficient members had been gotten together the question then arose as to where they were going to hold their drills. Having no money, it appeared that they were up against a stone wall at the very start, but a hall was secured on East 143rd street, without cost, where drills are held regularly. The next question to arise was, how to obtain uniforms; this question was answered by public spirited



Peerless Airdome, New York

citizens, among them the manager of the Bronx Opera House, who donated a large portion of one day's receipts for this purpose, and while the sum obtained was considerable, it was nevertheless insufficient to purchase uniforms for the 200 boys who make up the Junior Police Force.

When introduced, Sergeant McLaughlin, a most unassuming man, disclaimed any great credit for his own labors on the boys' behalf, and after thanking the public for their generous response to the appeal that had been made to them for their support, thrust into the lime light, Maurice Evans, chief inspector and assistant drillmaster, who delivered a patriotic recitation after which came the salute to the colors followed by the singing of "The Star Spangned Banner," the entire audience standing and joining in.

It was estimated that over 3,000 people were in attendance, this too, even though old Jupiter Pluvius threatened at any moment to put a damper on the festivities, and as the admission was 10 cents, and the entire receipts were turned over to the Junior Police, their treasury will be enriched by at least $300.

Among the prominent police officials present were Captain John J. McKeown, of the Sixty-first Precinct and Detective Sergeant E. F. England, of Commissioner Woods' staff, as well as numerous lesser lights connected with the Sixty-first Precinct.

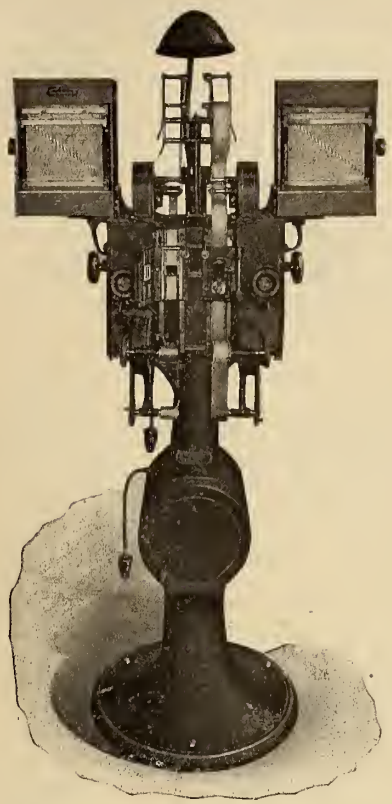
The picture, "The Little Rebel," was superbly projected by Brother Edgar Stewart, a member of Local 306, in the face of an overabundance of foreign light from the street, which is, I understand to be eliminated in the near future.

Notice Anti-Misframe Members

WE are pleased to announce that the membership buttons of the National Anti-Misframe League are now ready, and those whose names have appeared upon the Roll of Honor, but who have not sent in the information which has been asked for in the Department for the past few weeks will fill out the blank below and mail to us.

Member's Name, ...
Home's Address, ...
Name of Theatre where employed, ...
Address of Theatre and name of Manager, ...

This notice does not apply to those who have already sent in the desired information. Many have written, but failed to furnish their address, notably the brothers in Philadelphia, Pa. Now let's all get together and reach the one thousand mark set by Brother Pastre, the sponsor for the League.



For Quality and Service—

The Duplex Printer

THE DUPLEX STEP PRINTER is a demonstrated success; every improvement that skill and ingenuity could suggest has been thoroughly tested and their merits ascertained, it being our ambition to place on the market a printer that would be thoroughly reliable, simple to install, convenient for operator and make a rock-steady and sharp print, in fact getting every little detail of the negative, with little or no mechanical attention.

Complete Laboratory Equipment

For years we have been specializing in the manufacture of motion picture machinery. We have always kept a few paces in advance in the development on this fast changing field. We are manufacturers of—

Automatic Printers,
Film Cleaners, Cameras,
Tripods and Tilts,
Rewinders,
Film Reel Holders,
Film Measuring Machines,
Measuring Machines,
Mending Machines.

Our machines will increase the efficiency of your laboratory and assist you in turning out better pictures. Let us prove this to you.

DUPLEX MACHINE CO., Inc., 316-318 75th St., Brooklyn, New York



MAKE YOUR THEATRE ATTRACTIVE AND SAFE AT REASONABLE COST

Take two theatres, each running high class pictures. One has an attractive, decorative interior, while the other has ordinary plaster walls and ceilings. Which draws the larger crowds? The attractive theatre, of course.

Then, make *your* theatre the attractive one in your town—whether you're building or repairing.

Nothing will add more to its beauty than Berger's "Classik" Steel Ceilings. They give the rich appearance of expensive moulded plaster, yet are reasonable in cost.

These ceilings are also fire retardant, non-collapsible, sanitary, durable and easily erected. Hundreds of artistic designs to choose from.

Give lasting satisfaction and eliminate expensive maintenance.

Send for "Classik" Book D. M. N.

The Berger Mfg. Co., Canton, O.

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco, Los Angeles.
Export Dept.: Berger Bldg., New York City, U. S. A.

Summer Theatre Has Roof Garden

THE Sumner Theatre, located on Sumner avenue, corner of Quincy street, Brooklyn, N. Y., is one of the few modern fireproof theatres, which is permitted to operate its roof garden.

The Sumner Theatre, which was completed during 1913, is known as the "Rialto" of Brooklyn, is one of three houses operated by Sol. Brill, under the management of Harry Thoms, one of the most capable, live wire managers in the business.

The roof garden of the Sumner has a seating capacity of 1,100. Comfortable garden chairs have been furnished by the American Seating Company of Chicago.

The projection room on the roof is constructed of reinforced concrete and is equipped with two of the latest model Simplex projectors. The length of throw is 110 feet onto a screen which is specially treated, so that weather cannot affect it.

The music for the picture is furnished by a nine-piece orchestra, which is capable of handling the best music with perfect ease.

Only high class productions are shown at this theatre—Fox, Triangle, Paramount, Pathe and Art dramas share the program.

There are three performances daily, consisting of from six to nine reels each. The theatre maintains a large mailing list and advertises extensively on billboards.

For completed article regarding the main auditorium of the Sumner theatre, see the January 27 issue of MOTION PICTURE NEWS.

Minneapolis Pays Out Reserve Cash for Equipment

ON the theory that a theatre patron will pay admission to sit in a new opera chair to see if the new machine gives a steadier picture or learn whether the ventilating device really cools, many Northwestern exhibitors are taking chances and buying accessories this summer.

The same men who are doubtful about films are paying out reserve cash for new equipment. Of course business is not as usual, for it is just as P. W. Goebel, president of the American Bankers' Association, said in St. Paul, "It can't be when conditions are not as usual." Considering conditions, however, business is good.

There is as much difference in exhibitors and methods of exhibiting as there is in artists in oil and oil paintings. In houses where exhibiting is an art "good tools" are provided always, and there are enough such houses in this district to keep business alive.

"Business is better than I thought it would be with the burdens that are placed on the exhibitors," said James V. Bryson, head of the Northwestern Motion Picture Equipment Company and are improving.

"If any man in the West is doing his best to keep 'business as usual' for others as well as himself, it is the exhibitor," said an official of the Rialto Theatre Supply Company. "For my part, I can't see that the war has hurt the equipment business. Business is particularly good in Montana. Never before has our district purchased so much new equipment."

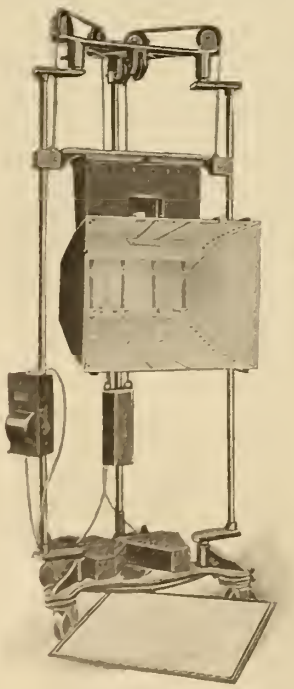
Equipment Situation Changes in Detroit

THE accessory situation in Detroit has changed around considerably since last month. The United Theatre Equipment Corporation, with offices in the Peter Smith Building, are now exclusive Michigan distributors for Power's machines. The Gardiner Theatre Equipment Company, 101 West Fourth street, is now the exclusive Michigan distributor for the Simplex machine, while A. P. Lombard, former Michigan representative for Simplex, is now special representative for the Precision Machine Company and temporarily will work out of the Gardiner Theatre Equipment Company office. Bert Weddige, of the Michigan Motion Picture Supply Company, will continue as a Power's dealer. Erker Brothers will also handle Power's machine as a dealer.

The accessory business has been very good in Michigan. The four dealers located at Detroit all report very satisfactory trade, and better than it has ever been. There is a brisk demand for new equipment, especially on account of the new theatres which have gone up and which are in course of erection, and the number of theatres which are throwing out their obsolete equipment for new equipment.

Sunlight Results 24 Hours Every Day—More Dependable

PERFECT, UNIFORM FILMS DEPEND ON PERFECT LIGHTING EQUIPMENT



LOW BROADSIDE DUPLEX-TWIN

SPECTRO TWIN-ARC LAMP
PATENT GRANTED 1917
110 VOLTS OR 220 VOLTS-A.C.OR D.C.

Single Twin-Arc Broadside
Single Twin-Arc Top
Double Twin-Arc Broadside
Double Twin-Arc Top
Single Twin-Arc B. S. & Top
Double Twin-Arc B. S. & Top
Single Twin-Arc 2 B. S.
Double Twin-Arc 2 B. S.
Portables Twin-Arc

THE SCIENTIFICALLY PERFECT ARTIFICIAL LIGHT

GREATER VOLUME AND DISTRIBUTION—LESS CURRENT—STEADY—UNIFORM. PERFECT THREE-POINT GRAVITY FEED—SIMPLEST CONSTRUCTION. A PERFECT, DEPENDABLE LAMP AND STAND FOR EVERY REQUIREMENT.

BACKED BY YEARS OF CONSCIENTIOUS APPLICATION TO THE REQUIREMENTS OF MOTION PICTURE PHOTOGRAPHY.

WHEN YOU BUY, PROCURE THE VERY BEST—IT COSTS NO MORE.

A Trial Will Convince You

Write To-day *State Requirements*

MANUFACTURED BY
GELB, BUERGER CO., New York City, N. Y., U. S. A.

OFFICE, 7 and 11 45th STREET, WEST 'PHONE BRYANT 429
FACTORY, 512 36th STREET, WEST 'PHONE GREELEY 1042

EVERY DEPARTMENT
of the
ACCESSORY NEWS SECTION
is
IMPORTANT

All new equipment is announced there.

Projection helps in every issue.

Music suggestions of the utmost importance.

News for the camera man which must not be missed.

Building suggestions—all practical.

Has your OPERATOR joined the ANTI MISFRAME LEAGUE?

Have YOU looked over our THEATRE PLANS in this issue

ALL IMPORTANT

THIS ANNOUNCEMENT WILL INTEREST YOU

AFTER years of exhaustive research and experimental work by some of the biggest men in the industry, we announce the perfection of some inventions that will revolutionize the method of projecting motion pictures.

¶ Mr. Oscar Sheck, one of the General Organizers in the United States for the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, and one of the most practical men on motion picture projection, is the inventor.

¶ With his many years in the industry, and closely co-operating with the engineers in the MAZDA Lamp research and development laboratories, he has perfected the Oscar Sheck Universal Projector Lamp Appliances, with which MAZDA Lamps are used to project motion pictures on the screen in place of the carbon arc-lamps now used. Present arc-lamp equipment may be changed quickly and economically to use the MAZDA lamp. We are the manufacturers and general distributers.

¶ These inventions have many advantages—the elimination of "flicker" on the screen, better illumination, the elimination of eye strain, make the operator's work easier, and the cost to operate with MAZDA Lamps is very much less than with arc-lamps.

¶ These inventions will revolutionize the method of motion picture projection, and save exhibitors many thousands of dollars annually in operating cost.

¶ Mr. H. H. Cudmore, for many years identified with the MAZDA Lamp Industries, is General Manager of the company. We are well organized, with thoroughly experienced and capable men, and we will soon be ready to make deliveries of the new equipment.

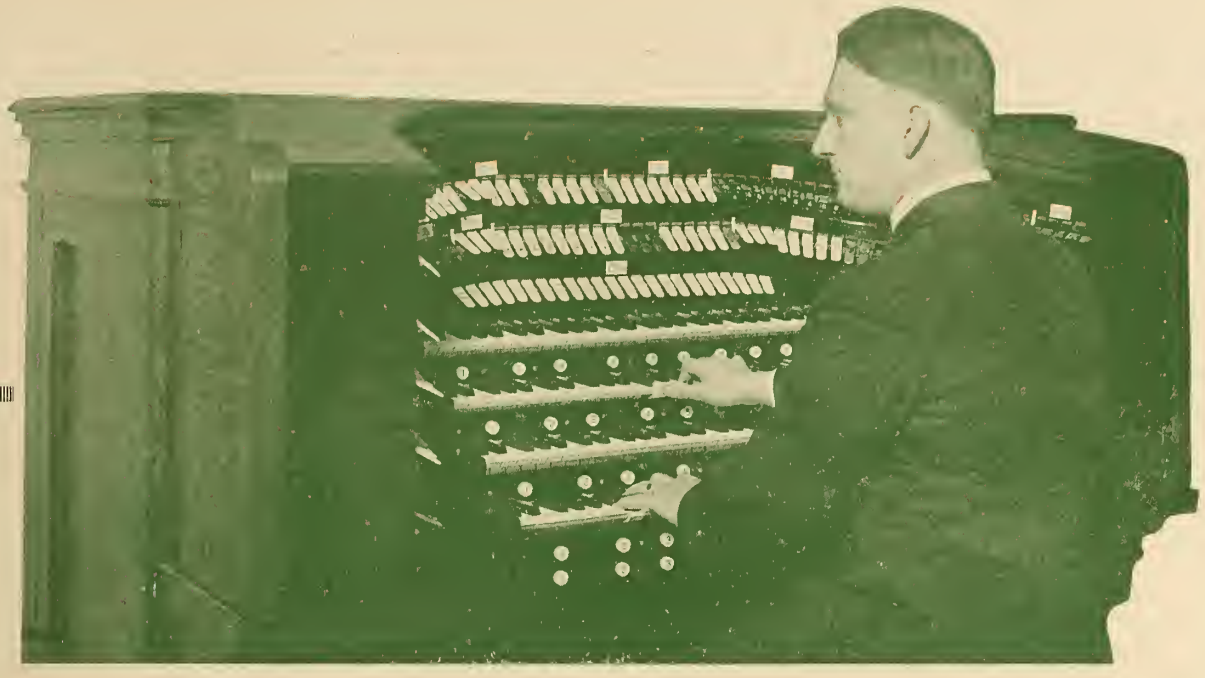
¶ We suggest that you write now for descriptive literature, prices, etc., so you may be one of the first exhibitors to install this modern improvement.

THE ARGUS LAMP AND APPLIANCE CO.

322 EUCLID AVENUE, CLEVELAND, O.



THE WILLIAMS PRINTING COMPANY, NEW YORK



Old methods were wrong—so they had to make way for *new*

Man can no longer afford to set type by hand, nor pay the salaries of many musicians.

Those inventions have best served man which enable man to secure more efficiency and better results with less expenditure of time, energy and money.

Because the Robert Morton Symphonic Orchestra presents all the instruments of an orchestra under the control of a single player, combining the grandeur of the Cathedral Organ, the artistic refinement of an orchestral organ, and the accompaniment, obligato and full symphony of an orchestra of skilled musicians—it has taken its place in the ranks of inventions which set new standards for human advancement.

A single player at the key desk controls the strings, the woods and the brass just as the leader controls his orchestra.

In the Robert Morton all the beauties of a full orchestra are grouped in the glorious range of tone of a single instrument; all the resources of the instrument are also placed at the disposal of a player without technical skill, by using hand played rolls of small cost.

Different styles for different theatres built to order at prices ranging from $7500 up.

Ask Our Experts For Their Advice

ROBERT MORTON SYMPHONY ORCHESTRAS
DIVISION OF
THE AMERICAN PHOTO PLAYER COMPANY

62 W. Forty-Fifth Street
New York City

109 Golden Gate Avenue
San Francisco, Calif.

14 E. Jackson Boulevard
Chicago, Ill.

A Paramount Picture



Vivian Martin

with

Sessue Hayakawa

and strong cast in a beautiful photoplay of love and sacrifice.

"Forbidden Paths"

Miss Martin's triumphs are only heralds of greater future successes. Her first picture under the "selective star series" plan will be

"Little Miss Optimist"

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.

NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice-Pres.*

Cecil B. DeMille, *Director General*

Paramount Pictures

AUGUST 4, 1917

"Notice to the Reader. When you have finished your use of this magazine for reading and reference place a 1-cent stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers and sailors at the front. No wrapping—no address."

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

ARTCRAFT PICTURES

Artcraft

the *ultimate*

in photoplays

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORP.

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VOL. XVI-NO. 5 PRICE 10 CENTS


Bluebird Photoplays Inc.
PRESENT
ARTHUR HOYT
WITH NEVA GERBER, GEORGE HERNANDEZ AND GEORGE CHESBRO, IN A DRAMATIC PICTURIZATION OF THE FAMOUS NOVEL
"MR. OPP"
BY ALICE HEGAN RICE
AUTHOR OF "MRS. WIGGS OF THE CABBAGE PATCH" AND OTHER SUCCESSES
DIRECTED BY LYNN REYNOLDS
BOOK THRU YOUR LOCAL BLUE BIRD EXCHANGE
BLUEBIRD PHOTOPLAYING
1600 BWAY N.Y.C.

MARGUERITE CLARK in "The Amazons"

A tremendous Broadway success by the famous dramatist Sir Arthur Wing Pinero. Released in August.

Miss Clark is one of the daughters of the Marchioness of Castlejordan, who is brought up as a son. Marguerite Clark as a little tomboy is marvelous.

Your patrons will see a new Marguerite, a prettier, sweeter and daintier Marguerite Clark—if it is possible—in a story that seems just made to display her engaging charm and great talent.





A Paramount Picture

Paramount Pictures

A magazine's success is measured by its advertising. Look at the "News!"

Vivian Martin



THERE is an illusive charm about Vivian Martin, a sort of mingling of shy youth and mature depth, that has placed her not only among the big stars in *Paramount Pictures,* but among the most popular artists of the screen. Her first picture under the new "Selective Star Series" plan is entitled "*Little Miss Optimist.*"

The story is by Gardner Hunting and the picture was directed by Robert Thornby.

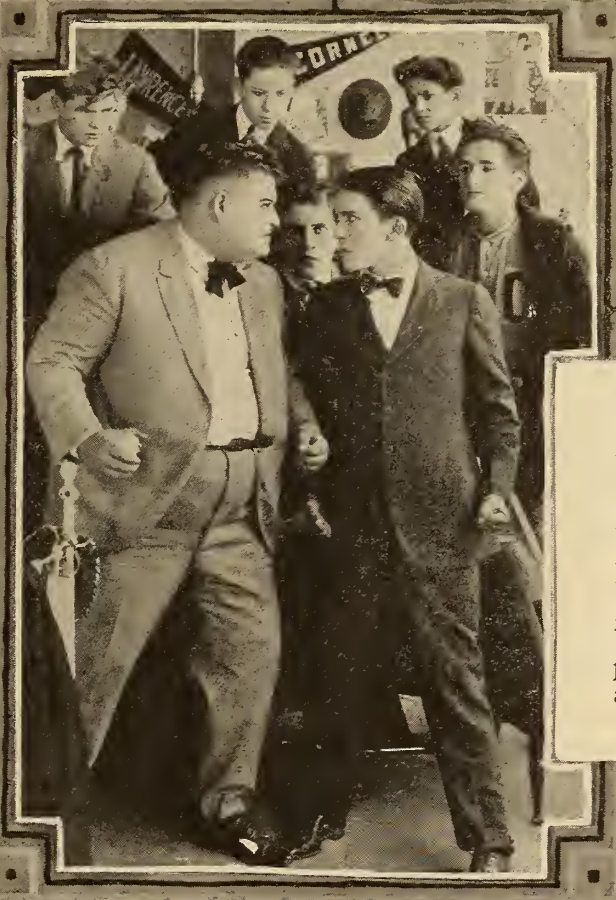
Vivian Martin's *Paramount Pictures* have done much to attract and hold public patronage for Paramount exhibitors.

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

JACK PICKFORD *In* THE VARMINT





IN times like these the *best* literature and drama affords in the way of comedy will *pay* best. You will find *Owen Johnson's* famous love story of boarding school days a winner. The theme is big, wholesome and screamingly funny, yet powerful in its attraction value and advertising possibilities. Jack Pickford and Louise Huff are assisted by William H. Taylor, director, and the Lasky producing staff in giving the photoplay public a *distinct* and signal treat in August.



A Paramount Picture

The "NEWS" advertisers believe YOU worth while; justify them.

Lina Cavalieri



INTERNATIONALLY FAMOUS as one of the world's most *beautiful* women, an artist of skill and power, a favorite of two continents and the leading capitals of the world, Lina Cavalieri, among the world's most *famous* stars of the stage and screen, comes to the *Paramount* roster of popular players, to mark an event of the coming year.

Her great beauty, her great charm, the deep sympathetic appeal affected in her lustrous eyes, and her supple grace, place her among the *greatest* attractions of Paramount Pictures.

Paramount Pictures Corporation
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Paramount Pictures

SessueHayakawa



SESSUE HAYAKAWA has brought to the American motion picture the mysterious, the magic and mystic of Japan.

His wonderful *acting* in "The Cheat," "Alien Souls," "The Soul of Kura San," "The Bottle Imp," "The Jaguar's Claws," foreshadow brilliant and popular productions, the first of which is *"Hashimura Togo,"* one of Wallace Irwin's stories of *Saturday Evening Post* fame and the series now running in *Good Housekeeping.* The addition of a popular story will add to Mr. Hayakawa's *already* great popularity and "drawing power."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
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Paramount Pictures

Wallace Reid



WALLACE REID is one of the most *popular* male stars on the screen today. He first attracted attention for his remarkable *acting* in "The Birth of a Nation."

When a fitting "Jose" was desired for Geraldine Farrar's "Carmen," Mr. Reid was selected for the part. Again he appeared with Miss Farrar as Eric Trent in the great masterpiece, "Joan the Woman." His physical prowess quite as much as his perfection of feature, has made him steadily advance in popularity until without question he is one of the *biggest* stars appearing in Paramount Pictures.

Wallace Reid's first picture released under the "Selective Star Series" plan, is "The Hostage," a *timely* love story in which he portrays a prisoner of war.

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
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FATTY ARBUCKLE

presented by Jos. M. Schenck, in

the *fourth* and best of the Paramount-Arbuckle Comedies—

"His Wedding Night"

Comedies—especially two-reelers of the Arbuckle "sure-fire" variety—are more than good showmanship *now;* they are a *necessity.*

Help your people to "pack all their troubles in the old kit bag and smile—smile—smile."

Released August 20th



Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
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"Auto-Intoxication"



A whirlwind of joy—in one reel

A wayward Miss sees a couple of joy-riders christen their Pierce and Packard "Washington" and "Lincoln," respectively, because they are first and best respectably—so she christens her Ford "Teddy R." because it's a rough-rider and pours the "Schlitz" into the radiator, and the "rough house" starts.

Book it now—
***all* Paramount**
Exchanges



Black Diamond Comedy

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA

J. O. Walsh, *Pres.*, F. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*



MUTUAL FILM CORPORATION

Heralds the Coming Appearance

of

EDNA GOODRICH

In an elaborate series of Mutual Star Productions. For full particulars wire, write or call on your nearest Mutual Exchange. ~ ~

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere

MUTUAL MOTION PICTURES

BIG STARS ONLY

AMERICAN FILM COMPANY, INC.,

Presents

WILLIAM RUSSELL

IN

"PRIDE AND THE MAN"



A tensely dramatic story of the prize-ring. Five Acts. Directed by Edward Sloman. Released the week of July 30th.

Produced by
AMERICAN FILM CO., INC.
SAMUEL S. HUTCHINSON, *President*

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
EXCHANGES EVERYWHERE

MUTUAL
BIG STARS ONLY
PICTURES

CUB COMEDIES

Featuring

GEORGE OVEY

are released every Thursday through

THE MUTUAL FILM CORPORATION

"JERRY'S BIG STUNT"

Released August 2nd

is another of Jerry's immense escapades wherein he impersonates a Count—fights a fast duel—and of course wins the lovely daughter.

DAVID HORSLEY PRODUCTIONS

LOS ANGELES, CALIF.

MUTUAL



"MAN PROPOSES" RELEASED JULY 31st

WITH JEAN OTTO LEADING THE HUMOROUS SITUATIONS

DIRECTED BY M. DE LA PARELLE FOR

LA SALLE FILM COMPANY

AT ALL MUTUAL EXCHANGES

Douglas Fairbanks in "Down to Earth"



Story by DOUGLAS FAIRBANKS
Scenario by ANITA LOOS
Directed by JOHN EMERSON
Photographed by VICTOR FLEMING



Douglas Fairbanks' *best* work to date is scheduled for release in August. Be sure you play *all* the Douglas Fairbanks Pictures. It pays *big*.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DEMILLE, Director General

ARTCRAFT PICTURES

We have secured good advertisers to talk to YOU. Listen to them!

Wm. S. Hart



ARTCRAFT PICTURES

WM. S. HART, better known as "Bill" Hart, gives the impression of being a *regular* fellow. Bill doesn't wear white hairy chaps, his bandanna isn't perfectly tied, and his hair isn't combed. He *looks* as if he "just came out of the West"—a real stone-featured cowboy who rides a horse and shoots a gun as tho he knew how. Such is the description of the famous Westerner of the screen, given by a well-known writer, which *fits* perfectly the true character of this popular star.

His drawing power is well-known to exhibitors. His Artcraft productions will be produced under the *personal* supervision of Thomas H. Ince.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Thos. H. Ince



ARTCRAFT PICTURES

THOMAS H. INCE, one of the *greatest* producing factors in filmdom, director and producer—has just completed arrangements with the Famous Players-Lasky Corporation, whereby he will release his unparalleled film plays through Artcraft.

This *gigantic* deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry.

Mr. Ince will continue to make his producing headquarters in California and at once begin *active* work on the first production under the new releasing arrangement.

ARTCRAFT PICTURES CORPORATION

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***Controlled by* FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

Geraldine Farrar



ARTCRAFT PICTURES

GERALDINE FARRAR is America's most popular prima donna and one of the *greatest* screen attractions in America today.

Her triumphs in "Joan the Woman," "Carmen," "Maria Rosa" and "Temptation" have made her pictures some of the most desirable *attractions* obtainable today.

Miss Farrar's grand opera engagements limit her pictures to two productions, each to be personally directed by Cecil B. DeMille. The title of the first production now in course of making will be announced soon.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

New Thrills for Your Audiences!

The cave-in photographed deep in a mine shaft.

The cattle stampede with a daring rescue from before the feet of the flying herd.

MARY ANDERSON and ANTONIO MORENO in "BY RIGHT of POSSESSION"

A FIVE-PART BLUE RIBBON FEATURE

by Alvah Milton Kerr *Directed by* William Wolbert



The Screen's Greatest Stars

Clara Kimball Young
Norma Talmadge
Edith Storey
Sidney Drew
John Bunny
Flora Finch
Rosemary Theby
E. K. Lincoln

and a host of other supreme box-office attractions are offered in their greatest successes on the

Favorite Film Features

programs. Full information now at your Vitagraph V. L. S. E. Exchange.

Every Need for Every Theatre

With its program features, special features, serials, single reel comedies and varied short length features, Vitagraph's offerings can be combined in endless variety to suit every exhibitors requirements.

GREATER VITAGRAPH

SOLD



Exclusive Rights for the United States and Canada on *Century Comedies*, featuring

ALICE HOWELL

IN last week's M. P. World we made the very important announcement of the sale of the exclusive rights on all CENTURY COMEDIES (featuring ALICE HOWELL) to the LONGACRE DISTRIBUTING COMPANY for the United States and Canada. Since that announcement appeared a flood of requests for complete information has come to the offices of CENTURY COMEDIES direct. To facilitate the delivery of mail, we wish to announce further that all requests for bookings should be directed to the offices of the LONGACRE DISTRIBUTING COMPANY, Mecca Bldg., New York City. The LONGACRE DISTRIBUTING COMPANY are now opening Branches throughout the territory and will be prepared to arrange bookings effective on or about Sept. 1st, 1917. Full detailed information can be secured direct from the LONGACRE DISTRIBUTING COMPANY, by addressing them at their Main Offices in the Mecca Bldg., New York City.

EXTRA!

A SPECIAL private showing of CENTURY COMEDIES, featuring ALICE HOWELL, for the Trade will be given at the Broadway Theatre, B'way at 41st St., New York City, at 10.30 A.M. on Friday, July 27th. For the Trade only.

Century Comedies 1600 Broadway New York

Pathé



The

Irene Castle

features not only have a great

box office star

but real super feature production!

George Fitzmaurice, director of some of Pathé's greatest hits – "Kick In", "The Hunting of the Hawk", "At Bay", "Via Wireless", etc., and Frank Crane, of Astra, are directing these Castle pictures.

Says his patrons are asking for Mrs. Castle pictures:

"I have had many requests from my patrons for Mrs. Vernon Castle and am delighted to learn that I shall have her in features. I congratulate you on having secured her."—*A. Gordon Francis, mgr. Hyde Park Theatre, Chicago.*

Antonio Moreno

A box office star of proven value has been secured to play opposite Mrs. Castle.

No expense is being spared to make these pictures the very best! Ask the nearest Pathé Exchange about them.



Pathé

PEARL WHITE

in a Pathé serial makes an unequalled attraction for any house!

THE FATAL RING

is a serial that was planned, written, directed, acted and produced in a way that insures to you fifteen weeks of business away above the average. Action? Yes! Thrills? Yes! Suspense? Yes! Feature production? Yes!

Nation wide publicity in the great Hearst and other papers in all the principal cities of the country to bring out the crowds and keep them coming.

Book now for summer profits!

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser



Pathé



PEARL
WHITE



THE ESCAPE FROM THE FERRY SLIP - ONE OF THE MOST SENSATIONAL SCENES EVER FILMED.

Pathé

The press of the nation praises the Pathé serial

The Neglected Wife

The chorus of praise has been unanimous; here are a few excerpts, culled at random.

The Los Angeles Examiner says of "The Neglected Wife"—"When a husband is obviously bored—what is the best thing to do? This question a married woman has always regarded with fear and trembling. Since the establishment of property laws and the accompanying matrimonial laws wives have been accustomed to look with terror for the moment when that dreaded 'Other Woman' should appear. In the Pathé serial we see the timid, meek wife and the brisk, capable business woman each destined to play such an important role in the career of the husband. Ruth Roland is altogether charming and likeable as 'The Other Woman'."

The Syracuse Herald says—"There is something doing every minute in the first three chapters of 'The Neglected Wife'."

The Houston Chronicle says—"Mabel Herbert Urner is perhaps one of the most far-reaching of modern American authors, her forte being 'life continuous' and her theory that the life of any man or a woman is a new story every day. Pathe has spent not only money upon the film to secure a careful adherance to atmosphere and environment but has also given to the film that element of sureness which only a good picture can put across."

The Picture Play News of Rochester, N. Y. says—"Critics place 'The Neglected Wife' near the top of Pathé serials in point of genuine interest as well as artistic literary merit. In it there is a problem presented, discussed and solved that is threatening thousands of American homes. It is a live, vital question. Its treatment in the new serial will be closely followed by thousands of wives and husbands, who will feel secretly if not openly, that some phase of their own domestic difficulties may be solved."

Spring, summer, fall and winter Pathé serials outdraw all pictures.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner



HIS WIFE AT THE OTHER END OF THE WIRE!

Pathé



Ruth Roland

everybody's favorite,
star of
The Neglected
Wife

Pathé

Gladys Hulette

is the star of the five part
Gold Rooster Play

The Streets of Illusion

Produced by Astra
Directed by William Parke

Miss Hulette is rapidly coming to the very front rank of motion picture stars. Exhibitors report that their patrons are asking them when they will have another Hulette picture.



GLADYS HULETTE

"'The Last of the Carnabys' is a typical Gladys Hulette picture containing the usual large amount and kind of appeal, finely acted. The direction of Wm. Parke is practically faultless."—*Dramatic Mirror.*

"In 'The Last of the Carnabys' Miss Hulette adds to her fast growing laurels."—*Moving Picture World.*



BABY MARIE OSBORNE

Baby Marie Osborne

is announced in the five part
Gold Rooster Play

Captain Kiddo

Produced by Lasalida

Baby Osborne ranks with almost any star in the business as a box office attraction. This is what the Manager of one of Omaha's very best theatres says of her;

"Last night we played 'Sunshine and Shadow' with Baby Osborne and it was a record breaking attraction for us. Baby Osborne, Pearl White and Gladys Hulette are all very popular stars with the Dundee patrons."—

C. H. Schofield, Dundee Theatre, Omaha, Neb.

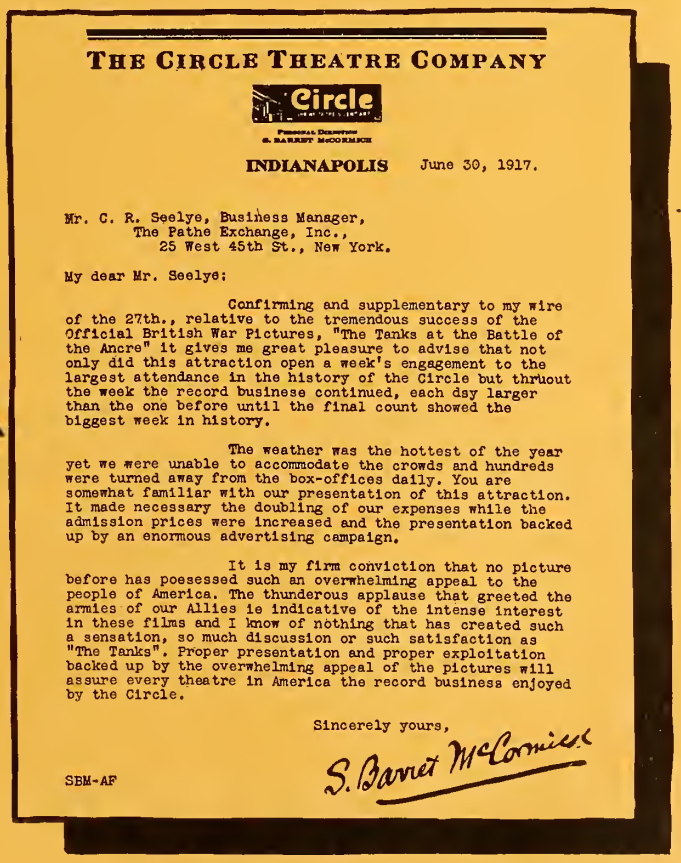
Pathé

It keeps on breaking all box office records wherever it is shown!

Read what S. Barret McCormick, Manager of the Circle Theatre, Indianapolis, one of the country's most successful exhibitors, writes concerning the positively unparalleled five part feature

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)



THE CIRCLE THEATRE COMPANY

Circle

INDIANAPOLIS June 30, 1917.

Mr. C. R. Seelye, Business Manager,
The Pathe Exchange, Inc.,
25 West 45th St., New York.

My dear Mr. Seelye:

Confirming and supplementary to my wire of the 27th., relative to the tremendous success of the Official British War Pictures, "The Tanks at the Battle of the Ancre" it gives me great pleasure to advise that not only did this attraction open a week's engagement to the largest attendance in the history of the Circle but thruout the week the record businese continued, each dsy larger than the one before until the final count showed the biggest week in history.

The weather was the hottest of the year yet we were unable to accommodate the crowds and hundreds were turned away from the box-offices daily. You are somewhat familiar with our presentation of this attraction. It made necessary the doubling of our expenses while the admission prices were increased and the presentation backed up by an enormous advertising campaign.

It is my firm conviction that no picture before has poesessed such an overwhelming appeal to the people of America. The thunderous applause that greeted the armies of our Allies ie indicative of the intense interest in these films and I know of nothing that has created such a sensation, so much discussion or such satisfaction as "The Tanks". Proper presentation and proper exploitation backed up by the overwhelming appeal of the pictures will assure every theatre in America the record business enjoyed by the Circle.

Sincerely yours,

S. Barret McCormick

SBM-AF

This picture just showed to a paid attendance for one week at Orchestra Hall, Chicago, of over 41,000!

You remember what it did at Carnegie Hall, New York and the Auditorium, Chicago!

It stood them up for a week to capacity at the Ideal Theatre, Dayton, Ohio.

Ask your nearest Pathe Exchange about it - quick!

Pathé



Scenes of

General Pershing

and the

American Army in France

have been and are being shown in the

Hearst-Pathé News

Whatever is most interesting, whatever is most timely you will find in the Hearst-Pathé News, the only one reel feature. These are the days when no exhibitor can afford to be without it. It's the only news reel issued **TWICE A WEEK**





SELZNICK PICTURES



HERBERT BRENON
Presents
"THE LONE WOLF"
With
Hazel Dawn and Bert Lytell
Still Playing at the Broadway Theatre





Joseph M. Schenck Presents
NORMA TALMADGE
In "THE MOTH"
Another Hit By This Sure-fire Money-getter

Lewis J. Selznick Presents
CONSTANCE TALMADGE
In "THE LESSON"
A New Star -- A Great Production, Direction Charles Giblyn





Harry Weber Presents
EVA TANGUAY
In "POOR FIREFLY"
The Bombshell of Joy in Her First Screen Appearance

Goldwyn Pictures

ARS GRATIA ARTIS

Goldwyn Takes Chicago By Storm

THE biggest and most successful exhibitors in all America attended Goldwyn's first trade showing at the Chicago Exposition and at its close gave the greatest demonstration of approval ever witnessed in the industry. In addition, this is what they said:

MARCUS LOEW, New York:
"Goldwyn Pictures are remarkable productions that establish new standards in the industry."

ROBERT LIEBER, The Strand, Indianapolis:
"I never saw such wonderful productions. . . . I predict, too, that Madge Kennedy is America's next great screen favorite."

EDWARD A. ZORN, Temple Theatre, Toledo:
"Here is where I book all twenty-six of Goldwyn's first year's pictures. No producers have ever before set such high standards and achieved them."

JOHN H. KUNSKY, Detroit:
"No producer has ever made pictures that excel the Goldwyn quality. All of my theatres will play them."

J. W. & W. T. DUSENBURY, The Grand, Columbus, Ohio:
"Goldwyn has made the finest productions we have ever seen."

JACK GREENBAUM, Alhambra and Mall Theatres, Cleveland, Ohio:
"'Baby Mine' is the greatest comedy ever made. Goldwyn launches a new era in motion pictures."

A. H. BLANK, Des Moines:
"I have booked all Goldwyn releases for my theatres in Des Moines, Omaha and Davenport. They are the last word in picture-making."

WILLIAM FLYNN, 12th Street Theatre, Kansas City:
"My audiences will go wild over Goldwyn's productions and Stars. I have signed for them all."

J. C. SMUCK, Parkersburg, W. Va.:
"My congratulations to Goldwyn. . . . Madge Kennedy will become the greatest star of the screen."

Advisory Board:

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CROSBY GAIGE
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Goldwyn Pictures

Why They Have Faith In Goldwyn

EXHIBITORS themselves are largely responsible for the nation-wide feeling of faith and confidence in Goldwyn and in our productions. They tell us, and they have told *other exhibitors,* that they believe in Goldwyn:

Because Samuel Goldfish always has been identified with and produced clean, fine, superior pictures, and under this big new alliance he has the facilities to make better and finer pictures than ever before.

Because Edgar and Archibald Selwyn and Margaret Mayo have in quick succession produced some of the greatest and most successful plays in the history of the American theatre and bring to Goldwyn a knowledge of box office values that will benefit every exhibitor in the industry.

Because Goldwyn's authors represent the best names identified with big, money-making plays and novels on two continents, and because the very pick of all their works are owned and controlled by Goldwyn.

And also because every artistic facility that a producer can obtain has been enlisted into Goldwyn service for the making of Goldwyn Pictures.

When important exhibitors have said all of these things about us, what more could we wish to say about ourselves?

Goldwyn Pictures Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

ANNOUNCES NEW FOX POLICY

For the guidance and information of Exhibitors of the United States, I present herewith our policy for next season, beginning Sunday, September 2nd.

STANDARD P.CTURES

8 THEDA BARA SUPERPICTURES under a separate and independent contract on the open market.

8 WILLIAM FARNUM de luxe pictures under a separate and independent contract on the open market.

JACK AND THE BEANSTALK—10 amazing reels of action, children, thrills, novelties. This picture will be booked on the open market.

THE HONOR SYSTEM—the greatest human story ever told on stage or screen. This picture can be booked on the open market.

12 FOX KIDDIES pictures. This series can be booked on the open market. Among the stories already produced that will be released in this series are Treasure Island, Babes in the Woods, Aladdin and the Wonderful Lamp, The Brownies, Mikado, Pinafore, Alice's Adventures in Wonderland, Ali Baba and the Forty Thieves.

NOTE: Trade shows will be held in every important Exchange center of the United States, showing STANDARD PICTURES before release dates. We will not book STANDARD PICTURES nnless the Exhibitor has actually seen them on the screen. My confidence is supreme.

52 FOX SPECIAL FEATURES

Beginning Sunday, September 2nd, we will release every week, one Special Feature picture, from 5 to 6 reels. Each production based on a successful stage play or novel, headed by a star of

box office drawing power, staged by a great director, and produced with skill and care, regardless of expense. Each a Special of the highest merit.

The stars are George Walsh, Virginia Pearson, Valeska Suratt, Gladys Brockwell, Dustin Farnum, June Caprice, Miriam Cooper and others.

COMEDY PICTURES

20 to 26 comedies, two reels each, during 1917-1918. We will not talk or advertise them for booking purposes. We will not book our comedies until they have been seen by you. Each comedy release will be produced by the Sunshine Comedy Company, under the supervision of Henry Pathe Lehrman, the master wizard of comedy making.

It is a human impossibility to guarantee more than 26 meritorious comedies during the next twelve months. Therefore we have limited our output to 26. We have ten of the greatest comedy pictures ever made on our shelves. We will show them to you. Our release date will be announced later.

RECAPITULATION

Fox Film Corporation will offer the Exhibitor during the coming season the following pictures:

36 Standard Pictures on the open market.
52 Fox Special Features on contract.
20 to 26 Comedies on open market.

Call at our nearest Exchange and make your arrangements Now. I can assure you that the Two and One Half Million Dollars that we have expended in finished productions are worthy of your earnest and immediate attention, and I advise you to call at our nearest Branch office and see the pictures screened at Trade Shows. I have personally witnessed the first six months' productions and I believe they will insure the 1917-18 success of any Exhibitor who is fortunate enough to secure our contract.

Very truly yours,

WILLIAM FOX, *President*
FOX FILM CORPORATION

The Story of

STANDARD PICTURES

is quickly told

WILLIAM FOX IS STANDARD PICTURES

He Has Expended Two and One-Half Millions in the Last Eight Months – Not in "Advertising Promises", Not in Telling You What he Proposes or Hopes To Do.

THE 2½ MILLIONS WERE SPENT IN MAKING STANDARD PICTURES,

THE GREATEST PICTURES EVER KNOWN TO BE OFFERED TO AN EXHIBITOR

SEEING IS BELIEVING!

We don't want you to Book these Pictures until you have seen them

In Every Important City of the United States and Canada –

STANDARD PICTURES ARE NOW READY FOR TRADE SHOWING

Through Special Representatives

RELEASES IN SEPTEMBER

READ THE FOLLOWING PAGES FOR FURTHER INFORMATION

WIRE WRITE OR CALL

NOW

AT NEAREST EXCHANGE OF

FOX FILM CORPORATION

STANDARD PICTURES

JACK AND THE BEANSTALK

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1300 CHILDREN,
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Castles and Cities Built.
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IS THIS PICTURE FOR
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IN STANDARD PICTURES
WILLIAM FARNUM
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"DOES ITS BIT"
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Better to read fifty advertisements than to miss the one YOU need.

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"You ain't gonna let him strike you out, are you, Bill? *Lean* on it!"



And "Bill" *did* lean on it! As Old Man Cosgrove said later, "He knocked it for a loop!" Three men came romping home and the New York Giants had won the World's Championship. "Bill" was the hero of the hour, but better than that, his "old man" forgave him for marrying the daughter of a Kansas City plumber, but—it's all in

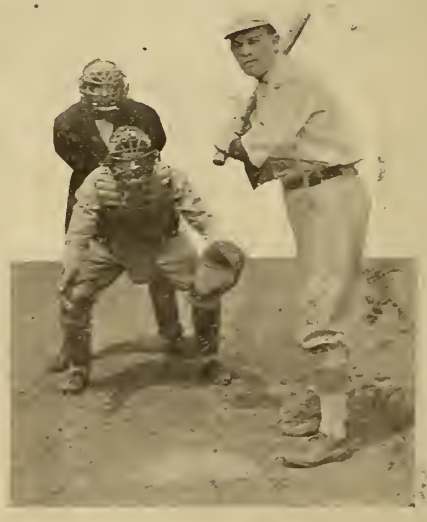
"ONE TOUCH OF NATURE"

a Saturday Evening Post Story by Peter B. Kyne

John J. McGraw, himself, several of the Giants, and a typical Polo Grounds crowd, furnish the baseball atmosphere in a 5-reel picture that is brimful of rich humor and dramatic interest.

IF THERE ARE BASEBALL FANS AMONG YOUR PATRONS, YOU CAN'T AFFORD TO MISS THIS ONE

Produced by THE EDISON STUDIOS
Published MONDAY, JULY 30, 1917, *Through*

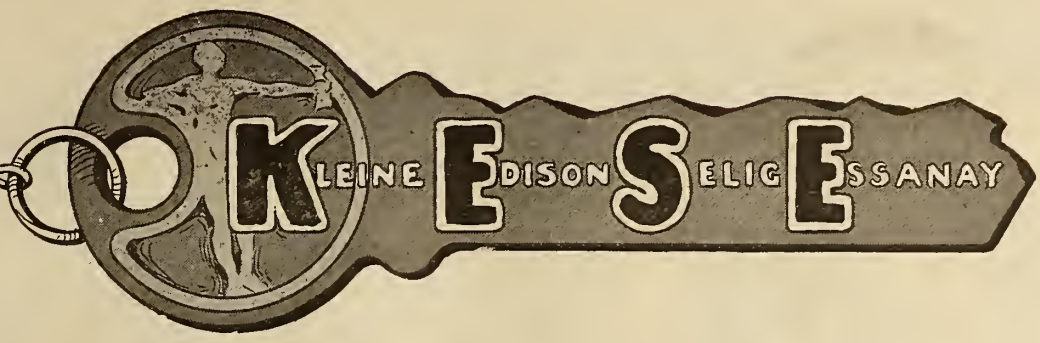


KLEINE EDISON SELIG ESSANAY

KLEINE-EDISON-SELIG-ESSANAY SERVICE

63 East Adams Street, Chicago, and other principal cities

K-E-S-E K-E-S-E K-E-S-E



HOYT FARCE COMEDIES

A Hole in the Ground

A Brass Monkey

A Day and a Night

A Rag Baby

Read This Review!

"Recounting my own experiences while viewing the fourth and fifth of the Selig-Hoyt comedies, I can vouch for their catching farce-comedy qualities. The fourth is 'A Rag Baby' and the fifth 'A Runaway Colt,' and they exercise a continuous tickling of one's risibilities. In 'A Rag Baby' the scenes in the drug store produce riotous mirth. The release date is July 9 through K. E. S. E. In 'A Runaway Colt' we have still more riotous fun. The ingenuity shown in the scene where Hank, innocently chopping wood, contrives to hoist his future father-in-law high in the air and then deposit him at the bottom of a deep well, will never fail to raise screams of laughter. There is a strong finish to this merry farce. The release date is July 23 through K. E. S. E."—*James S. McQuade, in Moving Picture World.*

A Runaway Colt

A Contented Woman

Gales of Laughter!

A Dog in the Manger

A Trip to Chinatown

BOOK THEM NOW AND CASH IN!



SELIG POLYSCOPE CO.

Chicago, Illinois

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Many a packed house is directly traceable to an advertisement in the "News."

Herbert Brenon

presents the picture of that uncouth, illiterate peasant preacher Rasputin, who obtained mastery over the late Czar and Czarina of Russia

in



The FALL of the ROMANOFFS

with ILIODOR,

the Mad Monk and Former confidant of Rasputin.

The screen story shows how poison powders were used by Rasputin to push the young Czarevitch, the Czarina's favorite child, to the brink of the grave; how the mother's heart was tortured by Rasputin to maintain his mastery over the royal pair and how when in horror Iliodor finally realized Rasputin's villainy, he set about to unmask him and had to fly for his life.

Produced by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation.

Address All Communications
ILIODOR PICTURE CORPORATION,
729 Seventh Avenue

PHOTOGRAPHED BY J. ROY HUNT

TRIANGLE

Here's What Exhibitors Say About Triangle

"I am, and have been using your program for over a year, and never had any reason to be dissatisfied either with your service or otherwise, and you can rely on, that regardless of all the rumors I will remain loyal, as long as your service will remain as in the past."

"Permit us to thank you for the good service you have rendered in the past and if an exhibitor's opinion is worth anything to you, take our advice and keep on producing pictures such as you have in the past six months and your support from the exhibitors should be assured."

"I feel that I owe you a letter to let you know my appreciation of what TRIANGLE has meant to me in the past year. I have tried almost all the different programs and TRIANGLE is the only program or any class picture that has given satisfaction in all respects. I have not had one poor picture and I have run almost all of them. Futhermore, I have never received as good treatment and service from any exchange with whom I have done business as I have from your exchange in Philadelphia. I note in your letter that you do not make extravagant promises for the future of TRIANGLE. I like that. Just keep on producing as you have in the past and I feel that the exhibitors will make the 'noise' for you."

"You bet your life I want them—save me a place. I am going to take on Triangle features and Keystone comedies as I find that they bring home the bacon, and that is what I am looking for."

These are just a few extracts from the many enthusiastic letters that we are constantly receiving.

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

TRIANGLE

A Kiddie Feature *for* Old and Young

The Irresistible Child Actress

Thelma Salter

in

"In Slumberland"

By L. V. Jefferson

Two Kiddies journey through the radiant Land of Tomorrow and find a real pot of gold at the end of a fairy rainbow.

Released July 29

—HUNDREDS OF KIDDIES
—SETTINGS OF UNEQUALLED BEAUTY
—A STORY THAT WILL FASCINATE BOTH CHILDREN AND GROWN-UPS



THE TRIANGLE DISTRIBUTING CORPORATION
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TRIANGLE

Critics Praise It—
So Will the Public

Bessie Barriscale

in

"Borrowed Plumage"

By J. G. Hawks

Released July 29



MOTOGRAPHY:

"Distinctive "classy" production was never more pronounced, at least in a program subject than it is in this picture. Excellent comedy raises the standard of entertainment 100 per cent."

MOTION PICTURE NEWS:

"A lavishly embellished costume production. Excellent to the last department."

MOVING PICTURE WORLD:

"Is bright and pleasing to the eye. A good number to book."

NEW YORK TELEGRAPH:

"Full of fun and merriment. Contains many good laughs."

NEW YORK CLIPPER:

"An interesting story from beginning to end."

EXHIBITOR'S TRADE REVIEW:

"Is distinctly worth seeing."

NEW YORK DRAMATIC MIRROR:

"Excellent costume comedy with just enough thrills. The vivacious personality of Bessie Barriscale in a captivating madcap role."

THE TRIANGLE DISTRIBUTING CORPORATION

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TRIANGLE

KEYSTONE COMEDIES

The standard by which others are judged

What Exhibitors Think of Keystones

"The Keystones are coming up strong. They are cleverly produced. Some well-known stars, pretty sets and beautiful girls. The stunts the Keystone people do are nothing short of marvelous."

"We have 'phone calls every day asking if we have a Keystone."

"Of course we know what Keystones are,
And that they lead the field by far,
We, also know a well placed grin,
Will help a poor sob program win."

"All the good celluloid comedians have in the past been graduates from the Keystone Studios. May their shadows never grow less."

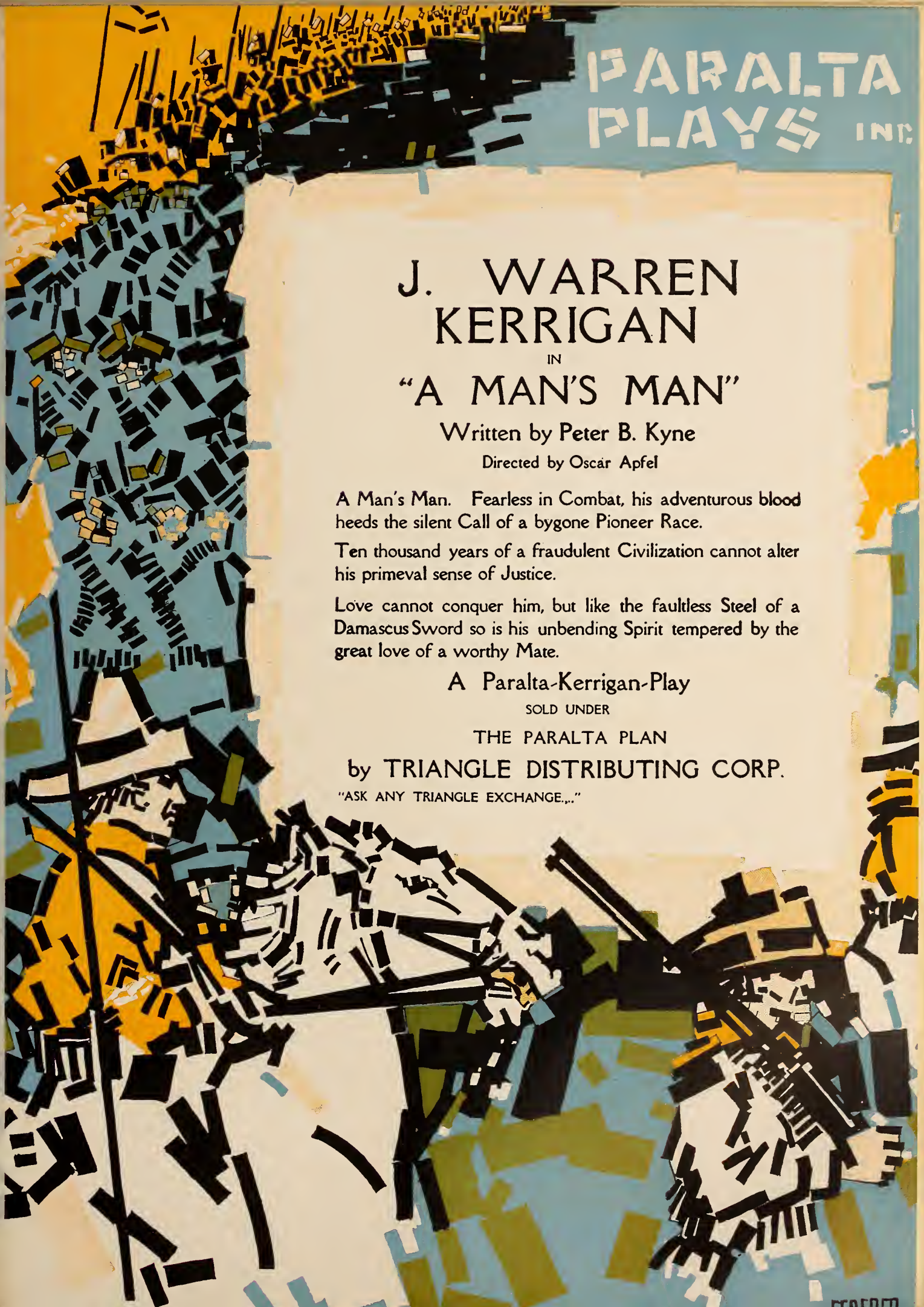
Released July 29

"THIRST"

A bone dry law doesn't bar the sale of health-giving Keystone spirits.



THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK



J. WARREN KERRIGAN

IN

"A MAN'S MAN"

Written by Peter B. Kyne

Directed by Oscar Apfel

A Man's Man. Fearless in Combat, his adventurous blood heeds the silent Call of a bygone Pioneer Race.

Ten thousand years of a fraudulent Civilization cannot alter his primeval sense of Justice.

Love cannot conquer him, but like the faultless Steel of a Damascus Sword so is his unbending Spirit tempered by the great love of a worthy Mate.

A Paralta-Kerrigan-Play

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HUNDREDS of Exhibitors are studying the Paralta Plan in all its details. It ultimately means the salvation of their business.

Certainty in quality of plays, certainty in rentals and certainty in exclusive exhibiting rights appeals to them.

What the banker demands the Exhibitor can now positively attain.

Two of the greatest independent producing stars release on the Paralta Plan. Others are beginning to see its substantial advantages.

A book explaining it will be sent to any Exhibitor on application. It is free. Write for it at once.

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BLUEBIRD



SPECIAL

Rupert JULIAN and Ruth Clifford Bluebird Stars

IN

"Mother O'Mine"

Directed by RUPERT JULIAN

¶ The *special* BLUEBIRD photo play—"MOTHER O' MINE," is the most delightful human interest play of the season. A play that will *establish* BLUEBIRDS in your house. A BLUEBIRD that far surpasses the average high class feature. It is a classic. Those showing "MOTHER O' MINE" should triple their average receipts. Those about to book BLUEBIRDS WILL FIND THIS FEATURE A MAGNIFICENT OPENING PICTURE, for you can advertise it stronger than any BLUEBIRD you've had this season, and you must know what that means. Book through any BLUEBIRD Exchange, or—

BLUEBIRD PHOTO PLAYS, Inc.

1600 BROADWAY, NEW YORK

P. S.—Arrange to see "Mother O' Mine" at your nearest Bluebird Exchange. You'll see the finest picture of the season.

IT'S A Harry



Dashing,
Fearless,
Straight Shooting,
Square Dealing,
Harry Carey
THE IDOL OF MILLIONS

RIOT

Carey

WITH MOLLY MALONE IN

"STRAIGHT SHOOTING"



Molly Malone

The Most Wonderful Western Picture Ever Made

"STRAIGHT SHOOTING" featuring dashing HARRY CAREY and sweet little Molly Malone is beyond the question of a doubt, the greatest Western picture ever filmed, with thrills and action you've never seen in your life. It will take your patrons by storm. We advise you to book it and play it repeat. It will give your fans something they have never seen before. Book thru any of our 73 Universal Exchanges, or

UNIVERSAL FILM MANUFACTURING CO.

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"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - NEW YORK

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MOST GORGEOUS OF STARS, IN A RE-CREATION OF

ALMA

SIX SURPRISING, STARTLING REELS.

"ALMA" - GREATEST OF BROADWAY HITS - HAS BEEN FILMED IN A MANNER FAR SURPASSING THE ORIGINAL STAGE PRODUCTION..... ANNOUNCEMENT OF THE TRADE SHOWING WILL BE MADE SHORTLY.

TAMMANY



WHERE DO YOU LIVE?

DIRECTED by

HAL CLARENDON

for the

NEWFIELDS

PRODUCING CORPORATION

WOOLWORTH BLDG.
NEW YORK CITY.

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OR

THE FRIENDSHIP OF DAVID AND JONATHAN

By LYMAN I. HENRY—Staged by WILLIAM V. MONG

IS BEING BOOKED DIRECTLY TO EXHIBITORS ON

PERCENTAGE BASIS ONLY

Filling time now for ten companies. Each company carries Symphony Orchestra and big Chorus. Rehearsed and trained by the renowned composer, CANTOR JACOB WEINSTOCK.

THE CHOSEN PRINCE

IS WHOLESOME INSPIRING HISTORICAL OLD WORLD STORY ENTERTAINMENT

NOT PROPAGANDA RELIGIOUS PREACHMENT

A Story of Fierce Passions and Jealousies,
Masterful Love, Struggles and Triumphs.

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Great Stars at a price the Exhibitor can afford to pay.



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Sidney Drew
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METRO



Shown under Red Cross auspices at Washington to U. S. Government departments it was declared

The Greatest American Picture ever made.

At Regent Theatre, Pittsburg, trade showing, Exhibitors unanimously called it

"Biggest Box Office Attraction of the year"

J. D. Williams, manager First National Exhibitors Circuit, advises his circuit= "I viewed this picture at a private showing and must say it is a *very fine production*- It is a most timely subject and will do more to obtain recruits for the United States Army than any other picture shown on the screen. Emily Stevens' acting is superb and

The Picture will get the money in any picture house throughout the United States.



The Slacker

A big patriotic story without battle scenes

with Wonderful Emily Stevens

Wm. Christy Cabanne's wonder of wonders in 7 Acts

METRO

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It isn't a question of what service we have offered you—the sort of service we have designated—the service that would naturally tie-up to our various departments.

The big question as far as MOTION PICTURE NEWS is concerned is

What Service Do You Want?

We have an organization composed of the best informed men from every branch of the motion picture industry — specialists in every line—they are at your service.

If the service extended will cost us money we will expect to charge you our actual cost—if it requires no special outlay by us—it will cost you nothing.

What Service Can We Do For You?

MOTION PICTURE NEWS, Inc.

KLEINE EDISON SELIG ESSANAY

Ask the Mothers

DO CHILDREN COUNT?

Book this famous series of
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THE MOTHERS WILL TELL YOU

featuring

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DON'T OVERLOOK MAX LINDER'S

three side-splitting American made comedies

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JUL 25 1917
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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 5 AUGUST 4, 1917 80

The Worst—and Best—Convention

THE Chicago convention of 1917 will go down in history as the climax of exhibitor disorganization.

And because of its outrageous conduct by the forces in control and the inevitable bitterness and exasperation which followed, there will, in our opinion, be born anew and for the first time a National League of, by and for the exhibitors of America.

The riot has cleaned house—top and bottom.

We predict for 1918 an exhibitors' body founded upon a radically new basis, expressed and administered by a radically new constitution and by-laws, an organization so democratic that never again will it be steam-rollered by any one man; an organization self-supporting, independent and conducted as efficiently as any reputable and successful business corporation.

No Fight with Ochs' Men

WE have no controversy with any man who voted Ochs into another term.

Every man is entitled to his honest opinion; and unquestionably a large number of these men believed they were doing exactly the right thing.

We desire, however, to call the attention of these men and of all exhibitors to a few points.

First of all, we call your attention to the remarkable speech of acceptance of the re-elected president, printed in this issue.

Read it over, coolly, now that the heat of battle is gone. Draw your own conclusions.

Of the malicious, scandalous statements that Motion Picture News paid candidates' expenses we have but this to say: *They are damnable lies—as damnable as silly.*

Do you believe them? If you do—this is open to all—present your proofs, even your opinions, for publication in these columns.

What we wish to call to your notice is Ochs' statement, incorrectly reported by the official stenographer, but restated to us by many who heard his speech:

"This is *not* a fight of exhibitors."

We agree with Mr. Ochs.

A Trade Paper Fight

THE fight was a trade-paper fight—*by one trade paper;* the convention was a trade-paper convention—*of one trade paper.*

Trade paperism was injected into the League last year, right after Ochs' first election. The League has been branded with trade paperism ever since—right up to and including the sharp division in its members' ranks here in Chicago, *which division was the result of last year's injection of trade paperism.*

The outcome of the Chicago convention is the direct and inevitable result of trade paperism, the commercial alliance of the Exhibitors' League with a trade paper, not a house organ, *not an organ owned completely by the League, but a commercial enterprise of a competitive nature, an enterprise in which considerable sums have been invested by individuals, and in which, therefore, and humanly, individual and commercial motives play the dominant part.*

Ochs *had* to be re-elected.

(*Continued on page* 811)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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THUS SPOKE THE LITTLE NAPOLEON— AFTER THE BATTLE OF WATERLEE

The Worst—And Best—Convention

(*Continued from page* 809)

For the sake of the League—for the sake of exhibitor organization.

If you believe this, then how do you reconcile the following situation:

The Scrap of Paper

EXHIBITOR ORGANIZATION appointed a joint committee, five men from each of the divided bodies —to arbitrate the Presidency.

This committee reported unanimously: That the interests of exhibitor organization could best be served by *one* organization; that to secure this one organization it was recommended that all present candidates withdraw and that a man be elected from the floor who could effect harmony and a united organization.

This report was unanimously approved by the Coliseum convention. Messrs. Varner, Herrington and Rembusch withdrew. Acting *only* upon this report and with faith in the sincere adoption by the entire convention the dividing delegates returned.

When the convention resumed Mr. Wells, of Virginia, put a straight question to Mr. Ochs:

"Do you intend to run for president?"
"I do," said Mr. Ochs. And he did.

The dividing delegates again, and finally withdrew.

What is your honest opinion of this? What was Ochs's motive? Was it in behalf of exhibitor organization, which means above all, *united* organization? Was this keeping faith with the committee's report, which report was *ratified* by the *entire convention* and which asked *for one organization?* If not, what was the motive that made a man fly straight in the face of unanimous sentiment, of harmony, of democracy, of *exhibitor organization?*

A Malicious Attack

DO you believe that Motion Picture News caused these delegates to withdraw under the above circumstances? Do you believe the silly and malicious statement that Motion Picture News brought three honest gentlemen, reputable citizens, tried and proven in their sincere and unselfish efforts in behalf of exhibitors and exhibitor organization, to Chicago?

An answer seems unnecessary.

But if by any chance you do believe this then you brand as cowards and knaves every delegate who withdrew from the convention hall.

You will say, perhaps, that the majority should rule and that you are therefore satisfied with Ochs's election.

Do you call that *majority* rule which overrides the wishes, in many instances the solid sentiment, of twenty-four States or more?

Majority Rule?

DO you call that majority rule which is made up of twenty-four delegates from a State which we understand has only 75 members instead of the required 700?

Do delegates appointed under such a system constitute *majority rule*—the *kind* you want for a league of exhibitors?

If this is majority rule then your constitution and by-laws are flagrantly and radically wrong. You can never rear an organization upon them.

Whoever called them sacred? Who made them?

You've got nothing but a basis which permits one man to name every one of his administrative committees and put your organization in his vest pocket.

MOTION PICTURE NEWS came to this convention just as we have already attended five—with the single purpose of the individual exhibitor, namely, looking for a national organization strong enough, with business efficiency enough, with financial sinews enough, and with *democracy* enough to bind together the State leagues and locals into a *national* organization which shall be active throughout the year, of *business* value to its members and able to represent the exhibitor in this country's or the industry's crises.

We have found such an organization in the American Exhibitors' Association, born out of the worst, but in the end the best, convention of exhibitors ever held.

Democracy First!

THIS new association starts with a new constitution and by-laws, formed to secure democracy and prevent autocracy.

It will have a *business* administration.

It will have a budget that will make it self-supporting, independent of hat-passing, and *efficient* throughout the year.

It will have hired executives capable of protecting and advancing its members' interests.

It will have no commercial alliance, nor any kind of an alliance, with any branch or enterprise of the trade.

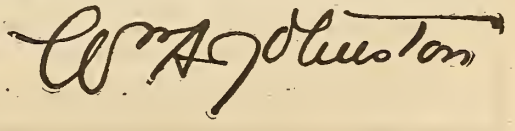
Our Complete Support

TO the new association, so long as it adheres to the above principles, MOTION PICTURE NEWS gladly and eagerly volunteers its undivided support. We will do everything an independent paper can do to advance the interests of the association.

We will not be an official organ. No such offer was made by us or tendered to us. We have a sane and simple policy in this respect: we believe that such an alliance is equally detrimental to an organization and a trade paper.

To all State leagues and locals, in the efficacy of which organizations we have always believed, we will give the unbiased support their unbiased activities deserve.

We believe that the American Exhibitors' Association sounds for the first time the keynote of effective, active, permanent exhibitor organization and that it will deliver such a national organization to the exhibitors of America.



A Classic Document — Worthy of Preservation

Stenographic report of the speech of acceptance of the Presidency of the M. P. E. L. A., delivered by Lee Ochs. In which, among other declarations—more or less—the Little Napoleon first issued his fateful decree, "Those babies will get theirs."

GENTLEMEN:

This is nothing new—this is a joke—these bolting fellows, they mean nothing to our League at all. It is a cinch.

I will tell you what I am going to do—am I going to accept it? I will like to see anybody stop me. (Cries and cheers), and please you have seen, L. Ochs work hard, I have worked so hard that I am tired—my wife has fought with me 98 thousand times to stop it, and all I talked about when I get home is the League. I admit, not for my personal reasons, of my own, that I have worked hard, but I am going to work harder. (Cheers and applause.)

Do you know where?

I will tell you. I will give these States that bolted 60 days to come back into this League—if they don't I will bet thousands of dollars that I will have more exhibitors in those States in my League than they ever had. (Cheers and applause.)

They are not playing with a baby that cannot go out and trim any one in getting members for this League.

When I set out to do something I do it. This is nothing but a fight of exhibitors. This has been the dirtiest and rottenest fight of the Exhibitors and the Moving Picture News who had paid their Candidates. Please, I did not tell any member of this Convention that Varner collected his traveling expenses from three firms in New York—one a producer concern, one a distributing concern, and a trade paper concern.

What would you expect if the President of your League accepted money from Film Corporations? What would you think of that? Listen! Just give me a little time. If I don't trim that bunch, I am through. (Laughter and applause.)

* I want to say that two States have stuck in with just two members, Indiana with two and Michigan with one. Correction, I mean Oklahoma State and State of Michigan. As far as Oklahoma is concerned, that State is the last State, I was sure everything would go against me first I won't bring up the past, but if anybody has been with Oklahoma, but the President and Secretary, not that I am and always have been with Oklahoma and I always will be, *as long as you are good boys.*

Well, Listen. I just wish I was acting already. When it comes to exhibitors propositions I think I know those babies well. I want to say to you that the exhibitors that have been bully to me have certainly been loyal, but as loyal as they have been I will show my appreciation by displaying loyalty to them, and I want to say to you States that are new into this League, that I myself personally will do anything in the world for you to help build your organization and make it what it should be, and if I can't do it alone, you have got the Exhibitors Trade Review to do it for you. (Applause.)

But when I think of these trade papers . . . . a baby eight months old we started on a shoe string —we got promises from the League for support financially and nothing wrong. In eight months we got a full grown man and the biggest one in the industry.

And don't forget, I predict this: before the year is over I am going to pull something else for you and believe me it is something good, and when I pull it, *those babies that bolted will get theirs.* Take it from me, all I want you to do is to give me a bunch of good officers and if I don't start things going soon, I am all in then.

I don't know how to begin to thank you but rest assured I will do the right thing for you, and I want to make a statement that next year I will not be candidate for President. I will not be because I don't think it is necessary. I am going to come to the next Convention wherever it is going to be and if I don't give you the biggest Convention that you ever thought of you can take me and dump me in the Charles River and say—fare thee well.

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* Explanatory charts and diagrams for this paragraph have been delayed in transit.

"Those Babies Will Get Theirs"—Ochs to New Association

American Exhibitors' Association, with Twenty-five States Represented, Off to Flying Start Almost Before the "Little Napoleon of the Steam-Roller" Concludes Characteristic Speech Accepting M. P. E. L. Presidency

"THOSE babies will get theirs," spoke Lee Ochs. Quickly bringing his speech of acceptance to a close, he wheeled the steamroller into line and jammed through the bargain-counter slate of officers who will serve with him in the M. P. E. L. A. during the coming year.

"Those babies will get theirs," muttered the little Napoleon as he reversed the steam-roller and completed Bargain Day by donating to Boston the next convention of the M. P. E. L. A.

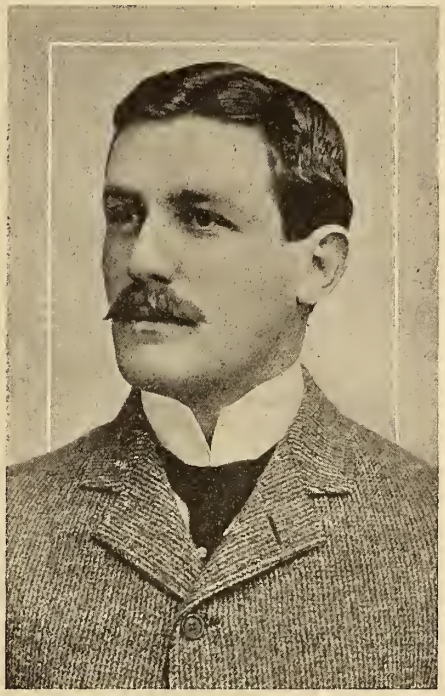
"Those babies will get theirs," growled Steam Roller Lee, as he backed the ponderous machine into a garage and meandered hotelward.

Meanwhile, "Those Babies," blissfully ignorant of their fate, had practically completed the details of the formation of the American Exhibitors' Association, a new national organization. "Those babies," represented twenty-five of the thirty-odd States on the floor at the opening of the M. P. E. L. A. Convention. All are actual owners or managers of motion picture theatres. With Jake Wells, the prominent Southern exhibitor as temporary president, steps were immediately taken to spread the organization throughout the country.

From the very moment that President Ochs, wielding a five-pound bung starter as a gavel, opened the seventh annual session of the M. P. E. L. A. on Monday afternoon, unrest, threats and dissatisfaction filled the air. From that moment also dated the beginning of the flare-up that ended with the disruption of the league less than thirty-six hours afterward. From that very instant also was it apparent that "gagging" and "steam roller" methods were to prevail, when sections of the constitution and by-laws were suspended at pleasure, minority reports ignored, the credentials committee and all others arbitrarily appointed by the man in the chair.

Steam-Roller on the Job Early

Little was accomplished at the first day's session. Most of the time was consumed in disputing the status of certain States said to have failed to pay their per capita tax. Tuesday's session started with the clouds of discontent growing thicker. Delegates complained of being refused the floor. Arguments came thick and fast; personalities were indulged in and the first sign of the flare-up came when President Ochs took it upon himself to appoint all the committees, among which were ten new ones that had received no discussion. Delegates who had travelled many miles to accomplish constructive work and get a fair deal began to mutter.



Jake Wells
Temporary Head—... Exhibitors' Association

There were charges and accusations made that "steam-roller" tactics and "gag rule" methods were prevailing, followed by threats of bolting.

At this point Charles Pettijohn, of Indiana, took the floor and attempted to iron out the trouble. He called the attention of the chair to the fact that his followers were talking of leaving the convention. He asked for constructive work and emphasized the need of it at the time. He promised to support any candidate who might be elected. "However," said Mr. Pettijohn, "if it comes about with 'gag rule' prevailing the Indiana candidates and myself will not support him." The same arguments and tactics however continued until the close of the session a short time later.

Three Withdraw for Harmony's Sake

Just before adjournment came, Percy Wells, head of the North Carolina delegation, arose and announced that rather than go along with the methods prevailing it was decided by his delegation to withdraw H. B. Varner as one of the candidates for president. Charles Pettijohn, of Indiana, followed him a few seconds later by withdrawing the name of Frank Rembusch as a candidate, and John O'Donnell for Pennsylvania, withdrew Fred J. Herrington as candidate. All expressed their hope that Mr. Ochs would follow the example to the end that petty politics would be smothered thereby and harmony and progress result.

Ochs answered neither way and when the convention was called to order Wednesday morning but half of the delegates were present. The dissenting ones stayed at the convention headquarters, the Morrison Hotel, and went into an indignation session, with the slogan of "fair play" and "down with the steam roller" prevailing. W. H. Willeys, of Kansas, pointed to what he termed as "deplorable conditions" existing within the convention, and said that it was time to put a man in the chair of the National League who would support the organization and the exhibitors and not himself and individuals. Maurice Choynski and H. B. Varner followed with denunciations of Ochs, pointing out and alleging that he had neglected the interests of the exhibitors and the organization in the past year. W. Linton, of New York, told the delegation that central New York State refused to belong to an Ochs organization. A proposition was then made and agreed upon that the dissenting faction should send a committee to the meeting of the National Association of the Motion Picture Industry in session that day at the Princess theatre, to explain the trouble.

Frank J. Rembusch of Indiana, together with Messrs. Mosher of Buffalo, Bernstein of Virginia, Wells of North Carolina, and others, appeared before the National Association, and Mr. Rembusch made the following address to them: "I speak," said he, "as one of the fathers of the league. I don't want to inject politics in her, but I must speak of certain events leading up to the division of delegates here. Our Exhibitors' League was formed upon the principle of exhibitor democracy. We find the convention being run by an autocratic machine. Five policemen are stationed at the doors. No exhibitors are admitted unless they are delegates. No one can speak unless he is in the favor of the chair. A former president and other men prominent in the league are refused the floor. Gag rule prevails. The whole meeting is geared up to elect a man president. One State (Illinois) is voting twenty-five delegates. That means seven hundred members. A telegram received, contains the information that the State has only seventy-five.

"No Man Must Be Bigger Than the Organization"

"We have decided that Ochs cannot be president. No man must be bigger than the organization, else organization will be killed. In the interests of harmony we have withdrawn our three candidates. We ask Ochs to withdraw. Then let a men be elected from the convention floor who will represent the undivided sentiment of the convention."

While this committee was appearing before the National Association, another committee had been named who went before the national convention at the Coliseum and quietly and with dignity told of the objections of the dissenting ones and asked that something be done to bring about a reunion of both factions on the convention floor and the proper completion of the work of the convention. On this committee was

Jake Wells of Virginia, Charles Pettijohn of Indiana, Percy Wells of North Carolina, W. J. Slimm of Ohio, and A. D. Morland of Oklahoma. Mr. Wells was the spokesman, and he delivered an impassioned plea for harmony, advocated a new method of organization working if necessary, and suggested that the National League appoint a committee of five to meet with the dissenting faction at the Morrison Hotel and try to effect a reconciliation.

"We Don't Want That Cattle"

It was during this discussion that Dr. Charles Hespe, of New Jersey, nearly precipitated a riot, put fuel to the fire and even added recruits to the withdrawn faction, when he arose and after a speech objecting to any attempt at reconciliation finished it by saying: "We don't have to bother with that sort of cattle." This brought Jake Wells to his feet in a thundering protest against the insult and he rushed the length of the room and confronted Hespe. Blows might have been exchanged had not others separated them. An apology was then extended to Mr. Wells by President Ochs on behalf of the convention.

A committee was finally appointed to meet with the committee of the dissenting faction. They were: F. D. Eager of Nebraska, Robert Levy of Illinois, H. Brown of Idaho, E. M. Clarke of Mississippi, and Edward Fischer of Washington.

Brady Pleads; Irwin Donates $1,000

While this committee of ten were trying to bring about a compromise of the situation at the Morrison Hotel, members of the National Association of the Motion Picture Industry appeared before the convention at the Coliseum. They were headed by William A. Brady, who speaking as a representative of President Wilson, made an appeal to the exhibitors for co-operation in using the power of the screen for patriotic propaganda from Washington. W. W. Irwin of the Vitagraph Company, followed with a short talk, in which he referred to the excellent work of the exhibitor representation in the National Association. He finished by presenting a check for $1,000 to the Exhibitors League of America, as a testimonial from Vitagraph. Others of the National Association who spoke, were: Adolph Zukor, Marcus Loew, J. R. Rubin of Metro, C. R. Seelye of Pathe, William Sherrill, Samuel Goldfish, president of the Goldwyn Corporation; Joe Brandt of Universal, and J. H. Hallberg of the United Theatre Equipment Corporation.

While this was taking place at the Coliseum, the "come together" committee of ten at the Morrison, finished their work and the proposition was placed before the dissenting faction in session at the hotel. For each of their respective delegations the committee agreed on a proposition of five parts. The chief one of these demanded the retirement of all five candidates for the league presidency and the election of one man to follow from the convention floor. The five members of the committee of the Exhibitors' League expressed the consent of Mr. Ochs to follow this dictate. With all these assurances the secessionists agreed to take their places on the main convention floor for the night session.

Shortly before midnight during this session, and following speeches made to the reunited delegates by William A. Brady, Frederick C. Woodward, representing Food Commissioner Hoover, representatives of the Red Cross and others, the trouble began once again. It was announced that election of officers was in order. The clock was turned back three hours in order to meet the requirement of the by-laws section, ordering the election of officers on the third day of the convention. Up until this time President Ochs had made no statement that he would follow the promises of his arbitration committee and retire. Suddenly, Jake Wells of Virginia, jumped to his feet and shouting so loud that no one could have failed to hear him, asked Ochs if he intended to be a candidate. The latter mumbled for an instant, recovered himself and answered, "I'll run, yes." "That's all," said Wells, and picking up his hat he started for the door with the representatives of twenty-two States following him.

Steam-Roller Well Oiled Now

They were gone in a few minutes. The convention floor that a minute before had been well filled was now filled with gaps of vacant seats and large empty spaces. The threatened and well planned division had been accomplished. Everybody remaining had guaranteed their support to Ochs hours before. The result was that Ochs and his entire slate were elected for the coming year all within a few minutes and without a dissenting voice. The list of officers is: Lee Ochs, president; Joseph Hopp, Chicago, vice-president; William Isenberg, of Mississippi, second vice-president; H. M. Thomas, of Omaha, third vice-president; E. J. Fisher, of Washington, fourth vice-president; William Brandt, of New York, corresponding secretary; William Sweeney, of Chicago, financial secretary; Ernest Horstmann, of Massachusetts, treasurer.

Following his election Mr. Ochs was called upon for a speech of acceptance. He followed with a "dignified" and brilliant (?) address that has been given more prominent position in another part of this issue.

New Association Quickly Formed

Immediately upon leaving the convention hall the dividing delegates went into session at the Morrison Hotel. Within a few hours plans had been made for the formation of a tangible organization. A special committee appointed worked all night preparing the plans for the newly launched body. Even before the progressives went to bed a name had already been adopted: "The American Exhibitors' Association." Next morning as if by magic, the delegates appeared on the lobby floor of the hotel each with a ribbon bearing the name of the new organization on his coat lapel. The "standpatters" of the National League saw and were amazed.

At a meeting in the morning the American Exhibitors had plans placed before them by their committee for the organization of the new body of two basic plans. One, the zone system, was voted down and organization by State was adopted. The new association is to have as its officers a president, vice-president, board of directors and a general manager. This latter office is to be a high salaried one and the incumbent will be elected by the board of directors. A majority vote of the directors will determine the salary. Membership in the association is limited to managers and owners of motion picture theatres only. The dues are to be $12 a year. Half of this amount is to go to the national body and the other half to the State organization. The selection of an organizer shall be in the hands of the general manager.

The committee also recommended the appointment of the following officers to serve temporarily; Jake Wells, of Virginia, president; Guy Wonders, of Maryland, vice-president; William Fait, Jr., of New York, treasurer, and Charles Pettijohn, of Indiana, general manager.

Representatives were afterward elected from each State to act as the committee on charter and incorporation. The incorporation of the new association will be made in Indiana.

When the new American Exhibitors' Association came together again on Friday, their last day's session, a constitution and by-laws was presented and adopted in most of its sections. Another bit of action which showed the determination to make their new organization a permanent one

(*Continued on page* 817)

"OUT OF THE MOUTHS OF BABIES"

Following is the gently satirical rejoinder of Charles C. Pettijohn, of Indiana, to the Little Napoleon's justly famed speech of acceptance:

Mr. President and Gentlemen of the Convention:

My brother delegate from Indiana, Mr. Rae Andrews, and myself are very tired, and we desire to go to our hotel for a much needed rest. When we retire we ask that our leaving be not misunderstood.

Indiana has tried to be fair in this Convention and we have striven hard to avoid a split.

Before leaving it is my personal desire to pay my respects to our new president. I want to congratulate our newly elected president for the dignified manner in which he has presided over this Convention, and I want to especially compliment him upon the dignified speech he has just delivered. I want to more especially compliment him upon his dignified choice of language and especially his epigram in which he referred to my fellow-delegates from Indiana as "them babies." I am certain that most of his remarks about us are justified, else he would not have made them.

I am still here as a delegate to this Convention and I believe that it is as much my privilege to fly around the electric chandeliers of this hall and kiss myself on the back of my neck as it was the privilege of the preceding speaker.

And so in retiring let it be understood that I have taken this opportunity to pay my sincere respects to our president for the ensuing year.

Mr. President and gentlemen, Indiana bids you good night.

Exposition Proves Successful Beyond All Expectation

and Beautiful—Stars and Notables Present by Score—Supply Concerns Show Well Profit Is Placed at $6,000, and Attendance Estimated at 150,000—Booth Decorations Unique

THE turning of the seventh annual convention of the Motion Picture Exhibitor's League of America at Chicago, last week, into a battle royal was expected by many. The highly successful and reported profitable exposition that was held in connection with the convention was, however, unexpected by the majority, because of the varied conditions that it was thought would militate against it. But a successful exposition it seemed to be in every day of its duration, and during the nine days of its existence nearly one hundred and fifty thousand people, it was estimated, packed the long aisles of the Coliseum, glimpsing and greeting their favorite screen stars, collecting souvenirs and getting a "close-up" of the men and things that go to make up the motion picture world.

While there was $21,000 less floor space taken than last year, expenses were $14,000 less. A net profit of $6,000 was estimated on the exposition.

Every day had its particular blare of brass bands, quota of famous stars, its crackerjack cabaret and dancing, and Chicago's population all the way from its gray haired ones to its spit curled kiddies, reveled in the privilege afforded them. While the exposition floor lacked a percentage of the booths and exhibits that filled it at last year's exposition, the class, the splendor and the elaborateness of this year's representation fully made up for it. All of the biggest producing companies, exchanges, supply houses, newspapers and trade journals were to be found represented on the floor.

Electrical Display Draws

Giving impression the precedence in enumerating what was to be seen would in all justice demand that one start with a mention of the Paramount and Artcraft method of announcing their wares. Not a booth did they have, but, a huge banner-shaped electric sign, rippling the company's slogan and name through vari-colored incandescent bulbs and casting its glow upon large oil portraits of the large complement of stars that is theirs.

For painstaking elaborateness, beauty and originality of design, the Goldwyn booth, forming one of the junctions of the main aisle, probably would have taken the palm. Here, built to be used only the nine days of the exposition, was a booth of finished wood, plaster of paris designs and decorations, flower embellished, gold leafed and furnished like a villa. Presiding over it was F. M. Brockell, manager of the Chicago office, and during the week Samuel Goldfish, F. W. Warren and Lee Arms were often to be found there.

Jazz Band Metro Feature

Metro's booth, just across the aisle, was another of the villa type with its trellises, flower garnishing and fittings. The new Metro feature, "The Slacker," was well plugged during the week with red, white and blue buttons handed out together with other souvenirs. A jazz band, with an acrobatic violinist, kept the crowds jammed in the vicinity most of the time. Cresson E. Smith was in charge.

Pathe, with a well furnished and bloom bedecked booth, was nearby. Tom North and C. W. Bunn were the hosts here during the week. When the fans were not drawn three deep around the booth gazing at the framed photos of the Pathe stars, they were there packing away the thousands of souvenir watches given away during the week. These watches each contained several pictures of Pathe stars on their fronts and backs, and were eagerly sought by the fans.

The Fox booth was also gay with decorations, and an array of Fox favorites from Theda Bara to the Lee kids. Jack O'Toole, assisted by J. W. Lyons, G. Mitchell and E. P. Grohe were in charge.

The Mutual booth was another beauty spot. An electric slogan reading, "Big Stars Only" shone forth from the top. Pictures on postcards of the Mutual stars and of the American studios at Santa Barbara were handed out in generous quantity to the fans. R. R. Nehls, Terry Ramsey, Ben Judell and Eugene Duffy were in charge.

Variety in Decorations

Another attractive booth nearby was that of the World Film Corporation. L. A. Rozelle, manager of the Chicago office, and C. W. Phillips, one of his assistants, did the host honors there, and a busy time they had. William A. Brady, himself in Chicago during the most of the week, was also to be seen often within the booth.

K-E-S-E, a home company, always had a bunch of its stars within their elaborate and well placed booth, greeting the hundreds of fans that surrounded it. W. H. Jenner was in charge, together with Ben Beadell and Chris Whelen.

Universal had a whole lot of booth space all its own. One part of it was given over to the Navy League, with a patriotic display and recruiting officers on the ground ready for business. In the other section of the booth there was a continuous demonstration, afternoon and evening, during every day of how movie folk "make up" to face the Cooper-Hewitts and the camera.

The Selznick Pictures were represented by an unusually attractive pergola booth. Harry Weiss was in charge and there was a generous display of Talmadge and Clara Kimball Young pictures.

The Frohman Amusement Company's booth was in charge of Sam Van Ronkel. The Sunshine Film Company's booth was a busy and pretentious one. K. M. Scoville, William Buckley and S. S. Strauss, together with members of the Sunshine Comedy Companies, kept the crowd entertained and informed. The Standard Film Company exploited their Art Drama wares in a cozy, radiant booth in the center of the hall.

(*Continued on page* 871)

"The Scrap of Paper"

[Report of the Arbitration Committee of Ten, representing both League factions, agreeing on the withdrawal of all candidates. Treated like Belgium's neutrality on the reconvening of the Convention by the immediate nomination of Lee Ochs.]

The report follows:

Chicago, July 18, 1917.

We, your Committee on Arbitration, beg leave to submit the following report and recommendations.

1st—That the best interests of the moving picture industry will be served by one national organization, composed of the exhibitors of the United States.

2nd—We are of the opinion that the differences between the delegates can be adjusted fairly and amicably to the satisfaction of all factions by proper discussion in a general convention assembled.

3rd—That in the deliberations of the Convention the fullest privileges shall be granted to all persons in the discussion of all matters under consideration and that the same rights be accorded to the consideration of a minority report of a committee as is accorded to the report of the majority.

4th—We recommend that all of the present known candidates for election to any office in this organization retire as candidates for the respective offices, and that the Convention proceed to the election of officers with a view of securing the greatest amount of harmony and efficiency possible.

5th—We recommend that all delegates attend the meeting of the League at the Coliseum at 7:30 p. m. this evening, and at that time and place the delegates, by regular parliamentary proceedings, adjust all differences.

Unanimously adopted.

N. A. M. P. I. Elects Directors at Chicago Convention

Meeting at Princess Theatre July 18 Called by William A. Brady—Officers Elected Number Chiefly Those on Old Board—Achievements of Year Recounted and New Campaign Arranged

THE first annual meeting of the National Association of the Motion Picture Industry was held at the Princess theatre, Chicago, on last Wednesday afternoon, July 18. William A. Brady, director general of the World Film Corporation presided. One hundred of the most important magnates of the motion picture industry, representing all branches were in attendance. Much interest was evidenced in the reports read by Mr. Brady, also Frederick H. Elliott, executive secretary, who reviewed the activities and accomplishments of the Association since its inception in Chicago a year ago.

William L. Sherrill, of Frohman, presented the report of the transportation committee; Arthur S. Friend presented the report of the insurance committee and of the legal and legislative committee.

Secretary Theodore Mitchell presented the censorship report in the absence of D. W. Griffith.

The Association comprises seventy-three companies and many individuals in various branches. There are forty producers, eleven distributors, eighteen supply and equipment companies and four publication concerns on the roster.

It was voted to hold the meetings of the directors quarterly instead of monthly as heretofore.

There was considerable discussion of ways and means to help the Government during the prosecution of the war in Europe. Twenty directors were elected, representing the following branch committees.

William A. Brady, World Film Corp.; D. W. Griffith, D. W. Griffith's Enterprises; Wm. L. Sherrill, Frohman Amusement Corp.; Carl Laemmle, Universal Film Mfg. Co.; Adolph Zukor, Famous Players-Lasky Corp.; J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Paramount Pictures Corp.; Walter W. Irwin, Vitagraph, V. L. S. E.; P. A. Powers, Universal Film Mfg. Co.; Richard A. Rowland, Metro Pictures Corp.; Donald J. Bell, Bell & Howell Co.; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theatre Equipment Corp.; Walter J. More, H. C. Miner Litho. Co.; J. F. Skerrett, Nicholas Power Co.; Paul Gulick, Universal Film Mfg. Co.; Arthur James, Metro Pictures Corp.; Wm. A. Johnston, Motion Picture News; Joseph F. Lee, States Rights Buyer; Thomas G. Wiley, Moving Picture World.

Industry Gives Its Fair Quota to Draft Army

Men of the Studios and Executive Offices Get the Numbered Capsule by Scores and Each Man Stands Ready to "Do His Bit" in France

SELECTIVE conscription will find the motion picture industry ready, as always, to "do its bit," and to do it well and do it cheerfully. Scores of men prominent in the producing and distributing companies have been drawn early in the list and stand a good chance of being put into uniform and sent to face poison gas and fire bombs on the front "somewhere in France."

To the credit of motion pictures be it said that in the entire list of those who will bear the burden of the black capsule there will not be one "silacker."

In the studios, both in the East and out on the West Coast, the draft promises to work havoc. The screen actors as a rule are young, of excellent physique and would make ideal soldiers. Besides, one and all, they are thrilled with patriotism and anxious to go to do each his cheerful part for liberty and his country.

Just who will go is as yet not certain. Samuel B. Kramer, of Bluebird, was one of the first drawn. Y. F. Freeman of Triangle, general manager of the distributing corporation, is another.

The blindfolded man got Ralph Ince's number almost as soon as the drawing began at Washington. He is right ready to shoulder a rifle and put on a gas mask and get into the trenches. Wallace Reid of Famous Players-Lasky got his summons, and accepted it of course. There is hardly a chance that either of these will miss going.

Others who got early numbers were Charles Ray, John Drew Bennett, Neil Burns, E. H. Calvert, William B. Davidson, Allen J. Holubar and Marshall Neilan. This list will be greatly lengthened as returns come in.

Louis L. Arms, Goldwyn's publicity man, who has served in one war, got an early number.

Metro reports that Philip McNeil, prize-fighter at the West Forty-third street studios; Ewald Taub, Charles E. Quick and Alfred Querital, at headquarters, are among those almost sure to go.

J. Gourley, in the office of Shepard & Van Loan, has his number—one of the first. Ben W. Kanter, New Jersey representative of George Kleine's organization, is up so high in the list he will certainly be summoned to the army.

Irving Cumming, who played leads with Virginia Pearson, and is now producing, will unquestionably have to strap the new blanket roll on his back.

Robert Haughton, in the art department of Fox Film Corporation, is another whose red ink number was drawn early in the lottery.

Here and There at the Exposition

Thursday was the big day of the week with total attendance of the day set at 25,000. Manager Schindler, tired but happy, in speaking of the success of the exposition, emphasized his assurance that the affair was an unexpected success by wagering that he had made four dollars for every dollar made last year.

Sydney Abel, Chicago manager of V-L-S-E, marked the presence of Nat Stronge, Vita's publicity director, during the week with a delightful dinner given to the newspapers and trade press at the College Inn.

Indefatigable becomes a weak adjective when one tries to tell how hard Rose Tapley, of Vitagraph, labored for the success of the exposition in her capacity as hostess during the week. Rose met and greeted thousands. Five speeches and a score of public appearances a day were nothing in her young life and she finished up Sunday night, happier and fresher than any of the rest.

The Hamilton Club deserves a vote of thanks for the hospitality they accorded film stars who attended the convention dur the week.

When Francis X. Bushman and Beverly Bayne arrived in toyn to celebrate Metro day at the Coliseum last Saturday, the Bushman-Bayne Club turned out two hundred strong to meet them. Headed by a band and with B and B and in the van, they marched from the Blackstone to the Coliseum.

Peter J. Schaefer gave the daily and trade press an enjoyable close-up of Norma Talmadge with a luncheon, at which she was hostess and they guests, at the Blackstone on Saturday.

Cahill-Igoe pulled their usual progressive stuff during the week when they kept two youngsters galloping about the Coliseum garbed as Cico-Toodles.

The Red Cross booth added twenty-five dollars to their funds when the pretty little, pink shaded, "whatcha-may-call-it" donated by Mary Milnes Minter was sold.

No, Charlie Chaplin wasn't there; neither was Mary Pickford, but there was plenty of star scintillation anyhow. There was Alice Brady, Violet Mersereau, Norma Talmadge, Bryant Washburn, Francis X. Bushman, Beverly Bayne, Fanny Ward, Anita King, Hazel Daly, Mae Marsh, "Dimples" Walker, Eddie Lyons, Lee Moran, Sheldon Lewis, Doris Kenyon, Pearl White, Mary McAlister, Alice McChesney, Mae Murray, Rosemary Theby, Robert Leonard, Nell Craig, Margaret Clayton, Josephine Hudleston, June Elvidge, Carlyle Blackwell, Madge Evans, Edith Storey, Viola Dana and Mr. and Mrs. Sidney Drew.

George Kleine gave a dinner to the K-E-S-E stars and members of the press at his home on Friday night, and it was one of the most delightful nights of the week.

Commissioners Force Washington Exchanges to Leave Town

Obnoxious Fire Rules Give Exchanges No Chance to Do Business—Artcraft Looking for an Office—Exchanges Either Must Have Fireproof Building, Fairer Restrictions, or Will Move to Baltimore

STRUGGLES of a most vehement nature, heretofore unheeded, have come to light in Washington, where a lusty howl is issuing from the assembled throats of all Washington exchange men. The Commissioners who dictate how the District of Columbia shall conduct itself have applied the screws to Washington exchange men with the result that the exchange men will have to begin looking for new offices before January 1.

The Commissioners have reached a conclusion, and they are sticking fast. They have drawn up a set of rules so rigid that nothing but the powder room on board a battleship could ever live up to them.

The first inkling that trouble was brewing came in two reports, one from Washington, the other from Baltimore, that unless the critical situation is straightened out in a hurry, all of the exchanges in Washington will pack up and move to Baltimore before the first of the year.

This decision was reached during a meeting of the Managers Association of Washington on July 18. J. H. Butner of the Triangle Exchange, who is president of the organization, said that the removal of exchanges to Baltimore would take place as soon as possible.

The managers unanimously adopted a resolution that the matter should be referred to the main offices of each company, together with a copy of the regulations, with the recommendation that the managers be given authority to transfer at the earliest possible date their respective exchanges to the City of Baltimore.

New York Aroused

Many of the New York offices were not aware of the trouble at Washington.

The Selznick office made inquiries and reported that no news of the trouble had come in so far.

Walter E. Greene, president of Artcraft, said that the Artcraft and Paramount exchanges had been combined in Washington and that they had been forced to leave one office and had been unable to find a suitable new place that would meet the Commissioners' pleasure.

George M. Mann, general representative of Triangle, has been spending much of his time lately in Washington, trying to straighten the affair out. He was indignant at the ridiculous behavior of the Commissioners.

"These men," he told MOTION PICTURE NEWS, "have simply collected the most drastic rules from all state regulations and incorporated them into the most unfair, unjust set of fire laws that were ever assembled. We are thinking seriously of moving to Baltimore. In fact, there is nothing else to do, and we can operate our business there quite as well as at Washington.

"*The Commissioners evidently care nothing about the business future of Washington.* They fail to realize that if the exchanges pack up and move to Baltimore, hundreds of persons will lose profitable employment; banks will lose nearly two millions in deposits yearly; business houses will lose the trade of good customers."

War Prevents Building

"If the times were normal, we could spend a great deal of money and construct a building which would meet the commissioners' requirements. They fail to realize that the government is commandeering every available scrap of steel, that labor is scarce, that all building materials can hardly be secured at any cost."

The resolutions contain, among other obnoxious provisions, the following:

The regulations regarding buildings which may be used for the storage or handling of film are exceedingly stringent and will make it necessary for those exchanges that have not already done so to secure quarters in structures especially erected for the purpose. They provide that films shall not be stored except in vaults or rooms of fireproof construction in buildings rated as of the second class according to the building code of the District of Columbia. Such vaults or rooms shall have self supporting brick or concrete walls which, in the case of brick, shall be not less than thirteen inches thick and laid in cement and, in the case of concrete, shall be not less than ten inches in thickness, and in either case shall extend from the ground. The top and bottom shall be waterproof and made of brick or concrete arches not less than six inches thick, and no wood top flooring shall be used. Their size is to be limited to 1,500 cubic feet. Openings are to be protected on the outer side of the wall with approved iron doors at least 3/16 inch thick, to be self closing.

In fireproof buildings having standard protection and steel frame work, the vaults shall be carried from floor to floor; in these cases the walls shall be not less than nine inches thick and if of brick shall be laid in cement. In all other respects the vaults shall comply with the regulations of the preceding paragraph.

All fixtures in vaults and in rooms used for the repairing and rewinding of films shall be of metal or other non-combustible material. In storage vaults no lights other than stationery incandescent electric lamps, in vapor-proof globes and protected by guards, may be installed, and no switch or other appliance which may cause an arc shall be used. Switches for the control of these lights shall be installed outside of the vaults, and provided with a pilot light or other indicator.

No Switches

Stationary electric lamps protected by guards only may be used in repair and rewinding rooms, and no switches or other appliance which may cause an arc will be permitted within five feet of any point where a film is being repaired or rewound. In rooms used for the storage of posters, only electric lamps protected by guards may be used. No heat of any kind will be allowed in any vault used for storage, and such vaults shall be ventilated through the roof of the building by a metal vent pipe.

Rooms used for examining and repairing inflammable motion picture films must have outside ventilation and must be separated from the rest of the building by fireproof partitions with self closing doors. Wire glass only may be used in such partitions or doors and the rooms may be used for no purpose other than examination and repair of film. Not more than ten reels nor more than an aggregate of 10,000 feet of film may be kept under examination at one time; each reel of film shall be kept in a tightly closed metal box when not being actually repaired or examined, and not more than one exposed reel shall be in the hands of any one person at any time.

The same limit of film is made for motion picture booths in any theatre and films not being exhibited must be kept in metal boxes with self closing tops or covers.

A metal can must be installed in each room used for repairing or piecing of film, wherein shall be kept all waste parts and scraps and shall contain enough water to cover such film. No amyl-acestate, collodion of similar inflammable cement or liquid in quantities greater than one-fourth shall be kept in a room where films are stored or repaired, and such rooms shall be equipped with a number of fire extinguishers and buckets of water and sand. Repair rooms may be heated, but only by hot air, hot water or steam, and a metal shield or screen must be provided to prevent the films coming in contact with heating pipes or radiators; no floor registers may be used.

No Smoking

Smoking, or the use of matches, is absolutely prohibited in any room containing film or in rooms used for the storage of posters, and at least two signs reading "No smoking" shall be displayed in each room.

For cases of emergency each end of film buildings must be provided with means of egress sufficient to allow the maximum number of people present to escape quickly; doors leading to fire escapes and stairways shall be automatic closing fire doors and kept unlocked at all times when people are occupying the building; over each door shall be provided signs marked "To exit" in letters not less than three inches high.

The carrying or transportation through the streets or in public conveyances of film may be permitted only when such film is in a tightly closed metal box lined with fibre, leather or other non-combustible material, properly reinforced at the joints, and with corners fastened with metal, and each reel packed separately. Not more than twelve reels may be carried or transported at any one time by one person. These regulations, of course, do not apply to films in the possession of express companies or railroads under the regulation of the interstate commerce commission.

The installation of private exhibition rooms, accommodating not more than 25 persons, will be permitted for the purpose of sale, exchange or rental of films, in a building where such films are kept, stored, handled or manufactured, provided the room is of fire-proof construction and equipped with a fire-proof booth.

Any person, firm or corporation violating any of these regulations or refusing, failing or neglecting to comply with any of the provisions thereof will be subject to a fine of not less than $5 nor more than $100 for each offense, and a separate offense shall be regarded as having been committed for each day during which such violation shall continue. Upon second conviction for violation of the regulations, the permit of the guilty person, firm or corporation may be revoked.

American Exhibitors' Association Formed

(*Continued from page* 814)

was the selecting of the city at which the first annual convention will be held next summer. Detroit won the favor and the date was left undecided.

Exhibitors Rally to New Flag

The newly named general manager of the association, Charles Pettijohn, stated Saturday that during the night previous he had received telegrams from four members representing as many States who had remained in session with the Exhibitor's League that during the quiet and thoughtfulness of their trip home they had decided to align themselves with the new organization and were persuading their fellow delegates to do likewise.

The M. P. E. L. A. finished up its convention with an executive session from which the press was barred. One of the last official acts of that convention was the naming of David G. Rodgers, of Minneapolis, as national organizer. Rodgers, up until the second day of the convention, was a self-announced candidate for the presidency of the league.

The final touch was put to the turbulent week on Saturday night, with a ball held in the Hotel Morrison ballroom. It was mostly attended by the public and movie stars, the delegates, all but a few from each faction having returned home during the day.

[A partial list of "Those Babies" will be found on page 871]

Pennsylvania Censorship Broom Sweeps Clean

Although announcing a liberal policy as his method of censorship, Frank R. Shattuck, of Philadelphia, newly appointed by Governor Brumbaugh as chairman of the State Board of Censors, swatted the very first film that came before him when he entered on his duties.

The "Burning Question" was the condemned picture.

In banning it, Mr. Shattuck expressed his disapproval of White Slave pictures. The new Rule 27 which prohibits the reading or reciting or showing in any way deleted titles or action is approved by him. Many picture men think Rule 27 cannot be upheld by law.

Washington Manager Fights Vandal Operators

Manager Milliman of the Washington, D. C., Universal Exchange, registers a complaint against the stealing of titles, changing location of titles, or cutting them to a length not readable. He says:

"There is no excuse for such vandalism, and I am endeavoring to trace down operators who do it. The fault lies with the operator. I want all exhibitors to help me in this matter and in this way we can weed out the careless or unprincipled operator. He is a menace to his associates, to the public, and all connected with the picture industry. We don't want such men."

The World exchanges have adopted a system of merit points for operators, based on reporting the condition of film when received by the operator, which promises to meet the complaint of Manager Milliman.

"The Lesson," with Constance Talmadge, at Broadway

Constance Talmadge will make her formal bow as a moving picture star in "The Lesson," which will be at the Broadway immediately following the run of "The Lone Wolf." It is the first play she has completed since joining Selznick.

Charles Giblyn, in his adaptation of Virgina Terhune Van de Water's story, has a play that to a great extent is a comedy, and yet a drama, in that it depicts the marriage a young girl made to escape the dulness of a village.

The Selznick announcement says the play has been given a private view and that all the high expectations concerning this young star have been realized. It was then decided to put it on at the Broadway.

This Mr. Smith Is After Free Admission Tickets

Exhibitors in Georgia towns write in, stating that a man giving his name as C. B. Smith is getting into motion picture theatres by saying he represents the Motion Picture News.

This is published as notice that the Motion Picture News has no one of the name, or of the description mentioned, in its employ.

NEWS OF THE WEEK

Marie Dressler's two-reel comedies are to be released through Goldwyn. See Page..... 844

"Manager of the Paramount Serial Department." There's news in that and more in the fact that Edward McManus is the man. Read the details on Page..... 820

Pathe sprung a surprise in Chicago last week with an up-to-date edition of the famous film classic, "Les Miserables." It will soon be released as a special attraction. For advance dope see Page.... 853

From the West Coast comes news that "The Son of His Father," featuring Charles Ray, will be the first Ince-Paramount production. This exclusive story is on Page..... 845

Triangle exhibitors will find a wealth of valuable information in the first interview given by H. O. Davis since his arrival at the Los Angeles studios. Turn to Page..... 861

Make a mental note of "Standard Pictures." It concerns William Fox, who makes his most important announcement of the year on Page..... 819

Vitagraph has some extensive plans for the coming year. Albert E. Smith outlines them on Page.. 821

Of interest to Bluebird exhibitors is the acquisition of Mae Murray to star under that organization's banner. See Page..... 849

Bizarre Gowns and Weird Settings for Louise Glaum's Play

In the next Triangle offering in which Louise Glaum will star some bizarre gowns originated and designed by Mon Randall, artist, will be worn. It is announced that some of the most weird and fantastic settings ever built at Culver City are being used.

The story is by Monte Katterjohn and, according to Triangle, is the greatest afforded Miss Glaum since "The Wolf Woman." Walter Edwards is director and one of his assistants, Lee Hill, who has lived in India, is cast as a Hindu servant.

George Webb has been assigned the leading male role and Hugo B. Koch will appear as the villain. Others in the cast include Thomas Guise, Lee Hill and Dorcas Matthews.

Film Producers Picture of St. Louis Convention

The Advertising Film Producers, at the recent convention of the Associated Advertising Clubs of the World in St. Louis, made a 3,000-foot film showing all the activities of the convention.

Included in the film are screenings of the arrival of the delegations, the presentation of the opera "Aida" in the Municipal theatre in Forest Park and the night parade. The pictures are to be shown throughout the country.

The film was made in appreciation of the official recognition of the film producers as a separate and distinct department of the association. Officers of the Advertising Film Producers' Association are:

W. A. Harris, Cincinnati, president; W. R. Rothacker, Chicago, vice-president; R. V. Stambaugh, Cleveland, secretary, and Fred Laflin, Chicago, treasurer.

New Plan of Buying Crowds Superpictures' Office

The offices of Superpictures, Inc., are crowded with men with all sorts of pictures to sell, as a result of the announcement last week that Superpictures had decided upon a policy of buying big pictures and selling them direct to big exhibitors and state rights buyers.

The clearing house plan, devised by Frederick L. Collins, president of Superpictures, has met with immediate commendation from exhibitors and from independent producers.

At least three pictures of magnitude are being considered by Superpictures for its first release.

Superpictures has announced that no picture is too big or too expensive for it to handle, and the biggest men in the industry are taking keen interest in the plan. The same enormous publicity that was put behind "Seven Deadly Sins" will back every Superpicture.

Gives Theatre for Film Benefit for Armenians

The series of motion pictures dealing with the life of Abraham Lincoln, and prepared by Benjamin Chapin will be shown in the Broad street theatre, of Newark, N. J., next week for the benefit of the Armenian and Syrian war sufferers. The decision to exhibit the pictures was reached at a private view of them given under the direction of Julius Hoppe, of New York.

Manager Schlesinger of the Broad street theatre has donated the use of his playhouse for the entire week.

Paralta Head Visiting His Coast Studios

Henry Fitchenberg of the Paralta Company is now on his way to the Coast to spend a number of weeks at the producing studio. Mr. Fitchenberg is now completing what he states will probably be his last venture as an exhibitor in the purchase of another large New Orleans theatre. He expects to devote most of his time in the future to matters pertaining to Paralta distribution and production.

How Fox, the Exhibitor, Decided Upon "Standard Pictures"

Expenditure of $2,500,000 Produces Results so Satisfactory to Producer That He Decides to Sell Them on Open Booking Plan—Discusses Features Already on Shelf in Interview

AFTER having spent more than two million dollars in accumulating a large number of feature pictures of every description, William A. Fox is so satisfied with the results that he has organized a company known as Standard Pictures, through which the features will be released on the open booking plan.

Some of the films now reposing on the Fox shelves which will be released some time in September are "Jack and the Beanstalk," "Babes in the Woods," "Treasure Island," "Aladdin and the Wonderful Lamp," "Cleopatra" (and other Bara pictures), several William Farnum Westerns and others.

Discussing the development of the idea which led to his conclusion to organize Standard Pictures, Mr. Fox said:

"I can assure you that my greatest ambition has always been to make better pictures than any one else, and that I have experimented patiently for several years. I knew that the pictures that we and other producers made at first could be improved. I began to take a deeper personal interest in the scenarios and to rewrite some of them. I looked around for the best directors, and as I found them I encouraged them—gave them carte blanche in their productions—when I saw that they were on the right track.

"Being an exhibitor myself, I had great opportunities for watching the public and its desires, and little by little I saw our films growing into better stories, better photography, and more perfect production.

"'Jack and the Beanstalk' started out to be a three-reel film, just for children, to fill the need then apparent for something to entertain the little folks—something that would not worry their little brains to follow—something they were familiar with. When we got started on the picture, with those thirteen hundred wonderful children, and saw them enter into the spirit of it earnestly, we realized that we had struck a big idea, and I gave the Franklin Brothers full authority to go as far as they liked.

"We spent more than $500,000 on the first experiment. The original filming ran into about seventeen reels—we will show it in ten reels. We put this picture away and looked at it ourselves hundreds of times—with more enjoyment at each sitting, and we came to realize that these pictures were not only for children, but even more for grown-ups.

"Immediately we started 'Babes in the Woods,' and then 'Treasure Island,' and 'Aladdin and the Wonderful Lamp.' With these in our pocket, we knew there was no end to what we could do.

"Theda Bara in the meantime had advanced to the very top of artistic achievement and of trade popularity, and I decided that we would give her the very best we had in us. She posed in a version of 'Cleopatra' which looked so very good that we decided to lay this picture on our shelf also, to save temporarily for our own private enjoyment.



William Fox

"Then I began to think hard. We had three more big subjects for Theda Bara, so we cast everything to the winds and turned her loose, with the result that we have piled up in our private storeroom a group of pictures better than I had ever seen anybody make before.

"William Farnum, to whom I have frequently expressed my profound admiration for his art and his manliness, so that it is no secret that I consider him the greatest living motion picture actor, was in the meantime recovering from an illness, and he looked so fit and wonderful that he was permitted to outdo himself in four of the biggest, red-blooded, thrilling and wonderful pictures that any man has ever made. We made some innovations in these pictures, too—one in particular.

"I have come to the conclusion that our two and a half millions have been better expended than I ever used the same amount of money before, and I have now announced 'Standard Features' for open booking, to include the pictures already mentioned, 'The Honor System' and the Fox-Kiddie stories, which will in the year amount to twelve of the children's pictures that cannot be resisted by grown-ups.

"Then, when I thought we were ready for a rest, we gave a sudden thought to our little kiddies, Jane and Katherine Lee. We starred them in a play called 'Two Little Imps' last week.

"So now Jane and Katherine Lee are Fox kiddies, and are named among the Standard Pictures.

"We have seen these pictures ourselves so often, and we are so sure that they are better pictures than any one else has yet made, that we have decided not to sell them to any manager who has not already seen them, and this will be our policy. We have employed special representatives to give trade showings in all the important cities of the United States and Canada. The releases will begin in September, so that there is plenty of time for the men from Missouri and elsewhere 'to be shown.'

"While Standard Pictures occupied a great deal of our attention in the last eight months, we were not neglectful of our fifty-two feature releases for the next year. Dustin Farnum, who has not been heard of in the past ten months, has made for us four pictures that vary in style from the wild Southwest to the thrilling Northwest, and these will be seen among our fifty-two features. There are some new ones for George Walsh, Gladys Brockwell, Miriam Cooper, Virginia Pearson, June Caprice, Valeska Surratt, and others.

"While we were experimenting on Standard Pictures in California, I discovered that Henry Lehrman had ben experimenting also. He showed me a comedy on a new idea that took me off my feet. So I put that away and told him to go ahead on some more. This one was too good to be true. When I got back to New York another one followed, and then another, until we have ten of them on hand that have never been seen except by our branch managers at the convention. At the same time some remarkable accounts followed the films from the Coast, one of them for $32,000, another for $28,000, and so on. I wired Lehrman to keep on going, and not to stop at anything. I wanted fifty more of them. He took it seriously, and answered that it would be beyond human possibility to make more than sixteen more this year. So I am only announcing twenty-six for 1917-18—and I won't sell one of them until the exhibitor has seen it."

Sheriff Makes Movie Man Kiss Flag Before Screen

Sheriff John Woofter heard that George Kanuwitz, manager of a local theatre at Sapulpa, Okla., would not allow American flags in his theatre, nor would he allow members of visiting companies to sing patriotic songs on Saturday night while a moving picture was being shown.

The stage was suddenly lighted by a spotlight which revealed Sheriff Woofter, an American flag in his hand. A crowd of one thousand persons saw the sheriff back on Kanuwitz to the stage, where he compelled the theatre owner to kiss the flag, amidst great applause from the audience.

Canadian Border Town Picture Houses Boom

People Do Not Cross Line to United States to Go to the Movies for a Passport Rule and Eight-Dollar Head Tax Keep Them at Home

W A. BACH, who is in charge of service departments for Universal, has just returned from Canada, where he stumbled upon a motion picture anomaly. He says, as a rule, conscription has had an adverse effect upon the business of the moving picture houses, but that in certain border towns he found the exhibitors all smiles.

"It seemed strange enough when a border town exhibitor came in to find him delighted with wartime business. 'It's better than ever—we're doing whirlwind business,' these particular men would say. Come to find out the truth, they are doing a big business—for a singular reason.

"Among the expedients adopted by Canada in connection with conscription are regulations making it difficult to cross into the United States. No doubt this is done to make it hard to evade the draft. Men cannot go over the bridge at Niagara Falls, for instance, without a passport, and women must pay an $8 head tax. This head tax, as I understand it, is really only a deposit with the government. If the woman returns to the Canadian side in sixty days she gets the money back.

"Picture houses in Canadian border towns heretofore have been at a disadvantage as compared with the movie establishments across on the American side. As a rule the American theatres get the releases weeks in advance of the Canadian houses. So formerly the people crossed over to the United States whenever they went to a picture-show.

But now the head tax and the passport rule keep them at home, and the picture theatres in Canadiian border towns get the benefit. They all have the S. R. O. sign displayed whenever they get a good show nowadays.

"I heard of this boom business at Niagara Falls, Ont., Welland, Windsor, Walkerville, Kingston and Prescott, and I suppose it is true, too, of plenty of other towns not as large as these."

Milwaukee House to Bar "Four-Minute Men"

Alhambra, Butterfly and Merrill Theatres Hold Picture Show Is No Place for Speeches, as Audience Wants "Silent Drama" Only

MANAGERS of the Alhambra, Butterfly, and Merrill theatres, downtown houses in Milwaukee, Wis., have refused to allow the "Four-Minute Men" to use their platforms. They have made formal protest against speech-making to the audience in motion picture houses.

The three managers base their refusal on the fact that the audience pays at the door to see pictures—not to be talked to. And further, that the carrying of Government propaganda to the public by word of mouth is not the most effective way, the showing of trailers being much better.

This has temporarily halted the "Four-Minute Men" campaign in Milwaukee, where it had been planned by the Government to put the need of food conservation before the people in this way. Mr. Hoover, food administrator, had furnished the speakers with an array of interesting facts on the subject.

Mr. Landau, manager of the Butterfly theatre, said:

"By allowing speakers in my theatre I am violating one of the basic principals of my theatre. Mine is a theatre of the silent drama, and I believe talking is totally out of place in such a house. Then, too, the audience is not in the proper frame of mind to be receptive of a speech.

"If the Government will have a series of trailers made up and sent out to all the theatres, I believe that they will bring far better results, and with a great deal less effort than the speakers are now doing. The place for the 'Four-Minute Men' is in the vaudeville and legitimate houses."

Broadway Premiere of Fox Feature on July 30

"Jack and the Beanstalk," Heralded Fox "Kiddie Feature," to Be at Globe Theatre—Lee Children Will in Future Be in Series

THE first public showing of "Jack and the Beanstalk" will be at the Globe theatre, beginning Monday evening, July 30th. This is the much-heralded William Fox photo-fantasy, featuring the "Fox Kiddie Pictures." It is a ten-reel special and will be released as a "Standard Picture" on August 26th. There will be two showings a day, afternoon and evening, excepting Sundays and holidays, when it will be continuous from one o'clock. The matinee prices will be 25 cents to 50 cents; evening, 25 cents to $1. All seats will be reserved.

In this connection is an interesting announcement from the Fox general offices that hereafter the Lee Kids—Jane and Katherine—will be featured with the "Fox Kiddies Pictures." The Fox "Baby Grands" have made a success in "Two Little Imps," their latest picture, which fact has prompted Mr. Fox to make this decision. With little Francis Carpenter, of giant-slaying fame, and wee little five-year old Virginia Lee Corbin, the Princess of "Jack and the Beanstalk," there will be a quartet in Fox kiddom that will be difficult to beat.

The story of "Jack and the Beanstalk" well lends itself to pictures. Mr. Fox has given the age-old story a modern introduction, which permits of elaborate scenic settings. Over 1,300 little tots help to make the picture, and there is an enormous giant—Jim Tarver—a perfect whale of a man, who seemed born just to fill the part of the giant in this picture-fantasy and he fills the bill remarkably well.



Edward A. McManus, New Paramount Serial Director

McManus with Paramount as Serial Manager

Edward A. McManus, well known in newspaper and film circles, has left an executive position with the International Film Service and joined Paramount as manager of that company's serial department.

For the first time in its history, Paramount is to distribute a big serial in sixteen episodes and thirty-two parts, two a week. The title and players in it have not yet been made public. Mr. McManus's first work will be in connection with this serial.

Edward A. McManus is considered the originator of the moving picture serial running in novelized form in newspapers. His first venture in this line was a picture produced simultaneously in hundreds of moving picture houses on the day the counterpart of those particular episodes of the picture appeared in the daily newspapers throughout the country.

Secretary of Fairbanks Co. on Western Visit

Dennis F. O'Brien, attorney for Douglas Fairbanks, and also secretary of the latter's producing company, arrived in Los Angeles last week after a tour of the country, visiting Artcraft exchanges in behalf of his client. He said:

"Mr. Fairbanks is one of filmdom's greatest commercial assets, principally because his plays are clean, instructive and do not exploit or endeavor to solve sex problems or treat of sensationalism. Consequently the better classes of patrons are his best boosters."

David Smith to Direct Vitagraph Comedies

David Smith will again take over the directorial reins at the Greater Vitagraph Studio, in Hollywood, Cal. He will substitute for Director William Wolbert, making a comedy picture, while Mr. Wolbert and his feature company are on vacation the next two weeks.

Vitagraph Adds Directors and Speeds Up Production

Albert E. Smith, President, Says "Big V" Approaches a New Era Unequalled in the History of the Company—Promises a Better Program, Literary Excellence, and a "New Trick" in Process

VITAGRAPH has added three new directors to its staff and entered upon a new era of production which its president, Albert E. Smith, predicts will be "on a scale never equalled in the history of the company."

J. Stuart Blackton has retired from all connection with Vitagraph affairs, but this, Mr. Smith adds, will have no effect upon the business or product of the company.

"The best wishes of the whole Vitagraph organization follow Mr. Blackton in his new experiment," Mr. Smith said, with cordiality of tone.

The three new directors are Chester Withey, Ashley Miller and Archer McMackin. Withey was with David W. Griffith in producing Fine Arts features, and he handled Mae Marsh and Bobby Harron in many pictures. He directed Sir Herbert Tree in "The Old Folks at Home."

Ashley Miller brings to Vitagraph the results of years of experience with Pathe, Edison and Famous Players-Lasky. He had stage experience with Walker Whiteside, Otis Skinner and Henrietta Crossman.

Archie McMackin directed Francis X. Bushman and Beverly Bayne in their pictures, and he has himself written or produced, it is said, not less than three hundred photo plays.

The strong directorial trio is in addition to eleven directors already making Vitagraph pictures. They are W. P. S. Earle, Perry N. Vekrofi, Thomas Mills, Martin Justice, Wesley Ruggles, Paul Scardon, William Wolbert, David Smith, William Duncan, Lawrence Semon and Charles H. Seay.

These men have worked for the most part, Vitagraph says, under the personal supervision of President Smith, who has always been in charge of a great part of the production.

While for twenty years the artistic end of the business has been jointly in the hands of Messrs. Smith and Blackton, Vitagraph now states that during the last two years Commodore Blackton devoted himself almost entirely to his two features —"The Battle Cry of Peace" and "Womanhood, the Glory of the Nation."

It is now explained that while Commodore Blackton was overseeing these big war spectacles, which were months in the making, he practically gave all of his time to them. Upon Mr. Smith devolved oversight of the other directors, turning out most of the Vitagraph product, the weekly Blue Ribbon features, the "Big V" comedies, serials, Bobby Connelly pictures and special features.

Vitagraph will now have twelve companies in active production. Indeed the amount of production under way is declared to be large enough to tax the capacity of the Brooklyn plant, enlarged to accommodate twenty companies at once. Here are some of the productions under way:



Albert E. Smith (Vitagraph)

Harry Morey and Corinne Griffith in "Who Goes There?", Edward Earle in "For France," Evart Overton and Miriam Fouche in "Soldiers of Chance," Alice Joyce and Marc MacDermott in "An Alabaster Box," Mildred Manning and Wallace MacDonald in "The Princess of Park Row," Bobby Connelly in ten of the "Bobby Series," Lawrence Semon in a new series of "Big V" comedies, and Harry Tighe in still another lot of fun-makers.

In the Hollywood Studios are other companies. Mary Anderson and Alfred Vosburgh are working on Blue Ribbon pictures under the direction of William Wolbert. William Duncan and Carol Holloway are creating—and have just completed—"The Fighting Trail" episodes.

Much is expected of this Duncan-Holloway serial. Vitagraph says ninety-five per cent of its scenes are outdoors in a mountain country and its two stars go through any number of perils.

President Smith announces that hereafter the Vitagraph weekly program will include: One five-reel Blue Ribbon feature, one episode of "The Fighting Trail" (two reels), one Bobby Connelly (one reel), one "Big V" comedy (one reel), and two Favorite Film features, comedy and drama, which will make a grand total of three thousand feet weekly.

In talking of the prospects of Vitagraph, Mr. Smith said:

"The Vitagraph plant is still the premiere producing organization. Its aims and ambitions are higher than ever. Improvements have been made both in the East and in the West. Arrangements have been made for the exclusive work of the best authors, and from a literary standpoint is unexcelled. We are putting more gray matter than ever into making laughs for the 'Big V' comedies.

"As the inventor of the setting device, the deviser of stop motion photography, conceiver of the 'juggernaut' and 'wreck' pictures, and the first producer of magic pictures, I felt, while laid up in California recently, that I must show the world I still had a trick or two up my sleeve. So watch out, Vitagraph is going to spring a new one soon."

The company, Mr. Smith says, will continue its policy of making in addition to its program four specials yearly. It is now engaged on one expected to be as successful as "Within the Law," full details of which will be announced in due course.

Plays Costing $15,000,000 in Mutual List

Company Issues First Quarterly Catalogue Giving Particulars of Feature Film Productions Since Its Early Days in Filmdom

THE feature film productions listed in the quarterly catalogue just issued by the Mutual Film Corporation, the company says, represent a total investment slightly in excess of fifteen millions of dollars. It is the first such catalogue.

It is a compact twenty-four page volume illustrated with pictures of all the Mutual's stars, beginning with the earliest releases and running from the early W. S. Hart and Mae Marsh pictures down to the Mary Miles Minter pictures to be released two months hence, and the coming releases of Charles Frohman successes in motion pictures.

A survey of the Mutual catalogue brings before the reader a surprising array of stars whose pictures are available at the Mutual's exchanges. There is Robert Harroun, Bessie Barriscale, Louise Glaum, "Fatty Arbuckle" and many early Mutual luminaries. Coming down to date we find Marjorie Rambeau, Nance O'Neil, Ann Murdock, Julia Sanderson, William Russell, Margarita Fischer, Gail Kane and others of the current Mutual releases.

The catalogue is a part of the elaborate system of special service to the exhibitor instituted in the Mutual Film Corporation by President John R. Freuler, and he is confident such a course will be productive of much good to all their patrons.

"We will issue a new edition of the catalogue every quarter," said Denis J. Sullivan, of the Mutual's executive staff. "We will constantly have available every picture listed, and the list will grow to take in everything among the added productions. Conditions in the motion picture business point to the growing importance of just the sort of service that this catalogue presents."

The Mutual's catalogue will be sent free to any motion picture exhibitor on application to his closest Mutual exchange, the company says.

"Waiting for the Axe to Fall" at Keystone

Culling of Staffs for Paramount and Triangle Is Tedious Process—Stout to Remain with Sennett—Full Reaiignment Not Reported

VERY little definite information is obtainable concerning the production organization for the Mack Sennett Studio, where Paramount comedies are to be made. Saturday, July 14, was moving day, and the plant is in a more or less chaotic condition. All writers, directors, players and members of the technical staff selected by Triangle officials to continue the making of Keystone comedies, received notices to report at the studio formerly known as the Fine Arts in Hollywood the following Monday. Likewise, notices were in the pay envelopes advising those who are to remain on the Sennett staff. No list of either organization selection could be secured.

Mack Sennett arrived in Los Angeles early during the past week, having been preceded to the coast from New York by George Stout, business manager of the studio. Both men together with their several principal lieutenants, were in conference with Triangle officials, and at these meetings the selection of the respective companies were made. It is learned from a definite source George Stout will remain as business manager for Mr. Sennett. He has served in this capacity for more than two years, and under his regime the greatest improvements of the Keystone plant, which in the future will be known as Mack Sennett's Studio, have been made.

Hampton Del Ruth, who has been with Mr. Sennett for three years, is to remain as editor and production manager of Mack Sennett Comedies. Mr. Del Ruth is author of more than 500 produced comedies, a majority of which he has supervised the production of. Other members of the authorial and production department will be announced during the coming week.

All subjects in production at the studio were finished during the past week, and Friday and Saturday saw all members of the sixteen producing units killing time at the studio, and to use the phrase most frequently heard at the plant, "waiting to see which way the axe will fall." They were many odd bits of speculation to be heard, and the idle comedians staged a vaudeville show. Of the many odd wagers made, Ben Turpin won the prize. He agreed if he received notification to remain with Mr. Sennett to jump into the mammoth pool with his best clothes on. If the notification provided he was to go to Triangle, the seven who wagered with him at different times were to do the diving act. Turpin made good this promise before an assembly composed of all employed at the studio, and came up spouting like a whale, with the cry of "More power to Mack Sennett."

ONE CENT WILL TAKE THIS COPY TO A FRIEND OF YOURS IN THE TRENCHES

Magazines and newspapers bearing one cent stamps hereafter may be posted, unwrapped and unaddressed, by persons other than publishers, and will be forwarded by postal authorities to American soldiers and sailors in Europe.

The publications will be carried under parcel post classification at 1 cent each, regardless of weight. A concentration station has been designated in each State for assembling of the reading matter.

Three Held for Alleged Theft of "Joan" Print

F. P.-Lasky Corporation Takes Matter Up with Federal Authorities—U. S. District Attorney Holds Men in $2,000 Bail for Grand Jury

ACTIVE steps to put a stop to the theft of positive motion picture films were taken last week by the Famous Players-Lasky Corporation, and resulted in the arrest of three men charged with stealing a print of "Joan the Woman," from which a duplicate negative was claimed to have been made. Both print and negative, it is announced by F. P. Lasky, were recovered.

The men arrested are Fred Beck, Leo Singer and Louis Weiss. They were arraigned before United States Commissioner Hitchcock, and after a hearing were held for the grand jury in $2,000 bail each. The specific charge was the theft of a film positive of the "Joan" production.

Following the theft of one of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation, took the matter to the United States District Attorney's office, and an investigation was begun by Assistant District Attorney Edwin A. Stanton and Mr. Kohn. It is alleged that the stolen positive was taken to New Jersey, where it was being made into a negative film.

F. P. Lasky declares that in their campaign against film thefts, which have been a source of considerable loss to producers, they have the full backing of the Federal Government.

It is pointed out that the theft and duplication of "Joan the Woman" would have resulted, if undiscovered, in a big source of revenue to the alleged lawbreakers through extensive sales of the film.

Prosecution of the case will be followed to the end.

Frank Woods in Charge of F. P.-Lasky Production

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, who is in active charge of the producing activities of the concern, announced last week through the New York Paramount offices that Frank E. Woods has been engaged as general manager of productions of the Lasky Company under Director General Cecil De Mille.

Woods is the author of the original scenario of "The Birth of a Nation," and was formerly general manager for D. W. Griffith and supervisor of productions of Fine Arts Studios.

"Mr. Woods," says Mr. Lasky, "will have complete charge of the story from the time it is passed from the reader until it is ready to be released on the Paramount program. He will work directly with the writers and directors. This relieves some of the burden from the shoulders of Milton E. Hoffman, who still retains the position of studio general manager, and it does not affect the department of Fred Kley as production business manager."

Thomas J. Hamlin, Trade Editor, Has Booking Plan

Thomas J. Hamlin, who established a theatre trade journal, Amusements, in Minneapolis in 1914, has retired to promote his own booking plan for mid-Northwest motion picture exhibitors. T. E. Mortensen, who has been with Hamlin from the start, will continue the paper.

Under the Hamlin plan, it is stated, the exhibitor actually has the only say as to what film shall play his house and what price he shall pay. Apparently it somewhat resembles the Stanley Mastbaum plan applied to Philadelphia, which grew from a circuit of 5 to 106 theatres.

Mr. Hamlin, in his own announcement, says that his plan is not the Mastbaum plan, although from the description it is quite like it.

Philip A. Fowler Added to Vitagraph Publicity

Philip A. Fowler, who has resigned as make-up editor of the New York Evening Sun, has been added to the publicity staff of Vitagraph V-L-S-E. He has worked on the Philadelphia Public Ledger, the New York World, American and Press, and the Hearst papers in various cities.

The appointment is in harmony with the expressed intention of Nat S. Stronge, publicity director, to appoint only seasoned newspaper men who know what newspapers want and can get away from extravagant adjectives and "phoney fakes."

New Iowa League to Have Picture Exhibitors' Magazine

The recently formed Iowa Motion Picture Industrial League, the outgrowth of the Convention of Exhibitors and Exchangemen, held in June at Des Moines, Iowa, will publish a magazine called the Iowa Motion Picture Industrial Association magazine. J. J. Clark, of Bedford, Iowa, will act as publisher.

Nothing Can Interfere with Progress of Film Industry

Progress Bound to Continue—Careless Individuals in Business Can Only Retard Onward Trend—Review of General Doings of the Year—Praise for Work of Exhibitors' Body

By WATTERSON R. ROTHACKER

WITH the 1917 convention behind, elections over, and the problems generally thrashed out, one looks not only forward to the coming year, but backward on the events that have transpired during the past twelve months.

Much has happened during the motion picture year dating from the 1916 convention to the meeting in progress last week—also, much has failed to happen.

The trade press has chronicled actual and prospective events, some of which were important if true, and others unimportant even though true. New companies have come and gone—old companies have been heralded as going—some of them have gone, and there have been a number of radical departures which have signally changed the aspect of the motion picture map. But the industry has not materially suffered by what has happened, and its potential power and its ability to go and grow despite hampering influences exist today, as it did a year ago, and are ready for another year.

The "business as usual" crowd argue with the "times are bad" wailers, while the fellow who works while the talk is making his place in the industry more secure.

My confidence in the future of the motion picture industry is supreme, and I don't believe that there is a man in or out of the field, a clique or a group of cliques, capable of seriously interfering with the legitimate and inevitable progress.

But there are men in our ranks who very carelessly or unwittingly have done things and said things, or failed to do things and failed to say things, which action, or lack of action, reflected discredit and tended to retard the industry. These men should be checked up and made to see the error of their ways.

Our year has been made notable by the activities of certain trade organizations, namely, the National Association of the Motion Picture Industry, the F. I. L. M. Clubs, the Society of Motion Picture Engineers, and others built along worthy lines.

It is my personal opinion that the National Association of the Motion Picture Industry has never received sufficient credit for the splendid work they did at Washington during the recent tax crisis, and I am quite sure that very few of us realize what this organization has accomplished along the line of proper and fair legislation in states where unenlightened lawmakers were groping in the dark toward a situation which, to say the least, would have caused considerable trouble and unwarranted expense if permitted to develop inadvisedly. This association has been helpful to us all and has the power to do the industry a world of good. What have you done to show your material appreciation of this valuable support?

It was my privilege to be one of the charter members of the Chicago F. I. L. M. Club, which I believe enjoys the distinction of fathering this organization among film exchange managers throughout the country. I happen to know that these F. I. L. M. conferences have resulted in interchanging ideas helpful to all members, but I also know that more success would have been obtained had every member done his bit. You don't have to dodge registration to be a slacker!

The Society of Motion Picture Engineers is banded together for the good of the entire industry. Their plan to standardize the manufacturing business in this field should be of decided importance and interest to every member of the industry. These men working in our cause are gathered here this week, and while the records of their meeting may not make spectacular reading, they will be representative of hard, thoughtful work and endeavor to secure things worth while. It will pay you to know more about the Society of Motion Picture Engineers.

How many of us know about these organizations and what they stand for? It isn't sufficient to stand on the side lines and say, "Good boys—go to it." It isn't sufficient to merely join and become a passive member for the sake of the little trade paper advertising. If these organizations are worthy of recognition and life, they are worth supporting, and if they are unworthy, they are unnecessary. You believe in organization, don't you? If so, get into the game and go to it and do your bit toward making the organization as great a power in the film world as it should be.

Richard A. Rowland Metro, States His Policy

Sounds as His Slogan, "At a Price the Exhibitor Can Afford to Pay"—Poor "Stars" Without Drawing Power, to Be Let Down Easy—and No Delay

RICHARD A. ROWLAND, president of Metro Pictures Corporation, in stating the large purposes of the organization, states its slogan will be "At a price the exhibitor can afford to pay." Big stars with acknowledged box-office drawing power will be presented in each Metro release, he promises. Mr. Rowland says:

"Metro begins its new picture activities with the week of August 27. It is perfectly evident to us, as picture men, that no system, plan or schedule which requires the exhibitor to pay prices that do not permit him to make a profit for himself can long survive in the motion picture business. We have, therefore, decided that no contract which does not permit the exhibitor to make money is of any lasting value to Metro, and we go on record as against any system which does not include the 'live and let live' idea.

"Metro's new plans are made in response to the demands of the exhibitors themselves. We have received in the last three months many thousands of communications, many of these voluntary, many of them in reply to requests for information regarding the drawing power of stars, regarding the type of attractions desired and the prime necessities for box-office attractions.

"Acting on our own judgment as the result of our successful experience in the picture business plus the expressed business judgment of the exhibitors, Metro has raised its standard of production to a point where its regular productions now equal its best productions of a year ago.

"Our belief is that the box-office star in big, satisfying productions, made at a minimum of cost and marketed with efficiency, combine to form 100 per cent box-office attractions. We, therefore, are confining ourselves to those stars of proved box-office value in the highest type of picture productions. It is true that productions of this kind cost more than the ordinary kind of pictures, but Metro is not going to use the star series plan as an excuse for charging exorbitant prices.

"Prices will be fixed in accord with the drawing power of a given star in any territory. The star of proved box-office value is, in our opinion, the best information for the exhibitor, and our star list reflects absolutely the wants of the exhibitor. We are in business to give the exhibitor that which will make him money because such a plan is nothing more and nothing less than business sense.

"All we ask of the exhibitors is to compare the last six months with the schedule of the coming six months, and see whether the stars who are to play at his theatre will make him more money or less money than before.

"We are setting out to sell a real box office article with which the exhibitor can get more money and at the same time keep the price from becoming exorbitant. We are going farther. We are willing to guarantee a box-office drawing article at a price the exhibitor can make more money than he has made before.

"Out of our series the exhibitor can pick fifty-two pictures, and can have a better business proposition than he has ever had before, although Metro has always dealt with the exhibitor in so fair a manner as to justify him in being a regular user of our productions."

WITH THE EXHIBITOR.

Texans Resolve to Work with Exchange Men

Exhibitors' Convention Votes to Co-operate with Distributors—Rothapfel Tells of New Theatre—Exhibitors' Circuit Discussed

TEXAS exhibitors at their annual convention held in Galveston week before last decided upon several important matters, chief of which were to fight censorship tooth and nail, and to work out an amiable relationship with exchanges.

E. H. Hulsey, president of the Texas Managers' Association, sat in the chair. In his address Mr. Hulsey explained the need of theatre owners cutting out the objectionable parts of films, not leaving that task to censor autocrats or to an indignant public.

The convention passed a resolution providing an Adjustment Board to settle differences of opinion arising between exhibitors and exchanges.

A new constitution was adopted, providing for the president, vice-president and treasurer of the association to be elected from the Executive Committee, which comprised the following: E. H. Hulsey, W. J. Lyttle, San Antonio; A. A. Chouteau, Dallas; C. J. Musselman, Paris; P. C. Levy, Fort Worth; Harry Van de Mark, Houston, and W. E. Weatherford, Dallas.

The new constitution also provides for a vice-president in every Texas Senatorial district. The following were elected: Charles Kimball, McKinney; V. J. Grunder, Cuero; W. E. Box, San Antonio; Ben B. Lewis, El Paso; O. A. Englebrecht, Temple, and H. W. Coon, Amarillo.

S. L. Rothapfel, managing director of the Rialto theatre, New York, addressed the convention, telling of his plans for a new theatre in New York, which will have a seating capacity of 5,000, and will be completed in 1919 or 1920. Touching on the film situation generally, Mr. Rothapfel said that there is an overproduction of mediocre pictures and not enough high-class films.

A resolution was made by A. A. Chouteau, that heartiest thanks be extended to the Texas State Federation of Labor for their aid in putting down the Sunday opening bill when it came up in the legislature. The resolution was adopted.

Exchange managers were invited to address the convention not exceeding two minutes each.

Hulsey took the floor in behalf of the First National Exhibitors' Circuit, and explained that he is not in the film business for the profits he can get out of rentals, but for the purpose of getting first-class films at a reasonable rental.

He asked that exhibitors co-operate to make the deal a success. He said that he already had invested about $30,000 in the franchise, and would not be able to continue the franchise without assistance. He said every picture bought by the circuit will be judged at 100 per cent.

He said the circuit has already sold the foreign right on Chaplin films for $400,000.

The following exchange representatives made brief talks: H. M. Owens, Paramount; L. B. Remy, Goldwyn; Mr. Allen, Triangle; Ned E. Depinet, Consolidated; C. O. Ezell, Selznick; Leroy Bickle, Metro; C. A. Blegg, Pathe; F. E. Garner, General; J. B. Dugger, Vitagraph; Bert M. Moran, K-E-S-E.

Mr. Ezell made an offer of the services of the Selznick forces in an effort to promote membership in the association. An offer was made by Hulsey to pay roadmen $1 each for new membership.

Mr. Garner did not want his salesmen paid, but wanted to render the service to the association in the sense of its general good. The final matter before the convention was an argument by Hulsey for clean houses, clean plays and appealing to the public conscience. He said that censorship is born of ignorance on the part of the public.

Among the managers present were the following: B. J. Clemmons, Beaumont; W. A. Sterckert, Brenham; C. J. Musselman, Paris; A. O. Englebrecht, Temple; Charles Kimball, McKinney; R. F. Karnes, Farmersville; Peter Jecker, Victoria; V. J. Grunder, Cuero; Theo Palomanokos, Houston; S. T. McDonald, Galveston; W. L. Sachtleben, Houston; L. Von Phul, Dallas; W. E. Watherford, Dallas; E. H. Hulsey, Dallas; P. C. Levy, Fort Worth; W. J. Lyttle, San Antonio; W. F. Box, San Antonio; C. W. MacCormack, Austin; Harry Van Denmark, Houston; M. Wicka, Jr., Houston; Ed Raymond, Houston; Philip Rich, Richmond; O. F. Gould, Fort Worth; W. S. Crosby, Fort Worth; A. A. Chouteau, Jr., Dallas; A. Martin, Galveston; Charles Trifon, Goosecreek.

Fred G. Nixon-Nirdlinger Gets Paramounts Direct

Fred G. Nixon-Nirdlinger, who owns Philadelphia vaudeville houses, and with his associates controls others in Pennsylvania and New Jersey, has made a $300,000 contract for first-run Paramount pictures.

The theatres in Philadelphia that get the benefit are the Strand in Germantown avenue, Colonial in Germantown, Nixon in West Philadelphia, and the Leader, Frankford, Coloseum, Cedar, Tioga and Jumbo, in other neighborhoods.

Most of these houses had been showing Paramount pictures, getting them through Julius Mastbaum. The new arrangement is direct.

Harry A. Smith and Columbus Stamper acted for Mr. Nirdlinger in the negotiations and William E. Smith, Oscar Morgan and Edgar Moss for Paramount.

EXHIBITOR PERSONALS

IOWA.—Grinnell: M. C. Crutchfield, manager of the Opera House is confined to the hospital with an attack of appendicitis.

Des Moines: Members of the local Pathe Exchange were entertained at a stag party last week at the home of Assistant Manager Moses J. Frisch.

Chariton: Messrs. Louis and Griffin have taken over the Airdome theatre here.

MARYLAND.—Baltimore: Guy L. Wonders, director of the Wilson theatre has installed a massive cooling fan on the roof of his building. When running at capacity the fan can change the air of the theatre in less than a minute. It is so arranged that instead of drawing the air from the auditorium it blows cool air in. It is said to be the first device of its kind to be erected in Baltimore.

MICHIGAN.—Detroit: Howard Crane, Detroit architect, has let contracts for a new theatre seating 1,100 to be erected in Springwells. The owner is Jerome Selling, 217 Jefferson avenue.

Flint: Lester Matt, who runs the Strand, has incorporated the Matt Photoplay Company with a capital stock of $115,000. The company plans the erection of another theatre in Flint.

MINNESOTA.—Hutchinson: The Rex theatre has been sold by A. W. Dibble to the United Theatres Company, of Minneapolis, a company backed by well-known citizens and capitalists of the twin cities and managed by men experienced in the show business. Their representatives Jack Margola and E. R. Cox have been here lately in connection with the transfer of the property. Mr. Cox will remain until the return of Mr. Dibble, who is at Owatonna for two weeks, and who may be continued in the position of manager.

The purchasers state that they will bring the Hutchinson the same class of moving picture films that is shown in the leading theatres in the large cities and provide a much better class of entertainments than is usually given in towns of 3,000 population. The company owns several theatres and is affiliated with others.

Among other improvements is an enlargement of the Rex, alterations and improvements which necessitated the closing of the theatre for a few days so as to not compete with the Chautauqua, and at the same time allow workmen to occupy the theatre.

MISSOURI.—Kansas City: J. Andlauer, father of W. A. Andlauer, owner of the Bonaventure theatre, died a few days ago.

NOVA SCOTIA.—Halifax: Don McCrea, manager of the Imperial theatre, Halifax, joined his regiment on July 2, having received a commission in the Canadian Army.

WASHINGTON.—Seattle: Gus Metzger, of the Film Supply Company, of Portland, Ore., who has been in Seattle, Wash., for thirty days in the interest of Bluebird and Butterfly Pictures has returned to Portland. While in Seattle he contracted with the Strand there for the use of Bluebirds for six weeks with an option for an extension.

Mike Rosenberg, of the De Luxe Feature Film Company, of Seattle, Wash., will spend the month of July in Los Angeles, looking up the film situation as it will apply to states right buyers this fall.

WISCONSIN.—Fond Du Lac: O. J. Vollert, manager of the Idea theatre for a number of years, assumed the management of the Henry Boyle theatre on July 1, under a new arrangement with the lessors, the details of which will be announced more fully later. The Henry Boyle reopened on that date, with a spectacular picture "The Battle Cry of Peace" and will thereafter be give over to the production of the larger productions in the movie line. The opening picture continued four days, carrying it over the fourth.

The theatre will operate at summer popular price schedules. There will be the return of "Civilization," which showed here in January; and following will come Ethel Barrymore in "The Call of her People"; Raymond Hitchcock in "A Wonderful Wage"; "Womanhood"; "Beware of Strangers" and others. Mr. Vollert is also booking legitimate productions of a high character.

LIVE WIRE EXHIBITORS

Making Your Program Pay for Its Upkeep

(Continued from last week)

WORRY a little over the style of your program. Economize on your adjectives used in announcing. Tell them who the star is. Tell them how they liked his or her last picture. Tell them a little—but not too much—about this new picture of his. Be careful not to take the joy out of the picture by publishing the plot in careful, painstaking detail in your program.

Don't try to club the people into your theatre! Try and persuade them. Work on their curiosity; excite their imagination. Use the gentle art of suggestion on them. Learn a lesson from that small son of yours and the natural methods, the instinctive means, he employs to get what he wants from some one. When he comes up to you and says in a boisterous, commanding manner, "Paw, I want a nickel!" the chances are that he will keep wanting it. But if he comes quietly and says, "Pa, I am awful hot. There is a place around the corner where they make swell ice-cream cones"—he gets the nickel. The suggestion and manner does it.

Here is a good standard to judge by. Look to the houses whose clientele has been built up to a high plane. Seek out the reason for the success. Nine times out of ten you find it is because the management of that house has no "weakest link" in his chain of organization. The weekly program comes in for its share of the burden and responds equally as well as any other part of the organization.

It is preferable to place advertisements on the left-hand inside page, because the preferred position, the right-hand inside page, should be kept for the important part—the program itself.

The back page will be an excellent place for notice of the immediately forthcoming features: and this, again, is well illustrated by the tentative layout published last week.

WHAT PAPER TO USE

The matter of paper to be used in printing the program will be an important consideration. Try to get a white paper with a so-called matt surface, or a rather rough book paper if there are to be no half-tone cuts. If half-tone cuts are to be used, a quality of paper must be used that will take the impression clearly, without absorbing the ink or otherwise obscuring the image. Try to have it cut to the sheet so there is no waste and of such size that it will fit an envelope.

It is likely that the program will be used for mailing purposes, so the lightness of it will have a bearing on the mailing cost. The actual color of the paper may be white, although a white tending toward cream will be found serviceable in standing some handling. While mentioning the matter of durability, it may be well to remark in passing, the unwisdom of redistributing programs that have been left behind in the theatre by the outgoing audience. The moral effect is decidedly bad; and no thinking manager need be reminded more than once that the practice is ill-advised.

Type should not be smaller than eight point for general reading, or six point for captions, provided the management proposes to use cuts.

APPROXIMATE COSTS

The following figures are estimated for an edition of one thousand copies of the four-page program before illustrated. Composition means the setting of the type, some of which may be done by machine and other portions of which may be done by hand; stock means the paper used, quality and weight being given; make-ready means securing evenness of impression; press work means the actual printing, and extra thousands are considered as coming after all these items have been defrayed.

Stock	$2.50
Composition	7.50
Make-ready	1.00
Press work	1.00
	$12.00
Extra thousands, per M	$3.50

IT'S ALL VERY WELL—

To spend thousands on exploiting a great big picture for a great big theatre—

To run half and full page advertisements in the newspapers that knock the public off its feet—

To send elaborate pamphlets to your select mailing list—

But supposing you *haven't* a great big theatre?

What we are anxious to hear about is the results that YOU with your 200 or 300 seat house have had with a small appropriation.

Let us know how you made $1 do the work of $5.

Why not drop us a line anyway? We've been in the game a long while, and maybe we can give you a hot tip or two.

Address This Department

When Is an Exhibitor Not an Exhibitor

By J. E. Ricards

ALONG with the complaint of the exhibitor on this and that condition in his particular section, would it not be just as well to direct attention to the prostitution of billing and program indulged in by some who try to emulate the other fellow who is able to "circus" legitimately and get away with it.

Recently in a good-sized Southwestern city I saw the most awful combination in the effort to advertise that has ever come to my notice.

The man who resorted to this monstrosity, evidently trying to outdo his competitor and having no initiative of his own, selected the only thing he could think of to secure publicity for his feature.

He was playing Cecil DeMille's wonderful cinema achievement, "Joan the Woman." He sent out on the business and residential streets of his city a superanuated old horse of the vintage of twenty years back hitched to a tumble-down old wagon adorned with an "A" board on which he had smeared a six sheet on either side of Geraldine Farrar as Joan. The paste used had been thick and cold, and the features of the heroine of the story could scarcely be distinguished. To add insult to the injury of this awful mess the driver of the affair was a one-eyed negro who at regular intervals leaned out from his coop and rang a cow bell.

This is not an exaggeration but an actual fact. How in the name of the shade of the inventor of the camera could this man by the wildest stretch of the imagination be called an exhibitor? Yet he opens a theatre door every day and wonders why people do not flock in to see his picture product when he presents it in such a fashion as to disgust even the less æsthetic of his possible patrons.

I watched this interesting mess on the pretty residential streets of the city in question and was constrained to wonder what sort of an impression it would have on the gifted DeMille, could he have witnessed that old darkey ringing the cow bell to let the natives know a real picture was to be shown at the "town Opery."

One wonders when the day will dawn for the improvement of the breed.

Hire a Store, Says Laurie

A. J. Laurie, who manages the Canada theatre, Montreal, sends us a photograph of a store front located next door to his theatre which he uses for advertising current attractions.

"When your patrons pass your theatre," says Mr. Laurie, "let them see that you are awake.

"Is my idea right or wrong?" he asks.

If you can afford to rent the store next door, is our reply, the idea is good.

READY-MADE AD-TALKS

William Russell, Champion Prizefighter, in "Pride and the Man"—Best Yet

(Mutual Five-Reel Production)

If any are in doubt as to William Russell's fighting abilities the management of the ——— theatre cordially invites them to see "Pride and the Man," a five-reel drama produced by the American Film Company for Mutual. Pugilism is not a half-bad business when a young man takes it up for the love of the sport. Jack Hastings, presented by William Russell, is one of these men. He is known as "Handsome Jack" Bronson and his fighting abilities are well known. In his private life he meets Thelma Everett (Francelia Billington) and she promptly falls in love with him. He avoids making known his love for her because of his frequent appearance in the "roped arena." Love prevails, however, and Jack gives up his ring career and marries the girl he loves. He launches forth in the business world as a contractor, but lacking sufficient capital he fails. His wife had, unknown to him, supplied large amount of money in order that his contracting business might be saved. The firm goes into bankruptcy and Jack as a contractor is a failure. In order that he may pay his creditors Jack determines to take part in one more championship battle. His wife accepting Jack's re-entry into the ring as evidence that he does not love her, is persuaded by enemies of her husband to work against him. Her efforts and those of his enemies are of no avail. Jack wins the championship, pays his wife for the money she had invested in his business and a reconciliation is affected.

William Russell in "Pride and the Man" at the ——— theatre ——— of ——— week.

Broadhurst's Stage Success, "What Money Can't Buy," with Jack Pickford, Louise Huff

(Lasky-Paramount Five-Reel Production)

Another one of George Broadhurst's famous stage attractions has been adapted to the screen, this time by Beulah Marie Dix, for Paramount. "What Money Can't Buy" is Mr. Broadhurst's latest to be picturized. In deference to Mr. Broadhurst's ability as a stage dramatist, Paramount has not only had this drama of his adapted to the screen but it has assigned to the task of interpreting Mr. Broadhurst's meaning, four of its most capable screen stars—Jack Pickford, Louise Huff, Theodore Roberts and Hobart Bosworth. The cast also includes Raymond Hatton, James Cruze, James Neill and Bliss Chevalier. It is seldom that a quartette of such favored screen stars are assembled in one production. But the drama, "What Money Can't Buy," is worth the efforts of even more celebrities. It is a wonderful production of screen art. The story tells of the adventure of a young American in a small principality of Europe and his love affair with a beautiful Princess. Miss Huff presents the part of the Princess Irenia and Jack Pickford that of Dick Hale, whose father is a wealthy financier. Theodore Roberts, who will be remembered for his excellent characterization in "The American Consul," has the part of Madison Hale. Hobart Bosworth, who has been seen in featured parts for years back, has the role of Govrian Texler, financial advisor of the King of Maritzia. "What Money Can't Buy" should be missed by no one of the patrons of the ——— theatre. It will be shown here on ——— of ——— week.

Carlyle Blackwell and June Elvidge in "Youth"—Story of a Man's Regeneration

(Peerless-World Five-Reel Production)

How a young man who, favored with all the worldly things of this life which go to insure social activities and wild escapades but which retard the better qualities and make the man useless for little else than satisfying his own whimsicalities, is made anew by a forced change in his manner of living and the intervention of a girl, is told in the Peerless-World late release featuring Carlyle Blackwell and June Elvidge. In the supporting cast are Muriel Ostriche, who has been seen many times in featured roles, Robert Broderick, Johnny Hines, George Cowl, Victor Kennard, Henrietta Simpson and Henry West. "Youth" is the title of the drama. It was written by Roy S Sensabaugh. Romaine Fielding directed the production. James Goodwin (Robert Broderick) a wealthy contractor finding that his son Bryan (Carlyle Blackwell) is leading a life that will ruin him and his future, sends his son to Tennessee to work on a large river dam being constructed there. He sends his confidential man to work with him and to report on his son's deportment. Before leaving Bryan, the son, had during a night of revelry proposed to Grace Van Seer (Muriel Ostriche). Arriving on the job in Tennessee, Bryan is attracted to Jean Elliott (June Elvidge), known as Dr. Jean, because of her attentions to the sick of the neighborhood. She changes his whole life and later when his father arrives to learn of his son's progress, he is so struck by the change that had taken place that he suggest to Jean that she marry his son. This was good news to Bryan and the two are happily married.

Carlyle Blackwell and June Elvidge will be seen on the screen of the ——— theatre on ——— of ——— week in "Youth."

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 28, 1917

FEATURES

TITLE OF PLAY	PRODUCER	
"Borrowed Plumage"	Triangle	5 reels
"Cook of Canyon Camp, The"	Paramount	5 reels
"Greater Law, The"	Bluebird	5 reels
"Innocent Sinner, The"	Fox	5 reels
"Love That Lives, The"	Paramount	5 reels
"Melissa of the Hills"	Mutual	5 reels
"On the Square Girl, The"	Pathe	5 reels
"Peddler, The"	Art Dramas	5 reels
"Sawdust Ring, The"	Triangle	5 reels
"Self-Made Widow, A"	Peerless-World	5 reels
"Skinner's Baby"	K.E.S.E	5 reels
"Stolen Treaty, The"	Vitagraph	5 reels
"Two Little Imps"	Fox	5 reels

SERIALS

"Gray Ghost, The"	Universal	4th Episode
"Fatal Ring, The"	Pathe	3rd Episode

STATE RIGHTS

"Whip, The"	Paragon	3rd Episode

Triangle Presents Enid Bennett in "The Mother Instinct"—Story of Sacrifice

(Triangle Five-Reel Production)

Maude Pettus has written an intensely interesting photodrama for Enid Bennett, entitled "The Mother Instinct." In the role of Eleanor Coutierre, the daughter of a poor fisherman, Miss Bennett portrays on the screen, the life of a young girl who thought first of others and then of herself. Eleanor's elder sister had become a mother without the sacred bonds of matrimony to give to the child its proper status in society. She loved Pierre Bondel, an artist. Eleanor realizing that her sister's happiness would be destroyed if the fact became known that her sister had given birth to a child out of wedlock, and knowing that her sister loved Pierre and wished to marry him, adopts her sister's child that she might marry the one she loved. Because of this noble sacrifice, Eleanor suffers from all the dishonor heaped upon her. She, too, loves a young artist, Jacques, and realizes that since she has made the sacrifice for her sister she cannot hope to be loved by Jacques. But a noble sacrifice always has its reward, and Eleanor, although she believes that her future has been forever darkened, is in the end placed in the right light before the world. Eleanor having sacrificed her own happiness that her sister, Marie, might be made happy is rewarded for her sacrifice not only by being placed in her true light but by the fact that her sister for whom she made the sacrifice, sacrifices for her. The events culminate in an unusually strong climax.

"The Mother Instinct" with Enid Bennett in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

Mabel Taliaferro, Star of Screen and Stage, Seen in "Peggy, the Will o' the Wisp"

(Metro Five-Reel Production)

Mabel Taliaferro enacts a real old Irish story when she is seen in Metro's latest release, "Peggy, the Will o' the Wisp." All the scenes are laid in Ireland. Peggy, always in sympathy with the poor Irish tenants, is ever devising ways and means whereby she can alleviate their sufferings and hardships. One Squire O'Malley, a rich land owner, is harsh on his tenants. Peggy learns of one case where his rent collector had been unduly severe with an old Irishman and his sick wife. She disguises herself in the garb of a highwayman and overtaking the Squire on his way home, holds him at the point of a revolver and makes him deliver to her his wallet. This she takes to the Irishman and his wife. The hold-up is reported and a young army officer is assigned to ferret out the mystery. He is in love with Peggy. On the night of the hold-up she is followed by the officer, but she escapes in a clever manner. Squire O'Malley after the robbery had been murdered. It is learned later that his rent collector killed him. The mystery of the strange highwayman is never solved as it was thought that it was the rent collector who robbed the Squire. Peggy and the young officer are married and the tenants of the Squire are left to the more kind supervision of a new landlord. Miss Taliaferro is seen in a most engaging part and she typifies the Irish maid. A strong cast are in support.

Mabel Taliaferro in the Irish drama, "Peggy, the Will o' the Whisp," will be seen on the screen of the ——— theatre on ——— of ——— week.

Alice Joyce, Harry Morey, Co-Starred in "Richard the Brazen"—Case of Mistaken Identity

(Vitagraph Five-Reel Production)

Mistaken identity has been the means of making the lives of some one continuous round of pleasure and of others one continuous round of difficulties. Vitagraph has produced a Blue Ribbon feature with Harry Morey and Alice Joyce in the featured roles, which tells the story of a young American who is mistaken for an English Lord and he experiences a little of both. The Lord is an agent of the British War Department and the American is his guest in London. While dining one evening they meet two American girls. Soon afterwards, both Lord Croyland and the American are called to America. Richard Williams (Harry Morey), the American is the son of a rich Texas cattleman. Lord Croyland is seriously injured and taken to the hospital. Richard is sent to explain to Jacob Renwyk, father of the girls whom Richard had met in England, why he cannot see him. Richard is mistaken for the Lord himself and the events which follow this case of mistaken identity form the main theme of "Richard, the Brazen" in which Alice Joyce and Harry Morey are co-starred. Every scene is bristling with action, adventure, humorous incidents and strong dramatic narrative. It is something different. Cyrus Townsend Brady, in collaboration with Edward Peple, wrote the story. Perry N. Vekroff, directed.

Alice Joyce and Harry Morey will be seen in "Richard, the Brazen" at the ——— theatre on ——— of ——— week.

"When You and I Were Young," Suggested by the Old Song—Alma Hanlon Featured

(Art Dramas Five-Reel Production)

"When You and I Were Young," with Alma Hanlon in the featured role, is a five-reel drama from the Apollo studios, released on the Art Dramas program. Its theme was suggested to the author by the words of the old song of the same name. You will enjoy every scene in this story, brim-full of romance and the adventures of a young country girl who is ambitious to become a great writer. Alma Hanlon presents the part of Dorothy Miller, who lives on a farm. Her father's idea of a girl's ambition is confined to the duties of home. His daughter meets with all sorts of discouragement from him but at odd moments she finds time to devote to writing. While in the fields one day she is surprised by a young artist who has come to the country to paint landscapes. He is attracted by her beauty. Dorothy bent upon writing, runs away from home and goes to the city. The artist had given her his address. She finds him and is made one of the settlement of artists in the Latin quarters. She writes a story of her experiences and it is accepted by a well-known publishing house. The head of the house is the father of her artist friend. The father and son had disagreed and the son left. Dorothy succeeds in bringing about a reconciliation. "When You and I Were Young" will please the most varied audience, and both young and old will

find portrayed on the screen events which perhaps have occurred, at one time or another, in their lives.

Alma Hanlon, in the role of Dorothy Miller, will be seen on the screen of the ———— theatre on ———— of ———— week, in "When You and I Were Young."

"To Honor and Obey," with Gladys Brockwell—A Wife's Sacrifice—A Husband's Ingratitude

(Fox Five-Reel Production)

The injustice to which a young wife is compelled to submit because the law of the land and the public at large, hold sacred the words in the marriage vow, "to honor and obey" is exposed in a William Fox late production entitled, "To Honor and Obey." Gladys Brockwell, one of the most talented screen stars of the Fox forces, presents the part Lorrie Hollis, the wife. Lorrie marries Richard Hallam, who speculates in the stock market. His fortune is swept away and he appeals to his wife to make a sacrifice that he might regain the money he had lost. She does so, and in so doing makes the greatest sacrifice that a woman can make—she gives herself that her husband's fortune might be saved. His money regained Hallam forgets the great sacrifice his wife has made. He neglects her for a less worthy companion. Later the market goes against him and his fortune is lost. The woman to whom he had turned loses interest in him when his money is gone, he has lost the respect and love of his wife and he meets the end that many another of his character, meets—death by his own hand. A lesson is taught in this screen presentation—a lesson which all will be the better for having learned. An interesting, strong drama is enacted and Gladys Brockwell is seen in one of her best characterizations on the screen. The cast supporting Miss Brockwell includes Bertram Grassby, Charles Clary, Joseph Swickard, Willard Louis and Jewel Carmen. The story is by Olga Printzlau. Otis Turner directed.

"To Honor and Obey" with Gladys Brockwell in the leading role, will be seen on the screen of the ———— theatre on ———— of ———— week.

Robert Hichens' Famous Work, "The Garden of Allah," Adapted to the Screen

(Selig (State Rights) Nine-Reel Production)

"The Garden of Allah," a Selig Production in nine reels, is a screen adaptation from the work of Robert Hichens. Mr. Hichens has written many of the most widely read works of romance and fiction. "The Garden of Allah," is perhaps his best known and most interesting work. This work was dramatized and won instant success on the stage. Selig has produced it on the screen with even more spectacular interest than either the book or the stage version aroused. It is a story of the Orient with the wide expansive areas of the Sahara Desert depicted in all their romantic beauty. Helen Ware is casted in the featured role, and is supported by a strong company of screen stars. It is a masterpiece of the screen. The producer has spared nothing to interpret faithfully the meaning which the author wished to convey. You are taken with Miss Ware and her company to Egypt, the land of the Nile and its fertile banks, across the desert with the caravan and into the homes of the Orientals. Their life and their mannerisms are depicted on the screen with a beauty which only the people of the Far East could make more impressive and realistic. Through all these scenes of the beauties of the Orient, runs the story of "The Garden of Allah." Most of you have read Mr. Hichens work. To those who haven't, a better opportunity could not be afforded them than that which the management of the ———— theatre offers when a picturized version of "The Garden of Allah" is shown on the screen.

"The Garden of Allah," Robert Hichens' famous work adapted to the screen, will be shown at the ———— theatre on ———— of ———— week with beautiful Helen Ware in the featured role.

"The Squaw Man's Son," with Wallace Reid and Anita King in the Featured Roles

(Paramount Five-Reel Production)

Many of you remember "The Squaw Man" when it had such a successful Broadway run a few years ago. Edwin Milton Royle is the author. Paramount has had a sequel written to this great success and have titled it "The Squaw Man's Son." Wallace Reid and Anita King are co-starred. "The Squaw Man's Son" tells of the adventures of a young nobleman in the land of the Indian. His father before him had found in the Indian country many adventures and his son, possessed of the same adventurous spirit, resolves to experience if possible, the adventures of his father. He goes where the American Indian lives and for a time studies their ways of living and incidently learns that the Indian agent is formulating plans to deprive the Indians of lands which belong rightfully to them. But the son, lacking the diplomacy and foresight of his father, gets into all sorts of trouble. But he also finds adventure, and after all is said and done that is what he came to the Indian country to find. The love element also finds its place in this very interesting story of adventure and some of Paramount's most capable screen artists are in the supporting cast. Mabel Van Buren, Raymond Hatton, Lucien Littlefield, Ernest Joy, C. H. Geldert, Donald Bowles, and Dorothy Davenport are some of those rendering excellent support to Mr. Reid and Miss King in enacting this drama of the West.

Wallace Reid and Anita King in "The Squaw Man's Son," will be seen on the screen of the ———— theatre on ———— of ———— week.

MESSENGERS
Are These AD-TALKS Doing the Right Kind of Work?
They Are Meant to Be Messengers
Carrying the FEATURES to the Homes of Your
PATRONS
If They Are Not Doing the Right Kind of Work
Drop the
MOTION PICTURE NEWS
a Postal
And Your Suggestion Will Be Noted

Bryant Washburn in "The Golden Idiot"—Story with a True-to-Life Swing to It

(K-E-S-E Five-Reel Production)

Bryant Washburn in his latest picture, "The Golden Idiot," presents the role of Barry Owen. When you see this picture you will marvel at its simplicity. You will wonder why someone has not thought of the same thing before. Its simple action and characteristic naturalness are the two elements which make it resemble the work of a Dickens. Robert Rudd Whiting, who wrote "The Golden Idiot," could not have followed the style of Dickens, more closely if he had set out with that purpose in mind. Perhaps he did—we do not know. The point in bringing the comparison to your attention is that there is hardly a person capable of reading the English language, who has not at some time or other, read with a new interest in every sentence, the works of Charles Dickens. At any rate, Bryant Washburn, whether he realizes the fact or not, when he presents the role of Barry Owen, in "The Golden Idiot" is presenting the work of a present-day Dickens. This should be enough. You saw Mr. Washburn in "Skinner's Dress Suit." You liked it and him. You will like "The Golden Idiot." Come and see it at the ———— theatre. You will make no mistake. Mr. Washburn will not disappoint you—neither will Virginia Valli, who plays opposite him in the part of Faith Fanshawe—neither will "Pod," the three-legged dog that acts natural.

"The Warning on the Ring" Is the Late Episode of the "Fatal Ring" Mystery—Pearl White

(Pathe Serial, Two-Reel Production)

"The Fatal Ring," mystery serial, improves with every chapter. The late episode, entitled "The Warning on the Ring," is replete with strong, swift action, tense situations and cleverly conceived mystery element. In this episode, Knox, accompanied by Pearl Standish, visits the temple. Knox has one more day before the date set for his death, to return the Violet Diamond. He has a diamond with him and upon reaching the temple, gives it to the Priestess to examine. She discovers that it is not the Violet Diamond but an imitation. Carlslake has tricked Pearl. Knox is condemned to punishment by the laws of the order and he is tied to a post and lashed.. After recovering he and Pearl leave the Temple and visit the shop of a Chinese dealer to have the strange inscription on the band of the ring, translated, thinking that it may have some influence on whether or no the death sentence should be carried out. The dealer reads the inscription and becomes frightened, casting the ring on the floor. Pearl starts to leave and sees Carlslake. She attaches the ring to the collar of her dog and sends the animal to her home. Carlslake grapples with Pearl and succeeds in taking her to a secret room in the rear of the shop. Tom Carlton, learning that Pearl has visited the shop becomes alarmed and going there finds them. In attempting to get away Pearl falls into a hole filled with water.

Allen Holubar and Louise Lovely in Stirring Detective Story, "The Reed Case"

(Butterfly Five-Reel Production)

If you enjoy detective stories with plenty of melodramatic situations and stirring adventure, come to the ———— theatre on ———— of ———— week and see Allen Holubar and Louise Lovely, supported by a strong cast, in "The Reed Case." It is a Butterfly Picture, and one of the best of this series of five-reel pictures. Allen Holubar, as Jerry Brenon, is one of the best detectives on the force. He has in his favor, youth and the confidence which is invariably inspired within the breasts of the younger generation. Jerry's ability, however, does not rest solely upon the fact that he is confident. Although young he has had varied experiences in running down the criminal of all kinds and classes. His reputation is fully made when he is successful in trapping two widely known crooks who have robbed the home of a wealthy resident named Reed. So clever were his plans and those of the crooks that the case became known throughout the country as "the Reed Case." Because of his success with this, Jerry is assigned to solve the mystery surrounding the disappearance of Reed's daughter. His work on the former case has an important bearing upon the final solution of the girl's disappearance, and the events which lead up to the final solution of the mystery form material for a rapid-fire detective story, told on the screen.

Gladys Hulette in the Crowning Achievement of Her Career, "The Last of the Carnabys"

(Pathe Five-Reel Production)

Gladys Hulette, in her latest Pathe release, "The Last of the Carnaby's," has the role of the daughter of a highly respectable family whose ancestors were the pride of their offspring. A "black sheep" is found in the best of families, and it was so in the family to which this photodrama has reference. Miss Hulette, as the daughter, has one duty which she has set out to perform before anything else, and that is to reform her brother who has been led astray. She does not attempt the reformation in a dictorial manner, but through kindness and a true sister's love for a brother, and she accomplishes her purpose. But this is not accomplished until, like many another, her brother has been brought face to face with the tribunal of justice. "The Last of the Carnaby's" is one of the most intense human stories ever told on the screen. Miss Hulette possesses a certain charm of undisguised emotion which carries her through the part enacted by the sister with a pathetic touch given each succeeding scene. In this Pathe release, a court room scene is shown and the dramatic way in which the appealing, sympathetic scenes commonly enacted in our criminal courts, are shown, will convince you all that you are, for the time, not in the theatre, but attentive listeners in a court of justice. Miss Hulette has never been seen in a more engaging role. She is supported by a strong cast of Pathe artists.

"The Rescue"—A Bluebird Photoplay of Beauty—Dorothy Phillips Featured

(Bluebird Five-Reel Production)

From Hugh Kahler's story, "The Rescue," Bluebird has fashioned a photoplay drama which rises to the heights of dramatic excellence and presents Dorothy Phillips in one of the best parts of her screen career. With Miss Phillips in this screen drama are: Gretchen Lederer Molly Malone, Claire Du Bray and Gertrude Aster—all beauties from the Bluebird forces. William Stowell and Lon Chaney enact the principal male roles. The story tells, on the screen, of the manner in which a divorced wife was won back by the husband. Betty Jerrold (Molly Malone), a girl chum of Anne Wetherall (Dorothy Phillips) intimates that she is madly in love with Kent Wetherall (William Stowell) divorced husband of Anne. Anne has returned to the stage after her divorce. Thomas Holland (Lon Chaney) a friend of Anne's, asks her if she will visit Betty at her home and persuade her against marrying Anne's former husband. Anne does so, and in trying to draw her divorced husband's attention from Betty, she, the divorced wife, falls in love with him, her divorced husband and Mr. and Mrs. Divorced Man and Wife are married. After it all happens, Betty explains that it was only a "put-up job" to bring about a reconcilation between Anne and her divorced husband. Ida May Park, one of the few woman directors had charge of this production. The problem of divorce is taken up, stirring scenes are depicted, and you will see five of the prettiest girls on the screen.

ADVANCE OFFERINGS OF THE PROGRAMS

Universal's Week-Release Has Five Comedies

"Right-of-Way Casey" and "The Woman Who Would Not Pay," Both Dramas, Also on List—Screen Magazine, News and Specialties

FOLLOWING "A Wife on Trial," a five-reel Butterfly picture released July 30, Universal offers two dramas, five comedies, and four news and educational features, besides the latest episode of "The Gray Ghost."

"Right-of-Way Casey," a Gold Seal drama featuring Neal Hart and Janet Eastman, will be released Tuesday, July 31. The story was written by George Marshall and C. J. Wilson, and was produced under George Marshall's direction.

"Married by Accident," a Nestor comedy featuring Lee Moran, Eddie Lyons and Edith Roberts, will be released on the same date. It was produced by Roy Clements.

"Blackboard and Blackmail," a two-reel L-KO comedy, in which Myrta Sterling, Phil Dunham and Lucille Hutton are the principal funmakers, is the offering for Wednesday, August 1. It is directed by Vim Moore and supervised by J. G. Blystone.

Cleo Madison in "The Woman Who Would Not Pay," is the star of the feature release for Thursday, August 2. This story was written by E. M. Ingleton, and directed by Ruth Ann Baldwin. "The Battling Bellboy," a Joker comedy, featuring William Franey, will also be shown on August 2.

On Friday, August 3, Carter de Haven and Flora Parker de Haven will be featured in a Victor two-reel comedy entitled, "Where Are My Trousers?" written by Daisy O'Connor and Ryder Cunningham and produced by Carter de Haven.

The thirtieth issue of the Universal Screen Magazine, released on the same date, shows improved methods of educating the blind; a demonstration of the Hyde ship-brake; demonstrations in domestic science, and scenes incidental to the making of an aeroplane.

A Joker comedy, "The Stinger Stung," featuring Gale Henry, will be released on Saturday, August 4. The twelfth issue of the Universal Current Events will appear the same day, together with a Powers comedy cartoon and a Ditmars Educational subject, "In Monkeyland," showing the chimpanzee, gorilla, ourangoutang and their brethren in various scenes from life.

The sixth episode of "The Gray Ghost" for release outside Greater New York—will be entitled "The House of Mystery," and will feature Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter.

Prison Feature Removed from Goldwyn's "Fighting Odds"

Maxine Elliott's first Goldwyn play, "Fighting Odds," was named by Roi Cooper Megrue and Irvin S. Cobb of the Goldwyn Advisory Board. They are the authors.

It is a picturization of the Megrue-Cobb drama, "Under Sentence," which last Fall had a metropolitan presentation. In rewriting the script into scenario form it was decided to almost totally omit the prison equation and elaborate upon the Big Business element of the drama to which it was admirably suited. A director of Goldwyn Pictures said:

"The expository studies of American penitentiaries have been helpful in their time and place, but in the nature of the thing they are depressing. The great majority of motion picture patrons go to the theatres to be amused."

News Happenings in Film Form by Universal

In Universal's Current Events series twelve recent happenings are told in film form in sufficient detail to interest all patrons of the theatres. The offerings include:

Princeton University students in military drill; "Friendship Fiesta" and reception for Governor of Lower California; President Wilson's daughter addressing Junior Police in New York City Hall; East St. Louis mobs in race riot and "Welcome Home" for Ambassador Elkus.

Other pictures show Sarah Bernhardt, Theodore Roosevelt and the members of the Russian Mission visiting this country.



Mae Murray, Now a Bluebird Star

Paramount Explains New Plan in Attractive Brochure

Paramount has issued, in the form of a thirty-two page brochure, called "Progress and Profits," an explanation of the new method of booking, which is to be inaugurated August 5. The history of Paramount is told briefly with the point in view of explaining how the new booking plan came about. The back pages are devoted to stars' photographs.

The introduction which strikes the note of the volume, is as follows:

Commencing August 5 next, Paramount and Artcraft Pictures Corporations will co-ordinate their systems of photoplay distribution, and the productions of both companies will be leased to exhibitors along identical lines.

This means that the opportunity to exhibit the great productions and unrivaled stars of Paramount Pictures is open to all exhibitors. Paramount's policy of fairness, co-operation and protection which has won and deserved confidence in the past will be enhanced in the future by a great effort to achieve even a higher degree of service.

"Fate and the Child," in Mutual Serial, Released

"Fate and the Child," second instalment of "The Great Stanley Secret," will be released by Mutual, July 30th. It is from the Mutual-American Studio.

The plot involves a conspiracy on the part of a gang of English and American crooks, men and women, to obtain possession of the estate and jewels left by the Earl of Stanley.

The cast includes William Russell, Charlotte Burton, now Mrs. Russell; Rhea Mitchell, William Tedmarsh, Orral Humphrey, Ward McAllister, Tom Chatterton and Dodo Newton.

"The Great Stanley Secret" is in eight reels. The first instalment, "The Gypsy's Trust" was released July 23.

Third of Bryant Washburn's "Skinners" by Essanay

Essanay announces that Bryant Washburn's August release will be "Skinner's Baby," the third of the already famous "Skinner" series.

Bryant Washburn, of course, plays the part of Skinner and Hazel Daly again appears as Honey, his wife. Other members of the cast appear in the same parts they did before. Harry Beaumont wrote and directed the play.

R. B. Wilby of the Strand, Montgomery, Ala., says:

"We have played both 'Skinner's Dress Suit' and 'Skinner's Bubble,' and think they are fine. Believe that a continuation of this series would educate picturegoers to this sort of diet and prove a success both to yourselves and the exhibitors."

Triangle Play Strikes at Birth Control Propaganda

"Master of His Home," the immediately forthcoming Triangle play starring William Desmond, hits a blow against the birth control propagandists. Alma Rueben, who plays opposite Desmond, appears in the role of a society butterfly of aristocratic parents, who marries for money, turning down her husband's proffer of domestic happiness and refusing to be a real wife and a mother. Later on, how the presence of the gardener's children next door exerts its influence over her and bring about a change for the better is said to make for a most human story.

The supporting cast includes Robert McKim, J. J. Dowling and Eleanor Hancock. The piece was directed by Walter Edwards from the story by R. Cecil Smith.

Selig Announces Love Story of Days of '61

"A Daughter of the Southland" is a Selig two-reel drama of the days of 1860-65. The story has to do with the love of a Southern girl for a Northern naval officer and her loyalty to him despite the fact that he was with those that were fighting her country.

The battle between the Monitor and Merrimac is reproduced in the action of this drama. The naval battle is reproduced with an eye to historical accuracy.

The battle between the Monitor and Merrimac was the first engagement between ironclads and revolutionized naval warfare. It marked the doom of wooden vessels and inaugurated the steelclad battleship.

Cattle Stampede in "By Right of Possession"

"By Right of Possession," a Vitagraph Western, in which Mary Anderson and Antonio Moreno star, is to be released July 30.

It is described by the company as "a scintillating story of the great outdoors," which no doubt it is for Mary Anderson acts the part of the girl owner of a mine who takes possession while a strike is on. Moreno is sheriff and cowboy by turns and cattle in stampede do the rest.

"Big Bill" Russell, in Ring, Leads Mutual

"Pride and the Man," a Feature, Second Chapter of "The Great Stanley Secret," Two Comedies and Specialties in Releases

"BIG BILL" RUSSELL, fighting man, who heads Mutual release schedule, takes part in a lively fistic encounter in "Pride and the Man," five-reel production from American studios, released July 30.

Edward S. Sloman, who directed the play, staged the liveliest battle in the series. Russell plays the role of champion pugilist, and the picture puts him into the ring with a foe no less worthy than Al Kaufman, one-time belt wearer. Russell is far from a novice with the gloves and Kaufman put him through a training which perfected his pugilism to such a degree that the most ardent fight fan will grip the sides of the seat as the picture progresses.

"Fate and the Child," second chapter of "The Great Stanley Secret," with William Russell and Charlotte Burton, is released July 30. "The Gypsy's Trust," first chapter, was released July 23.

Mutual will release on July 30, the second chapter of "The Great Stanley Secret," in eight reels, two four-reel chapters. William Russell and Charlotte Burton play the leading roles.

"Man Proposes," the La Salle comedy for the week is released on July 31 and the Cub, "Jerry's Big Stunt," August 2. Both are one-reelers. George Ovey plays in "Jerry's Big Stunt."

Mutual Tours Around the World, released July 31, covers Marken, an Island in the Zuider Zee, the monastery and convent at La Grande Chartreuse, and Majorca, an island in the Mediterranean.

Reel Life No. 66, which is released August 2, covers the following subjects: "Making Machine Guns," "Beads of Rose Petals," "Saving a Wrecked Steamship," "Keeping the Boys Home" and animated drawings from life.

Mutual Weekly, the current news reel carrying pictures of happenings of headline consequence, is released August 1, the day after it goes to press.

Pearl White's New Stunt as Bumper for Ferryboat

Pearl White says "The Fatal Ring," latest Pathe serial in which she has posed, surpasses all others. She said:

"I usually receive four or five hundred letters a day asking how I live through the stunts I do in the pictures. They should see 'The Fatal Ring' and it will add to their amazement. I thought I had tried out all the stunts that could be worked in the motion pictures. I had gone down in submarines, made trips in balloons and airships, skidded gleefully over the edges of precipices in an automobile, had fallen down cliffs, had been thrown down fire-escapes. But in one of the episodes in 'The Fatal Ring' the scenario writer tried to make me act as a bumper for a ferry boat when it was steaming into its slip and —well, see the episode for yourself if you want to get the thrill of your life."

Fox Supplies Doctors and Nurses for His "Kiddies"

William Fox's "kiddie" production, "Jack and the Beanstalk," required many groups of children, who remained with the company while the whole play was screened in the open air in the wonderful California sunshine.

Without any reflection upon the maternal care that continued with them throughout the making of the costly extravaganza, it is safe to say the children were better off than at any other time in their lives. Physicians and nurses and teachers followed them from location to location. They had all the attention that could have been given to the offspring of millionaires.

It was extremely amusing to see children just learning their letters appearing at their traveling schoolrooms with their makeup on. They studied at their desks for an hour, then returned with eager enthusiasm to the camera.

The period was one of extreme delight not only for the kiddies themselves, but for those associated with them, because the experience was so novel and the contact so unusual.



Principals in the Big Fox "Kiddie Picture," "Jack and the Beanst alk"; Virginia Lee Corbin, as "Princess Regina," the Giant, and Frances Carpenter, as "Jack"

Plenty of Fun in Forthcoming L-Kos

Lively times are declared to be in store for audiences that shall behold the mad pranks and weird stunts of L-Ko comedians in late August and early September. General Director J. G. Blystone has arranged a series of fast-moving events to be released through Universal channels, the usual source of the exhibitors' supply of these comedies.

"Streetcars and Carbuncles," directed by Dick Smith, will be the comedy for August 22. In this Bob McKenzie, Eva Novak, Eddie Barry and Chester Ryckman will "cut up" outlandishly. For August 29 Phil Dunham has furnished the fun in "A Rural Cæsar," his initial effort at directing L-Ko's. Heretofore Mr. Dunham has been a featured comedian and, consequently, knows how to work all the stunts. Lucille Hutton and Billy Bevan will take "leads."

Myrtle Sterling, the rotund and reckless comedienne, will be featured in "From Ranch to Riches" as the September 5 release. Vin Moore directed this one, with Al Forbes and Kathleen Emerson assisting Miss Sterling in the rollicking. "The Props' Revenge," September 12, will be a theatrical comedy, with "props" really coming into his own at last. Noel Smith put this one over, with Walter Stevens, Gladys Varden and Bert Roach doing the principal fun-making.

Julius Stern declares that here is the best grouping of L-Ko's it has ever been his good fortune to sponsor.

Band of Real Gypsies in Tanguay Play

A band of Rumanian gypsies happened to be encamped near the Hillside Amusement Park, just outside Newark, and has been pressed into service for the production of Miss Tanguay's first filmplay, "Poor Firefly." The picture is being made under the management of Harry Weber for Selznick.

Miss Tanguay and the company make their headquarters in Newark, but Weber motors back and forth, and in consequence finds the motion picture industry a rather strenuous life. Howard Estabrook, who is directing, was pleased to find all the types from the gray-haired patriarch to the dirty seven-year-old tot all ready at hand in the gypsy band.

"Think It Over" to Be Herbert Blache's Next Picture

Herbert Blache, president of the U. S. Amusement Corporation, releasing on Art Dramas Program, announced this week that the next picture from his company's studio would be entitled "Think It Over."

"Think It Over" will be a two-star combination, the principal roles being portrayed by Catherine Calvert and Richard Tucker. Miss Calvert, in private life Mrs. Paul Armstrong, has appeared in two previous U. S. Amusement-Art Dramas. This will mark Mr. Tucker's debut on the program. He had an extensive stage career with Nat Goodwin, Mrs. Fiske, H. E. Dixey and Bertha Kalish.

Mr. Blache wrote the story and will direct the picture.

Pearl White in Thrills One Feature of Pathe Program

FOUR box-office stars appear on Pathe's program for the week of August 5. They are Baby Marie Osborn, Pearl White, Ruth Roland and Lonesome Luke.

Baby Marie Osborn appears in another of her wonder-pictures, a five-reel Gold Rooster play entitled "Captain Kiddo," produced by Lasalida, under the direction of Eugene Moore. Baby Osborne's latest picture has a comedy-dramatic story of sustaining interest.

Pearl White stars in the fifth episode of "The Fatal Ring" serial entitled "Danger Underground," produced by Astra under the direction of George B. Seitz, written by Fred Jackson and Bertram Milhauser. This episode has one of the biggest thrills ever seen in a motion picture, when Pearl Standish and Tom Carleton narrowly escape being crushed against a pier by an oncoming ferryboat.

Ruth Roland is seen in the thirteenth episode of "The Neglected Wife," which is called "Revolting Pride," written by Will M. Ritchey from Mabel Herbert Urner's famous books, "The Journal of a Neglected Wife" and "The Woman Alone."

A new two-reel Lonesome Luke comedy, entitled "Lonesome Luke Messenger," is a vehicle for Harold Lloyd, who has become famous as Lonesome Luke under the direction of Hal Roach of the Rolin Film to create an epidemic of laughter in this Company. Harold Lloyd, Harry Pollard, Bebe Daniels and Bud Jameyson combine to create an epidemic of laughter in this comedy.

The eighteenth release of the Know America Combitone Scenics is entitled "Stray Shots in the Lone Star State," and it shows a carefully picked selection of beautiful and interesting scenes in Texas. An international cartoon and scenic split-reel release and Hearst Pathe News No. 64 and 65 complete the program.

Thelma Salter and Bessie Barriscale—Triangle Program

A FEATURE of the Triangle program for the week of July 29 will be "In Slumberland," starring Thelma Salter, a fairy-tale production with considerable interest for grown-ups too, designed to meet the growing demands for photoplays of juvenile interest.

Little Miss Salter, who was co-starred with Frank Keenan in "The Crab" several months ago, has the part of an Irish child whose poetic fancy has been stimulated by the fairy-tales told her by an old fortune teller and a genial old man. How the villain's plans are frustrated by the little girl, with the aid of "little people," is said to constitute an action full of surprises and charm.

It is the first directing effort of Irvin Willat, who was long head of the photographic and titling departments at Triangle's Culver City studio.

Triangle's other release for the same week is "Borrowed Plumage," a five-reel production starring Bessie Barriscale, and notable for its picturesqueness and beauty of mounting. It is a story of Georgian England, involving John Paul Jones and a little kitchen slavey who was the only one who did not run when he arrived at the castle with his pirate band.

Bessie Barriscale is probably the first since the celebrated Lotta, of days gone by, to rise to fame through her portrayal of soubrette types. In "Borrowed Plumage" she is afforded full scope for her efforts in this particular direction.

Vitagraph Gives Dates for Eight New "Bobby Connellys"

EIGHT pictures, each one reel, called by Vitagraph the "Bobby Connelly series," are announced for release by V-L-S-E, the first one in two weeks. There are to be ten of the pictures in all. The release dates are as follows:

"Bobby, the Boy Scout," August 6; "Bobby, the Movie Director," August 13th; "Bobby, Philanthropist," showing Bobby as knight to a ragamuffin newsgirl, August 20th; "Bobby, the Pacifist," in which he rescues a three-year-old leading woman, August 27th; "Bobby's Bravery," in which he rescues teacher, September 3d; "Just What Bobby Wanted," a little sister—September 10th; "Bobby's Secret," in which he robs his bank and plays Good Samaritan, September 17th, and "When Bobby Broke His Arm," September 24th.



New Metro Director, Wm. C. Dowlan

The first five of these pictures were directed by Wesley Ruggles, and others by Charles M. Seay, who with the Edison company produced kid pictures.

Little Bobby has been a screen star since he was three years old. He has supporting him a number of clever youngsters. Among these is Andy Clark, who will be remembered for his work in the Andy Series, and little Aida Horton, three-year-old actress.

The pictures are clean, snappy, and said to be replete with the kid element that charms not only the little folk, but their parents, as well. The scenarios were especially written for little Bobby, and his remarkable talent is given full play in the pictures from start to finish.



A Quartette of Bluebird Beauties—From Left to Right: Brownie Vernon, Violet Mersereau, Dorothy Phillips and Ella Hall. Four Stars Who are Seen Heading the Cast In Bluebird Photoplays

Art Dramas to Release Four Plays in August

"Peg o' the Sea," "Behind the Mask," "Blood of His Fathers" and an Erbograph Production Starring Marian Swayne Are All on the List

ART DRAMAS plans to release four plays during the coming month, a change in the program having been made to permit the immediate release of the Horsley-Crane Wilbur features. First of these, "The Eye of Envy," is placed in the July releases. The second, "Blood of the Fathers," will follow in August.

The order of release is "The Peddler," a Joe Welch feature from the U. S. Amusement Company; "When You and I Were Young," starring Alma Hanlon, produced as an Apollo picture; "Eye of Envy," with Crane Wilbur, and "Think It Over," with Catherine Calvert and Richard Tucker as co-stars.

The first release for the month of August, "Peg o' the Sea," is from the Van Dyke studios. The story is by Winifred Dunn. The entire company was moved to a fishing village to get the scenes. Eugene Nowland, who directed Miss Sothern's previous Art Drama, "Miss Deception," is also the director of "Peg o' the Sea."

Another Alma Hanlon vehicle, "Behind the Mask," from the Apollo Company, is next in order. This was written by Charles Dazey and adapted by Frederick Rath. Mr. Dazey is the author of "In Old Kentucky," "Manhattan Madness," "Wolf Lowry" and "The Flower of Faith." In "Behind the Mask" he has constructed an unusual situation, which is said to possess force and intensity.

Miss Hanlon is supported in this by a cast of players including Florence Short.

An Erbograph production starring Marian Swayne and directed by Joseph Levering will be the next feature on the program. The picture is said to be in tone and theme similar to Miss Swayne's two previous Erbographs, "Little Miss Fortune" and "The Road Between."

The last production for August will be the second of the Horsley productions starring Crane Wilbur. The working title of this is "Blood of His Fathers." It was directed by Harrish Ingraham and written by J. Francis Dunbar. Mr. Wilbur plays three distinct roles—a father, his son, and his grandson. The play is said to be stirringly dramatic.

Peggy Hyland Delighted with Her Film, "Persuasive Peggy"

All the scenes of the first Mayfair production, "Persuasive Peggy," have been completed, and for the first time in weeks Peggy Hyland, star in the film, feels herself free. In talking of her picture she said:

"Never before did I enjoy my work more. All the time I was working I was thinking how true to life the situations were and how the action was delightfully logical in the face of all the various situations.

"I forgot myself and became the young wife striving to manage her blustering boy husband tactfully, so that he would not believe himself tied to her apron strings. From the time I arrived at the studios in the early morning until the great lights were shut off for the day I was happy as a lark.

"Every man, woman and child loves animal life and the freshness of the country, with the flowers blooming by the lake-side and along the way. Some find these things in their lives, but there are many more to whom they are strangers. I'm sure they'll be glad to enjoy them through the medium of this pretty play."

Drama and Comedy by Selig

"The Toll of Sin," a two-reel drama, written by James Oliver Curwood and featuring Adrian Kroell, is the Selig release in General Film service for Monday, July 23. "The Toll of Sin" is the story of a beautiful woman who casts love out of her heart for the lure of gold. Finally she realizes, when it is too late, that the love of a good man is the greatest of treasures.

On Saturday, July 28, the Selig Company will release a one-reel comedy, entitled "The Bush Leaguer." It is predicted that this comedy will prove particularly entertaining to baseball fans.

"Motorboating" Another of Vic Moore's Family Comedies

Victor Moore for his next release, July 30, returns to the "family series," in a comedy called "Motorboating." It was written by Thomas J. Gray, and is the same type of laugh getting comedy as "Bungalowing," "Commuting," etc.

Vic is discovered tinkering with his old Ford car, that his wife has been trying to exchange for some time. She happens to fall upon an exchange ad which offers a motor boat in exchange for a car, anything but a Ford. She tells Vic it would be a good idea to disguise the car. Together, they make alterations and start off to get the boat. Vic and the family arrive at the dock and the deal is arranged. He takes the boat and gives up the car. From this time on the funny things that happen to Vic and his family and the other fellow with Vic's Ford keep up to the finish of the picture.

"A Wife on Trial" Is New Butterfly Release

Mignon Anderson is the star of the Butterfly feature release for July 30th. Miss Anderson will have the leading role in "A Wife on Trial," a five-part drama taken from Margaret Widdemer's novel, "The Rose Garden Husband."

This ranked as one of the best sellers a season or two ago. Miss Anderson will be supported by Leo Pierson and a capable cast. Ruth Ann Baldwin directed the production.

Artcraft's "Seven Keys to Baldpate" Is Completed

"Seven Keys to Baldpate," the George M. Cohan-Artcraft Picture to be released August 26, has been completed under the direction of Hugh Ford, producer of Famous Players successes.

George M. Cohan is given opportunity to present his famous characteristics and mannerisms. Supporting him is an exceptional cast including Anna Q. Nilsson, Elda Furr, Corene Uzzell, Joseph Smiley, Armand Cortes, C. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson, Carlton Macy, Paul Everton, and Russell Bassett, all of whom are well known to the stage.

Film Specialties

La Grande Chartreuse and Majorca, Gaumont, for July 29

THE place where the jolly old monks made their Chartreuse liqueur to warm the cockles of the heart for so many centuries is pictured in the first Gaumont release through Mutual, week of July 29. This in "Tours Around the World" No. 39, released July 31. La Grande Chartreuse, lying in the Alps of southeastern France, is a picturesque spot, aside from the interest of spectators in the occupation carried on by the monks.

On the same reel are pictures of Marken, Holland, the island lying in the Zuider Zee, and Majorca, the largest of Spain's Balearic Islands in the Mediterranean. Both these islands have a quaint individuality which makes them interesting upon the screen.

The second Gaumont release of the week is the Gaumont-Mutual Weekly No. 135, August 1. This will contain the latest news of the world, special attention being paid to pictures from the front, secured in Europe by cameramen of the Societe des Establissements Gaumont.

Gaumont will release "Reel Life" No. 66 August 2. This is the Mutual Magazine in Film, containing a diversity of subjects which will hold the interest throughout. "Making Machine Guns" is the leading section, a subject of vital importance at the present time. To acquaint the public with the character of the work and the multiplicity of operations Gaumont regards as a patriotic duty.

"Beads of Rose Petals" discloses a quaint California industry, and "Saving a Wrecked Steamship" shows how marine engineers are salving a vessel by an unusual method. "Keeping the Boys Home" is in story form, pictures of the enjoyment secured through a home billiard table.

The reel concludes with animated drawings of a humorous nature, founded upon illustrations in "Life," all of which are truly full of life.

Pictures Car Falling in Wreck for Universal

The camera reporter for the Universal Animated Weekly, 80th issue, in picturing the railway wreck in Brooklyn, where twenty-nine persons were injured, caught one of the wrecked cars falling to the street.

This up-to-the-minute photography has been of use to the Public Service Commission, which projected the film at its inquiry.

Other views show the American scout aeroplanes, with the smallest and fastest air-motor yet made. The arrival of U. S. S. Dandelion at Minneapolis on the occasion of the reopening of that port after fifty years is pictured.

Gaumont's Undersea Pictures Show Originality

Undersea pictures are included as part of Gaumont s "Reel Life," No. 67, the current issue. Despite the expense incident to their filming at Miami, Fla., they are offered without extra compensation.

The pictures were made by E. B. Gray, one of the inventive photographers of America. Several processes of a mechanical nature had to be originated by Mr. Gray before he could secure the wonderful effects of lighting by sunlight.

Life is added to the picture by the work of a diver who wears a "divinhood." This is a piece of headgear which the wearer can remove at will and replace beneath the water.

Grandpa and Grandma Both Get Young in Paramount Release

In "The Rejuvenator," Black Diamond comedy, released by Paramount July 23, both grandma and grandpa, unknown to each other, read this ad:

"For $100 I will make you young again. —Dr. Young."

Grandma gets young and flirts with her grandson. Grandpa also rejuvenates. Jealousy in a cafe and a lively fight follow. Both are arrested. The picture contains a number of "tricks."

Distant Lands Visited by Burton Holmes' Bands

The Burton Holmes Battery of Rapid-Fire Cameras has been heard from; one section, under command of Mr. Holmes personally, has just sailed from Sidney, Australia, via the Philippines en route to China and Japan, after the conquest of everything picturesque and interesting in New Zealand and Australia.

What with "shooting" the Maoris of the former and the bushmen of the latter country, as well as the geysers, volcanos, large cities, mountains, sheep ranches, cattle ranches, rivers and fjords of one or the other, Mr. Holmes feels that his campaign has been most successful. Mrs. Holmes and Herbert T. Cowling are included in his entourage.

The second section of the Burton Holmes Battery, with Louis Francis Brown in charge, has just sent Paramount 25,000 feet of interesting motion pictures from Fiji, Samoa, Tonga and Hawaii, including the Volcano of Kilauea in its most spectacular eruption since 1847; the ceremony of walking on the fiery stones as performed by the barefooted Fijians on the island of Beqa, the fourth time it has been performed in twenty-three years.

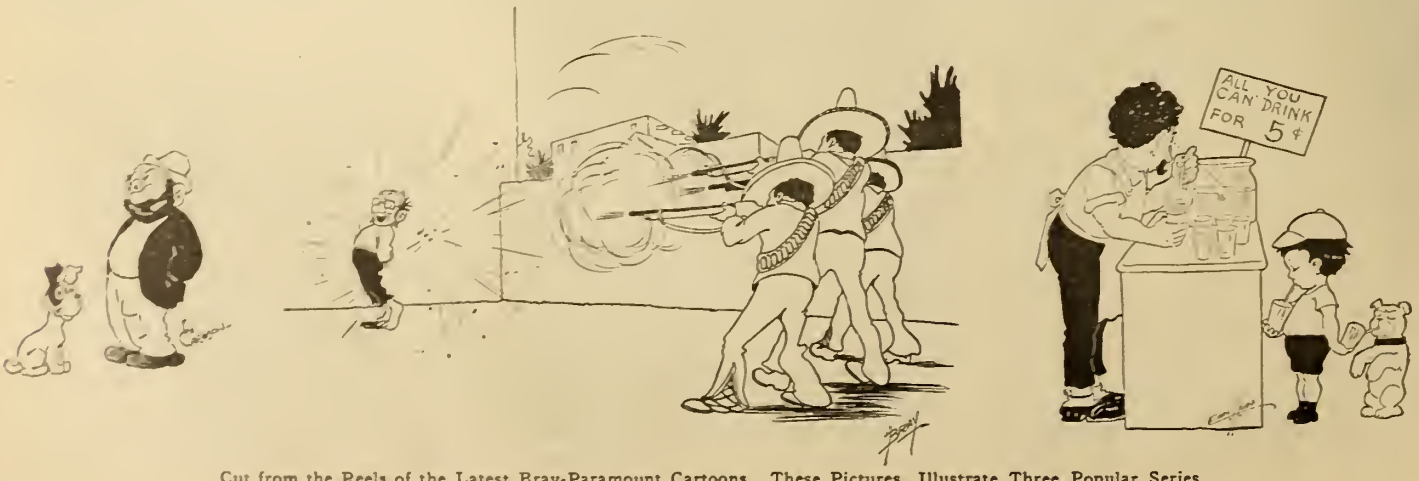
Selig Scenics from New Mexico and Sicily

General Film releases July 25. Selig World Library, No. 11, which presents the Pueblos of Southwestern United Stafes. Within 200,000 square miles in and near New Mexico there are 45 tribes speaking nine different languages.

While thousands pass over the structure, painters find an airy perch high over East River in the superstructure of the famous Brooklyn Bridge. This is pictured.

Scenes on the ancient Island of Sicily are shown. In ancient times, Sicily was the seat of many flourishing Greek colonies.

The famous Washington, elm under which George Washington assumed command of the American army, July 3, 1775, is another subject.



Cut from the Reels of the Latest Bray-Paramount Cartoons. These Pictures Illustrate Three Popular Series

HOW PICTURES ARE BOOKING

Foursquare Features Go Well

Hy Gainsborg, manager of the New York Foursquare Exchange of M. H. Hoffman, Inc., reports a few of the recent bookings for the various features this exchange is distributing:

"The Bar Sinister" booked at the following: Glynn and Ward's Century theatre, Sheffield and Linden, all of Brooklyn; McKinley Square, Bronx; American Music Hall, Rockaway; New theatre, Rockaway; Shea's Hippodrome at Buffalo; Webster theatre, Bronx; Stanley, Bath Beach; Mozart, Elmira; Avon, Utica; and the Park, in Brooklyn.

And on "The Sin Woman": Strand, Syracuse; Gordon, Rochester; McKinley Square, Bronx; Mozart, Elmira; American Music Hall, Rockaway; Strand, Bronx; the Evergreen, Whitney, Webster, Sheffield, Century and Antoinette, all in Brooklyn, and the Stanley, Bath Beach.

London, Eng., Papers Kind to "The Crisis"

William N. Selig has received from England favorable reviews of the London papers on "The Crisis." Pithy sentences follow:

"'The Crisis' is bound to live when hundreds of other pictures have been forgotten."—London Evening News. "A clever presentation."—London Times. "A picture which is not easily forgotten."—Weekly Dispatch. "A very good picture drama."—Daily Mail. "No better picture has been seen."—London Sportsman. "A remarkable picture."—London Daily Telegraph. The picture is at La Scala theatre.

Patricia Theatre, London, Ont., Book Year of Goldwyn

Goldwyn Pictures, Ltd., of Canada, announces the signing of the Patricia theatre, London, Ont., for the entire first year's output of Goldwyn Pictures.

Manager W. L. Stewart made the contract with N. L. Nathanson and Sydney Taube. The London (Ont.) Advertiser says: "Goldwyn pictures promise to freshen up the entire motion picture industry."

The Patricia theatre inaugurates the Goldwyn releases early in September.

Charlie Chaplin Still Draws at Victoria, B. C.

With a star of big magnitude playing across the street, Charlie Chaplin in "The Immigrant," Mutual-Chaplin No. 11, broke all records at the Columbia theatre, Victoria, B. C.

"I did the biggest business that ever was done in the Columbia theatre or any other house in Victoria with Chaplin at 15 cents," writes Manager E. Clark.

Novel Methods Win Big Bookings on West Coast

Universal Los Angeles Exchange Offers Liberty Bond to Exhibitor Showing Serials Extra Day—Resume of How Subjects Are Running

CIRCULARS announcing the gift of a Liberty Bond to every exhibitor booking and showing Universal serials one day longer than previous bookings is bringing a flood of orders to the Los Angeles Universal exchange. The first day following the mailing of the circulars out of town exhibitors responding immediately numbered six, and a number of Los Angeles and suburban theatre owners personally responded to the proposition. It is estimated now that between seventy-five and one hundred additional days booking at the proportionate prices will be secured by this exchange in a territory where there are but a few more than 300 theatres. The denomination of the Liberty Bond given is $50. This proposition applies on four of the Universal serials, "Liberty," "The Purple Mask," "The Voice on the Wire" and "The Gray Ghost."

The Metro subject, "Haunted Pajamas," which has Harold Lockwood as star, turned away business at the Symphony theatre, Los Angeles, every night during the week's run, and this in the face of extremely warm weather when many answered the call of the beaches.

A fifty-two week contract was executed last week which provides for the showing of the Universal Butterfly subjects for fifty-two weeks at the Burbank theatre, Los Angeles. "The Reed Case," which has Louise Lovely and Allen Holubar as stars, will be the opening bill for the week of July 16th under this contract, followed by the starring vehicle of Jack Mulhall, "High Speed." This contract was made by Manager Dave Burshon after Morton Cohn, manager of the Burbank, had used two Butterfly subjects each for a week's run, and seen several other releases.

The Universal single reel release, "Pershing in France," is having very unusual bookings in the Los Angeles territory. This subject will be shown first run at the Broadway theatre of T. L. Tally, where it is booked for two weeks. Manager R. E. Hicks, Cabrillo theatre, of San Diego, will show the picture for one week, and the Laughlin and Columbia, both of Long Beach, have the subject booked for four days each. The Columbia, at Phoenix, will show the Pershing film four days, as will also the Portola in Los Angeles. In addition to these bookings, all three prints purchased by the Los Angeles exchange, are booked for a solid period with suburban and small town houses extending over a period of five weeks.

Money in "Damaged Goods"

"Damaged Goods," Richard Bennett's Mutual production, at Marine City, Michigan, drew $138—record-breaking receipts for that community.



Lee Shubert (Advance M. P. Corp.)

Pathe Says "The Fatal Ring" Has Record Bookings

"The Fatal Ring," Pathe says, has broken all records in the great number of bookings made by the exhibitors, and in the number of bookings that range from two days to a full week's showing at various theatres.

Pearl White, the Pathe serial star, with the reputation she has made for herself the three preceding summers, is given credit for the record-breaking business.

In addition each episode has the snappy fast action of the serial, a story that carries over with suspense from week to week, and a supporting cast that would furnish stars for several ordinary features.

The story was written by Fred Jackson and B. Millhauser. The production was directed by George B. Seitz.

A Creditable Record

"Within the Law," the Greater Vitagraph superfeature, has just established a new record in the Davidson theatre in Milwaukee by playing two solid weeks to houses crowded at every performance. The feature was booked originally for one week only, but it made such an impression on the public that the management of the Davidson extended the run.

IN THE INDEPENDENT FIELD

Seng Issues House-Organ for "Parentage"

"The Messenger" Is First Publication to Appear in Connection with a Picture Marketed on the Independent Plan

FRANK J. SENG, distributor of "Parentage," and a newcomer in the ranks of film operators, has just issued "The Parentage Messenger," a lively house-organ of eight pages crammed full of advertising hints, money-making ideas and good common sense.

There is no genuine reason why distributors of independent features should not reap the benefit of house-organ advertising, yet the fact remains that Mr. Seng has taken time by the forelock and as the pioneer is entitled to full credit for his enterprise, exhibitors who are not usually in very close touch with the manufacturers or distributors of their attractions, will undoubtedly appreciate this service of business-building ideas.

On the cover of the first issue appears the line, "A Service of Ideas," and a perusal of the contents proves that the title is appropriate.

This newest house-organ will be issued every two weeks and will be kept up-to-date by the introduction of stories telling how the other fellow succeeded, together with reproductions of his advertising stunts.

One feature in particular that should appeal to every exhibitor is a page of program copy showing how the Rialto theatre, in New York, advertised "Parentage" the week before and the week of the showing.

Victor M. Shapiro, whose campaign of trade paper advertising received such favorable comment, is editing "The Parentage Messenger."

St. Louis Foursquare Exchange Is Open

The St. Louis Foursquare Exchange, the first of the many branches to be established by M. H. Hoffman, Inc., formally opened its offices last week in the Empress Building, in charge of Sidney J. Baker. Mr. Baker is one of the best known salesman in th middle west territory and was for a number of years identified with Bluebird photoplays, and made a record in selling these pictures.

Before the signs on the St. Louis Foursquare Exchange were fairly dry, Mr. Baker had booked "The Bar Sinister" and "The Sin Woman" and lined up a sufficient number of prospects on these two features alone to insure a very handsome business for his July account.

This Foursquare Exchange will cover the states of Missouri, Iowa, Kansas and Nebraska, and will form one of the so-called "Service Stations," which are being established to give the exhibitor what he wants when he wants it and at a reasonable price.

Patriotic Picture Handled by Piedmont

The Piedmont Picture Corporation, successor to the Hawk Film Company, New York, is handling "How Uncle Sam Prepares to Help the Allies," five reels, for the world with the exception of the United States.

The company announces that buyers interested in the foreign market can see the picture screened at its office whenever they desire to inspect the subject. The picture was produced by the Hanover Film Company, New York City, with the assistance and under the direction of government officials, and is now in use for recruiting purposes.

IS THE TERM "STATE RIGHTS" AN ANTIQUE?

¶ Numerous independents have told Motion Picture News that it is.

¶ "'State Rights,'" they say, "does not express the importance of this field to-day. The term brings to exhibitors bad recollections of the early fly-by-night state rights days. It should be thrown in the scrap heap in the day when independent producers and distributors are so big a factor in the film world."

¶ Ralph O. Proctor, of the Chicago Art Dramas Service, is among the exchange men who have expressed their opinions to Motion Picture News. "'State Rights,'" he declares, "is a term that is holding the independent market back. The field will never reach its full development until we have forgotten the words."

¶ What do you think? Come on—start the ball rolling! Let us hear your views and get a real hot discussion underway. Shoot a few lines to the stenographer now—today.

Lesser Office in New York Headquarters for State Rights Convention

The office of Sol L. Lesser at 523 Longacre Building, New York City, which will be the temporary headquarters of the new National Organization of State Right Buyers, is busy arranging appointments for interviews with Mr. Lesser upon his arrival in August, for the consideration of the deluge of propositions and offers pouring in since the announcement of the establishment of the organization. Some of the most prominent film concerns have submitted offers and have requested interviews.

Sol L. Lesser has a two-fold purpose in making his next trip East, which will bring him here about the first of August. Firstly, to attend the convention of the National Organization of State Rights Buyers, now being promoted by him, which will take place on August 7th; secondly, to purchase feature productions independently for his All Star Features Distributors, Inc., of San Francisco, Cal.

This develops the fact that Mr. Lesser's connection with the new enterprise in no way interferes with his intention to continue purchasing independently, as well as under the National Organization.

Beadell in Charge of "Allah" Salesmen in Seven States

Ben W. Beadell has been appointed by the Allen Film Corporation, Chicago, special representative, with supervision of the salesmen handling "The Garden of Allah" in seven states for which the company controls the rights to the picture.

Upon the organization of the Allen Company, F. C. Aitken, general manager, made Mr. Beadell the offer, which he felt afforded him an unusual opportunity to become acquainted with conditions in the entire Middle West.

For a number of years Mr. Beadell was the special representative of the Essanay Company. Later he became affiliated with the General Film Company and K-E-S-E, Inc., holding important positions. It was in these various capacities that he was enabled to meet and make friends with practically every exhibitor in Chicago and the surrounding territory.

Rosenberg Visits Seattle

Mike Rosenberg, general manager De-Luxe Feature Film Company, of Seattle, is in Los Angeles for a stay of several weeks for the purpose of getting acquainted with future productions being made for the independent market. Mr. Rosenberg visits the Los Angeles producing field every six months, and makes a trip to New York at about the same intervals, and finds it greatly to his advantage in the matter of keeping in touch with conditions.

Radical Changes in Southern Territory Necessary

Texas, Southern Oklahoma, Inclusive of Oklahoma City, Arkansas from Little Rock South, and Western Louisiana as Far East as Alexandria, Should Be One Section, with an Exchange in Dallas

By Jesse J. Goldburg

This is the last article of the state rights series written specially for Motion Picture News *by Jesse J. Goldburg.*

After an absence of three months, Mr. Goldburg, specially engaged by the Frohman Amusement Corporation as exploitation and service manager, has returned to New York after completing a tour of the entire United States in the interest of that company, rendering service to state rights buyers of extraordinary attractions, inclusive of the last release of that company, "God's Man."

Mr. Goldburg is one of the pioneer producers of features in the country, and is credited with having made and exploited some of the most popular features released on the state rights basis.

By the agreement made with the Frohman Amusement Corporation, Mr. Goldburg's connection with that company was a special engagement.

"As to my future plans," stated Mr. Goldburg, "I have not definitely determined my future connections or activities. My association with the Frohman Amusement Corporation has been more than pleasant, as it necessarily must be with every one who comes in contact with Wm. L. Sherrill, its president. My present desire is to continue that activity in the producing end of the motion picture business, which has been characteristic of my connections with the industry from the beginning."

Mr. Goldburg's detailed report on conditions in the motion picture field, as rendered to Mr. Sherrill, has been pronounced a valuable contribution to the progress of the industry, by the few who have been privileged to read it. Based upon that report, certain innovations and radical changes in producing and business policy are being inaugurated by the Frohman Company, tending mainly to the production of extraordinary attractions of sure-fire box-office value.

THE traditional apathy, or should I say the fictional apathy, that is attributed to commercial and industrial endeavor in the South does not in any event apply to the field of motion pictures. The South is altogether progressive, and because of that, rendered profitable, not alone in the state rights exploitation of pictures, but as well in the exhibition of them.

To those not acquainted with this territory, it might sound strange when the truth is recorded that exhibition rentals and length of runs are maintained at a higher average than anywhere in the country, not excepting New York. The disadvantage, however, lies in the fact that there are such large areas of uninhabited sections.

The territorial division should be radically changed from the state rights territorial lines as they have been heretofore established. Since the beginning, when state rights were first inaugurated, the South has been divided into just two sections; the northern tier and the southern tier, and even in some instances has the entire South been grouped as one state rights section. This has been unfair, not alone to the manufacturer, but as well to the exhibitor. This, because of the fact that an exchange either purchasing the entire South as a whole, or in two sections never operated with more than two prints, so that exhibitors in cities in the second and third class or in smaller communities either did not receive productions worth while playing, or, when it did come their turn, the exchange refusing to invest in another print, played a print that because of its worn condition, was fit only for the scrap heap.

The logical division of this territory should be into three parts, each operating with a print. My reasons for this division are numerous, in fact too numerous to mention. But since the readers of Motion Picture News are essentially interested in the conclusions, permit me to set them forth:

Texas, southern Oklahoma, inclusive of Oklahoma City, Arkansas from Little Rock south, and western Louisiana, as far east as Alexandria, should constitute one territorial allotment with the exchange operating at Dallas, Texas.

Eastern Louisiana, Mississippi, southern Alabama, as far north as Montgomery, and the western peninsula of Florida inclusive of Pensacola with the exchange operating from New Orleans should constitute a second division.

Tennessee, northern Alabama, Georgia, that part of Florida not embraced in the New Orleans territory, and North and South Carolina, should constitute the third division. The northern portion of Oklahoma, heretofore embraced in the Texas territory, inclusive of Tulsa and Muskogee, should be taken out of the southern territory altogether, and transferred to the Kansas City territory. The answer to this is seen in the statement that Tulsa, for instance, is but a few hours from Kansas City.



Edmund Lawrence, Director, Ivan Films

Now this territorial division seems radically different from the divisions heretofore accepted by state rights producers, largely because some one, somewhere, at some time, sold a picture with territorial divisions created because of financial necessity of the manufacturer rather than because of consistency or propriety.

My division will call for the operation of three prints and will remedy at least one existing evil in this territory; the showing of an emasculated single print.

The photoplay-going public in the South are discriminating and enthusiastic. They want the best, put on in the best manner possible, and the theatre owners appreciative of this fact, cater to the wishes of their patrons. One-day runs in the larger cities are a rarity.

There are not sufficient numbers of responsible state rights buyers in this territory. State rights manufacturers have not encouraged or developed this territory as they should. I attribute this largely to the fact that they have been accepting the word of a misleading few that the south "is rotten territory," and that the heat in the summer time stagnates business altogether. This is false. There is as much business done down here in mid-July and August as in any other month of the year. What to a northerner would appear to be unbearably hot weather, is reckoned here as comfortable. The population is used to it, and in this connection let me say that the manufacturer and distributor of motion pictures fails to recognize one thing in the making or exploiting of their attractions, and that is, while human nature may be the same the world over, temperament in peoples is different.

This is my concluding article on State Rights Territorial Division, excepting my comments on the New York territory, and with respect to that I shall merely give my conclusions based on a more intimate connection than that which I possess with respect to any other state in the Union. As a consistent state rights producer, never deviating from a firm enthusiasm for state rights productions ever since any connection with the industry, let me say that Greater New York, including all the territory in Westchester County and on Long Island, should form one field; so much of New York north of Westchester County to, and inclusive of Schenectady, should form a second territory, and the balance of northern New York on a line running from Schenectady west to Buffalo, and north to the Canadian line should form a third. New York state is logically a minimum three print territory.

In this concluding article let me voice this expression: The motion picture industry from every legitimate standpoint has never been in a more flourishing or

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Ruth MacTammany in "Alma, Where Do You Live?" (Newfields)

Backer Closes "Who's Your Neighbor?" for 11 States

ONE of the largest single deals recently closed in the state rights field has been concluded by Franklyn E. Backer, president of the Mammoth Film Corporation, with the purchase of one of the season's best pictures, "Who's Your Neighbor?" for eleven Western states—namely, Washington, Oregon, California, Idaho, Nevada, New Mexico, Utah, Montana, Wyoming, Colorado, Arizona, El Paso, Texas, and also his home state of New Jersey, in which he first began his operations in the feature field.

Mr. Backer will exploit "Who's Your Neighbor" in the West by means of road companies, each one fully equipped to play the legitimate theatres on a percentage basis. Many novel publicity methods have been evolved to properly "put over" the feature. Each company will carry a press agent to exploit the film locally.

H. O. Martin leaves for the Coast in a few days to arrange the bookings which have come in rapidly during the past week. It is said that one of the largest theatres in the West has been booked at a straight rental of ten thousand dollars for four consecutive months.

Historic Ground Is Battle Scene for Hesser Subject

At Valley Forge, Pennsylvania, on the same ground that the Revolutionary and British troops fought during the war of 1776, a battle scene was staged last week for the S-M Films Corporation of Philadelphia. The scene was part of "For Liberty," an eight-reel patriotic feature by Capt. Edwin Bower Hesser, starring E. K. Lincoln and Romaine Fielding in the characters of young Americans who enlisted in the American Legion of the Canadian army at the war's outbreak. The military side will be perfect in every detail, being made under the direct supervision of Capt. Hesser, who personally laid out the trenches to duplicate exactly those used on the front lines in France.

Every detail of the battle has been worked out by the Pain Fireworks Company, the concern which arranged the explosives for the battle scenes in "The Birth of a Nation." Absolute realism will be the keynote, it is said, and specimens of star bombs, trench grenades, catapults and many other war devices, loaned by the Canadian war authorities, have been duplicated in quantity by the Pain Company for use in the picture.

Many of the big military scenes were taken in Canada with the full co-operation of the military authorities. The film will be one of the big surprises of the year, for everybody has heard of the magnitude of the Pain pyrotechnics.

"Whither Thou Goest" for Loew

Harry A. Samwick, who bought the New York state rights to "Whither Thou Goest," from Klotz and Streimer, Inc., has booked the picture for the Marcus Loew chain of theatres for showings that total over sixty-six continuous days.

The fact that the Loew houses have given this production bookings that include all of the theatres in the chain speaks well for the quality of the picture, says Mr. Samwick. He purchased the rights before the feature had been assembled in its finished form and embellished by artistic titles.

Fireproof Home for New Haven Exchanges

New Haven has a new fireproof building, the Film Exchange Building, erected especially for the trade by John P. Kilweather. It is four stories high, and built on his own property in Meadow street, near the railway stations and theatres.

Stock rooms, accessory rooms, rewind rooms and offices are all separated by 18-inch cement walls. Universal, Morris Joseph, manager; Paramount, Henry T. Scully, manager, and Mutual, M. H. Goldstein, manager, have moved in. General Film has signed for a floor.

Star of "Alma," Newfields Picture, Sings at Tobacco Benefit

Ruth MacTammany, the young American operatic star, who was such a success in Europe before war conditions, forced her to return to America, appeared at the Winter Garden benefit on Sunday night, July 22, for the New York Sun Tobacco Fund for American Soldiers on duty overseas. Miss MacTammany sang "Alma, Sweet Alma, Oh! Where Do You Live?" the internationally known song hit from the comic opera, "Alma," which has just been filmed in six reels, by the Newfields Producing Corporation.

On the screen, Ruth MacTammany's beauty stands out marvelously, and she is an absolutely new type in addition. Her wide foreign training in emotional roles and stage technique have greatly aided her in motion picture work.

The singing of "Alma" at the benefit was the first time in several years that a Broadway audience had heard the catchy number. All the advertising for "Alma, Where Do You Live?" as a picture, is being linked up with the play and song.

"Fall of Romanoffs" True to Life Is Brenon Aim

Herbert Brenon wants "The Fall of the Romanoffs" not only to be of historical value in this country, and throughout the world, but especially in Russia.

Realizing that inattention to detail and failure to observe the habits of Russian daily life with which every Russian is familiar would practically kill the picture from an historical angle in Russia, and would therefore be practically useless to the Russian people, Mr. Brenon is taking great pains to follow every detail closely.

Russian experts have been called in to supervise all scenes in which a slight deviation from the correct would mean ruination, such as religious and state ceremonies, or in any scenes in which customs, distinctly Russian are brought into use. Costumes and uniforms are being copied minutely by those well versed in the wearing apparel of the Russians.

Composer Is Pleased with Music for "Curse of Eve"

"The most appropriate and beautiful music that I have ever played in motion picture accompaniment." This is the verdict of Bruce Gordon Kingsley, who for the past three years has been one of the leading organists of the Los Angeles theatres, on the music written by Louis Gottschalk to accompany "The Curse of Eve." Dr. Kingsley played the score at a special showing of the film, and was highly enthusiastic over the way the music had been made to fit the picture.

The Biblical prologue to "The Curse of Eve," which depicts the creation of the world, gave to composer Gottschalk a tremendous theme upon which to work. As the picture moves from the opening scenes of chaos, through the awe-inspiring scenes of the creation and into the pictorially beautiful Garden of Eden story, the music rises to deafening crescendoes and then softens into a more beautiful theme.

The creation scenes, which themselves are innovations in the photography of natural effects, furnished the composer with material for something entirely new in photoplay music, and, according to Dr. Kingsley, Mr. Gottschalk has accomplished a splendid musical composition.

The Southern Territory

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healthful condition. Men with real business ability and possessing business ethics predominate in every branch of the industry. There are yet some weeds in our garden, which must be pulled out; there are yet some men particularly in the exchange end, who are parasites—awaiting every opportunity to "put one over," and whose word is absolutely valueless.

The further away from New York they are, the more secure they feel in their position, but I have tabulated them all, and without engaging in slander, and because of my firm devotion to the art of motion picture production, and the business of exploitation, I shall, as time progresses, give other manufacturers the benefit of my observations to the end that these interlopers may be forever banished from the field of motion picture endeavor.

Quality Wants Pictures on Percentage

The Quality Film Service, Milwaukee, Wis., which has established an excellent patronage in its section of the country and is in a position to exploit pictures on the state rights plan to good advantage, is in the market to consider the handling of pictures in the state of Wisconsin on a percentage basis.

Moyer to Manage Foursquare in Quaker City

Jerome Abrams, personal representative of M. H. Hoffman, Inc., has left for Philadelphia to open the Foursquare Philadelphia Exchange, where J. E. Moyer is to be installed as branch manager.

Negotiations are now pending for a number of important releases for both summer and fall of the M. H. Hoffman product.

Alice Howell Comedies for Showing on 27th

"Balloonatics," "Automaniacs," and "Neptune's Naughty Daughter" Will Have Trade View at the Broadway Theatre, New York

HAVING purchased the selling rights to Century Comedies, in which Alice Howell is the star, the Longacre Distributing Company has arranged to give a



Alice Howell, Century Comedy Star

trade showing of three completed Century subjects at the Broadway theatre, New York, Friday morning, July 27, at 10:30 o'clock. The three comedies to be screened at that time are "Balloonatics," "Automaniacs" and "Neptune's Naughty Daughter," features that have previously been shown only at the Strand, New York, on pre-release.

The Longacre Distributing Company arranged last week with Julius Stern and J. G. Blystone, general manager and director-general of Century Comedies, to take over the selling rights to the Alice Howell comedies. Distribution will begin early in September, the interim being employed in establishing distributing branches throughout the United States and Canada.

Julius Stern introduced Alice Howell as a screen star in J. G. Blystone's comedies two months ago, when the Century brand was projected on the market for independent distribution.

"Alice of the Sawdust," is the fourth comedy that has been completed with Miss Howell as the star, but factory work on the subject will not be sufficiently advanced to warrant showing it at the Broadway, Friday morning. Three comedies, for a total of six reels, will then be screened.

Bud Fisher Personally Directs Sale of "Mutt and Jeff"

THE new Mutt and Jeff series will be released under the direct supervision of Bud Fisher, their creator, and territory is selling fast.

One of the first territories to be sold was the entire South, which was purchased during the past week by William Oldknow, of Atlanta, Ga., who is the general manager of the Consolidated Film and Supply Company and is going to exploit them in a big way throughout the South. He was in New York during the past week and after seeing "The Submarine Chaser," the first of the series, booked the remainder of the series on the strength of this one.

The territory he has contracted for includes North and South Carolina, Georgia, Tennessee, Alabama, Florida, Mississippi, Louisiana, Arkansas, Indian Territory, Oklahoma, Texas, southern New Mexico and eastern Arizona.

The Regal Films, Limited, of Montreal, have purchased the entire rights for Canada, while the entire rights of Mexico has been bought by the Tavares-Kalb Company.

Each of these subjects run about 500 feet in length.

For the time being Bud Fisher is going to devote all of his time exclusively to Mutt and Jeff films, but he has an open mind and is willing to purchase any picture that looks good to him which he will release under the trade mark of the Bud Fisher Film Corporation.

"It is a strange coincidence that the California rights for the new series have not been sold yet," remarked the cartoonist the other day. "But it shouldn't surprise me any, for as I came from there I can appreciate the old adage that a prophet is without honor, etcetera. It is remarkable how this new series have taken hold. I am being deluged with offers and requests daily. They are coming in from all over the country and prove to me that if a man has what the exhibitor wants he need have no fear about selling it.

"This new series I take special pride in presenting, for I have spent a great deal of time and thought over them. Every one of them will be right up to the standard set by the first one.

"The Strand is going to run the entire series, and it is very probable that before another week has rolled around the Rialto theatre will also be showing them. This makes it rather bad for me, as I have to pay Messrs. Mutt and Jeff double salaries for playing two houses of such excellent standing."

The advertising and publicity for the new series is being handled by Shepard and Van Loan, who have planned a very unique campaign for these comics.

"The Submarine Chasers" is the title of the first picture in the new series.

Hoffman Plans Campaign for Two Subjects in the Fall

M. H. Hoffman, Inc., New York City, is planning an extensive advertising campaign for two features in the Fall. The first is "The Fringe of Society," now in work by the George Backer Film Corporation. Ruth Rowland and Milton Sills are to co-star in this first Backer-Foursquare picture. Others in the cast are Leah Baird, J. Herbert Frank, Ollie Kirkby, George Larkin and Jules Cowles, who assumed the role of Buck Moe in "The Bar Sinister."

The second subject, set for release in September, is "The Silent Witness," for which the company acquired the world rights from the Author's Film Company. Gertrude McCoy is the star.



Lee Herz and Simeon Greiver of Greiver-Herz Distributing Co.

Selig Disposes of More "Garden of Allah" Territory

THE Selig Polyscope Company announces the complete sales of territorial rights up-to-date for "The Garden of Allah" as follows:

The Edmund M. Allen Film Corporation, Chicago, Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas; All Star Features Distributors, Inc., San Francisco, California, Nevada and Arizona; De Luxe Feature Film Company, Seattle, Wash., Oregon, Washington, Idaho and Montana; Robert Lieber, Indianapolis, Ind., Indiana and Kentucky; J. Frank Hatch, Newark, N. J., New Jersey; Leon D. Netter, Cleveland, Ohio; Edward Nelson, president Sherman-Elliott Company, Minneapolis, Minn., Minnesota, Wisconsin, North and South Dakota; Hy Art Masterplays Company, Penn Avenue, at Twenty-first Street, N. W., Washington, D. C., Maryland, District of Columbia, Delaware, Virginia and North Carolina; A. G. Fontana Productions, Inc., Philadelphia, Pa., Western Pennsylvania and West Virginia; and All-Star Features Co., Jacksonville, Fla., Georgia, Alabama, Florida, South Carolina, Mississippi, Tennessee, Louisiana and Arkansas.

It is stated that some choice territory is still open and the company invites inquiries from state rights buyers.

A special musical score was written for rendition by a complete orchestra at the premier given "The Garden of Allah" at the Colonial in Chicago on July 22. The opening occurred under the direction of the Edmund M. Allen Film Corporation. In honor of the occasion Leo Feist, Inc., had ready a song based on the Selig production.

Double for General Korniloff in "Romanoffs"

AFTER a search lasting over two weeks, during which time George Hall, casting director for Herbert Brenon, interviewed over 200 film players, an exact double for General Korniloff, the famous Russian officer who led the new Revolutionary troops to victory in the recent offensive against the Austrians, has been found and will play an important role in "The Fall of the Romanoffs."

In the original scenario of the picture General Korniloff was named as one of the characters who is in all of the scenes depicting the recent Revolution. A well-known actor had been engaged for the role, but when General Korniloff leaped into the limelight by his sensational victory of a few days ago, Mr. Brenon decided that the actor he had engaged would not do, as he wanted an exact duplicate of this important personage.

A scene photographed during the past week reveals the coterie of mystics, necromancers and fakirs of all kinds who are said to have had a mysterious influence on the Czar. Every sort of weird character from midgets to circus dwarfs were collected to play in this portion of the feature. One of the big scenes of the picture representing a famous orgy conducted by Rasputin, the religious charlatan who held the Czar and Czarina in his power, is being taken this week and will employ over 200 extra people.

Baier Buys "A Slacker's Heart"

The Walter A. Baier Film Company, Toy Building, Milwaukee, has just closed a deal whereby it obtains the rights for Wisconsin to the seven-reel Emerald Motion Picture Company's "A Slacker's Heart."

This production was made under the auspices of the Wisconsin Defense League, and has closed a two weeks' run at the Crystal theatre, Milwaukee, where it played at twenty-five cents admission and is in great demand just now.

Spitzer Returns from 20,000-Mile Trip

N. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, has returned from his trans-continental trip in the interests of the Billy West Comedies. Mr. Spitzer was absent from New York in all about five weeks, and visited the important film centers in the country covering in all between 15,000 and 20,000 miles on the trip.

Mr. Spitzer succeeded in disposing of the whole available territory for the King-Bee-Billy West Comedies. This in itself is something of a record, as the first Billy West comedy was only released on May 15 and the entire United States territory was disposed of in about sixty days thereafter.

Mr. Spitzer reports that conditions generally in the motion picture field of the United States are booming along at a hurricane clip. In fact, business could not be better. The demand for comedies is overwhelmingly great, and the popularity of the young star, Billy West, has been firmly established among independent buyers and exhibitors.

"Who's Your Neighbor?" Interests Film Men

A large number of exhibitors attending the Chicago convention showed a great deal of interest in "Who's Your Neighbor?" according to a telegram received by the Master Drama Features, Inc., from Herman Becker, Maurice H. Bob and Samuel Krellberg, sponsors for the pictures.

Interest among state rights buyers and exhibitors for "Who's Your Neighbor?" is keen, according to Mr. Becker's telegram. Every exhibitor and state rights buyer of note at the convention expressed a desire to see "Who's Your Neighbor?" and accordingly immediate arrangements were made for a special screening.

In his telegram Mr. Becker further stated that exhibitors at the convention said that the country was ripe at this time for a feature of the character of "Who's Your Neighbor?" an that it undoubtedly would prove one of the big money-makers.

Algonia Plays Pictures on Percentage

The Algonia Feature Film, Inc., Charleston, S. C., George S. Brantley, manager, handling pictures on the independent plan, is open for offers from buyers on a percentage basis. The company covers North Carolina, South Carolina, Georgia, Florida, Tennessee, Alabama, Mississippi, Louisiana and Arkansas.

The company only handles features in that territory and, as a consequence, is in a position to reach the best theatres in the section.

Cummins Sells "Race Suicide" for New York

Samuel Cummins, film broker, Longacre Building, New York City, who specializes in disposing of features turned over to him by other agents, has sold the upper New York territory for "Race Suicide" to Joseph Hopper, of Corning, N. Y., for the Phax Picture Company, New York City.

Mastbaum Buys "Hercules" for Autumn Showing

Leon Schlesinger, manager of the Cinema Distributing Corporation, 220 West Forty-second street, New York City, announces that "The 13th Labor of Hercules" has been sold to Stanley Mastbaum, president of the Stanley Theater Company, for Eastern Pennsylvania and Southern New Jersey.

Harvey Day, manager for the Peerless Film Exchange in Philadelphia, which handles the Stanley features, reviewed the entire series of "The 13th Labor of Hercules," and remarked "that he had never before witnessed a series of pictures of this nature which contained so many interesting subjects, and contained so much action combined with timely interest.

The Stanley Company announces the series to be released in the early fall in its houses in series form, one a week.

Hirsh Reports Big Business for "Hate"

Nathan Hirsh, president of the Civilization Pioneer Film Corporation, New York City, who recently acquired the exclusive distributing rights for the photodrama, based on pre-natal influence, entitled "Hate," produced by the Fairmount Film Corporation, reports that this picture has established a record for summer business.

Among the big circuits which have already contracted for this picture are the Loew chain, which have booked it solid for sixty-five days. Several other circuits are at the present time negotiating for a run on this picture.

Foursquare Films Go Well in Hot Weather

Jerome Abrams, personal representative for the M. H. Hoffman, Inc., spent one day last week in the home office, New York. He brought with him from his travels in New York state and Pennsylvania, some very desirable contracts which would seem to prove the truth of the Hoffman-Foursquare assertion that good pictures sell at any time, no matter what the weather.

Mr. Abrams found business exceptionally good on "The Bar Sinister," "The Sin Woman," "Madame Sherry" and "Her Fighting Chance."

Blumenthal Now Ready to Push Plans for "Robespierre"

PLANS that have been held in abeyance for some time owing to the uncertainty of steamship sailings are now ready for market introduction by Ben Blumenthal, head of the Export and Import Company, which is exploiting "Robespierre" and "Ivan the Terrible" in American territory.

Last week a steamer brought in several negatives, among them being three seven-reel productions, founded on the works of famous authors. Lyda Borelli, the international star, plays the principal roles in two of the subjects. Mr. Blumenthal has set to work preparing the pictures for the market.

Among the new attractions to which the concern has acquired the rights is a six-reel drama, with Lyda Borelli, entitled "From the Great Beyond." This is founded on the novel "Malombra," by Antonio Fogazzaro. It is built on psychic lines, and Lyda Borelli plays the role of a girl with two souls. On the arrival of the print it was placed in work for titling, but the subject of metempsychosis stumped the would-be titlers completely. Other channels were tried, but finally the services of Leon J. Rubinstein were contracted for and he interpolated a set of titles which reduce the scientific elements of the picture to the easy understanding of the layman, hence a beautiful picture.

Mr. Blumenthal has been holding a series of conferences with state rights buyers relative to "Robespierre" and "Ivan the Terrible," and it has practically been decided that both are to go into a Broadway theatre for a run. It will soon be announced that they will open the season at first-class houses which have never before offered a film attraction. The purpose of this is that both "Robespierre" and "Ivan the Terrible" will be given a run for profit, instead of using the metropolitan engagement at a loss to inflate the value of territorial rights. Mr. Blumenthal proposes to put both over for a successful run, and the first two weeks will decide about similar engagements in other cities.

"Redemption" Is Booked for Over 1,000 Days

THE popularity of Julius Steger's "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, is exemplified by the fact that over 1,000 days of booking have already been arranged for the subject in the territory sold to date.

The film has been booked already for 400 consecutive days in New York City alone, where it will be shown in all the Marcus Loew theatres and Keith and Proctor houses, and all other large theatres. In New Jersey over 125 days have already been booked, to start August 15. In Illinois Jones, Linick and Schaefer have already booked it for 223 days, and further bookings are coming in constantly. Sufficient bookings have been arranged in Pennsylvania to bring the total up to 1,000 days.

"An indication of the drawing power of 'Redemption' was the business done by the film at the Far Rockaway theatre, Far Rockaway, New York, last week," says Mr. Steger. "Manager Silverman stated that the house was crowded at every one of four performances each day, and he turned away at least 1,500 a day.

"All records for attendance and receipts were broken at the Broad street theatre, Newark, and every other theatre that has shown the film played to unusual business and profits."

It will open at the Auditorium, Baltimore, for a long run, on August 6.

Triple Exposure Taken 20 Times for "Neighbor"

A triple exposure which makes a record for the number of times necessary for it to satisfy a director is one of the many photographic features of "Who's Your Neighbor?" now being state-righted by the Master Drama Features, Inc., 1493 Broadway, New York City.

Laboratory experts say that this triple exposure is one of the finest things of its kind ever done. It is a delicate piece of work, requiring such perfect timing to the fraction of a second and perfect synchronization that it had to be taken twenty times before the result was satisfactory to Director S. Rankin Drew. But after everything is said and done the perfect results attained amply recompense for every endeavor spent.



Scenes from the First Release of the Russian Art Films, "The Queen of Spades"

Standard, Kansas City, Plans Campaign for King-Bees

THE Standard Film Corporation, Kansas City, Mo., R. C. Cropper, president, which recently bought the rights to the King-Bee Billy West comedies for the extensive territory covered by the company, has inaugurated an extensive advertising and publicity campaign to aid exhibitors booking the pictures in the Middle West.

P. L. Ryan, advertising and sales manager of the company, announces that he has issued to his staff of salesmen a complete digest of the best means to bring before exhibitors the show qualities of the comedies. This digest takes the form of seven or eight pages of closely written typewritten material, wherein are incorporated all the latest wrinkles, the newest ideas and business-getting stunts calculated to stimulate the sales force to energetic endeavors to bring the Standard Film Corporation prominently to the fore and make the King-Bees hum.

In getting up the Billy West Campaign Book Mr. Ryan kept in mind the needs of the practical exhibitor. The campaign book gives the exhibitor virtually everything he needs to understand about the Billy West comedy program to put it over in the way to make the biggest money. It is printed in four colors. There is a great deal of artists' work, reproductions of posters, photos, cuts of scenes and novelties furnished. Everything that the exhibitor will require is furnished by the Standard at a cost price, and one that is therefore fair enough.

A large staff of artists have been working on the cuts and plates for the campaign book, and their work is now almost completed, so that the book will very shortly be off the press. The book contains new articles and full information regarding newspaper advertisements. These last are also presented for the exhibitor's approval in the book. Complete details regarding a thirty thousand dollar newspaper advertising appropriation are furnished, together with full information as to how this amount will be expended to the exhibitor's advantage. Reproductions of all newspaper advertising is shown in detail.

Thirty thousand dollars is to be divided among some sixty papers which effectually cover the wide portion of the country served by the Standard, and those papers will carry advertising of various and original types, designed to interest the public as well as the exhibitor in Billy West. This, combined with the amount of publicity already received by the comedian and by his comedies, means that 51 per cent of the success of motion pictures—advertising—is being well taken care of in this particular case.

"Before purchasing distributing rights on the Billy West Comedies Mr. Cropper inquired into the success of their distribution by other exchanges and received not a single discouraging letter or telegram in response to this inquiry," says Mr. Ryan. "In fact, all the exchanges which had been distributing the comedy program remarked that they were having decided success and were glad to be able to say that they regarded the Billy West proposition as the biggest thing in sight."

Mr. Cropper was recently in Chicago for the reconstruction of the Art Dramas Service, which has just been taken over by the Standard. R. O. Proctor has been in charge of this office during the time of its existence as Art Dramas Service, and Mr, Cropper announces that Mr. Proctor will continue as manager of the office now that it has become known as one of the Standard's offices.

Plans are being carefully laid for the introduction of the Billy West Comedies to the exhibitors of Chicago and the surrounding territory, and a great deal of newspaper space will be taken by the Standard in newspapers published in the territory. Some very clever novelties have been prepared by Mr. Ryan in the way of cutouts of Billy West figures, and these have already found a wide popularity among the Chicago exhibitors who have visited Mr. Cropper at the Standard office at 207 South Wabash.

Since the purchase by the Standard Film Corporation of the Billy West King-Bee Comedies for distribution throughout the Standard's territories, things have been going forward with a vim bordering on ferocity in the advertising and sales departments of the Standard. P. L. Ryan announces that he has issued to his staff of salesmen a complete digest of how the Billy West Comedies must be "put up to" the exhibitor. This digest takes the form of seven or eight pages of closely typewritten material, every line of which contains that good, punchful information so much in demand among exhibitors who are looking constantly for new things in the way of attractions that can help to bring them to new things in the way of profits.

Several conferences of the large staff of Standard salesmen have taken place regarding the matter of the Billy West distribution, and a few days ago the managers of the various branch offices met Mr. Ryan and R. C. Cropper at the Sherman Hotel, in Chicago, and went over the proposition thoroughly, enabling points which were necessarily in doubt owing to the differences of conditions in the various



Frank Zambreno (Unity Photoplays Co.), Chicago

Jack Gorman May Follow "Corruption" with Others

Jack Gorman is so enthusiastic over the success that "Corruption" is meeting that he will probably continue producing pictures along the same line. To a MOTION PICTURE NEWS representative, Mr. Gorman said that he considered "Corruption" the best picture he has yet produced.

Mr. Gorman was the first to produce a child feature in five reels. This was "The Little Orphan," which was followed by "The Little Mother" and "The Soul of a Child."

Mr. Gorman has always been an independent producer, and claims the distinction of never having worked for any one in his life. He has written five plays, 150 vaudeville acts, two books, and is a frequent contributor to the New York American.

Glickman Knows All Exhibitors in His Territory

L. S. Glickman, manager of the Interstate Film Company, Waco, Texas, booking among exhibitors of Texas, Louisiana, Oklahoma and Arkansas, the B. S. Moss productions, is known to every exhibitor in his territory. Mr. Glickman was formerly connected with the World Exchange at Dallas. This Spring he severed connections with the World shortly after becoming assistant manager and made connections with the Interstate as roadman. During that period he made the acquaintance of the theatre managers in Louisiana, Arkansas, Texas and Oklahoma.

500 Interested in Sherman Films at Chicago

Harry A. Sherman, president of the Sherman Pictures Corporation, New York City, while in Chicago to attend the convention, made a bid on a feature which he will soon launch. The title of the picture has not been announced.

Mr. Sherman showed to state rights buyers "I Believe" and "The Land of the Rising Sun." The manner in which these two pictures have been advertised brought results, according to Edward O'Donnell of the company. He states that no less than five hundred inquiries in person were made at the Sherman headquarters in Chicago during the progress of the convention.

Stahl Will Make Comedies

After completing the feature, "Hate," and seeing the production launched on a successful state rights campaign, Walter R. Stahl, tendered his resignation to take effect immediately. Mr. Stahl intends making two-reel comedies on his own account.

While in the South, recently, Mr. Stahl claims to have discovered an entirely new style of comedian in "Smiling" Roland Hill, and he predicts a great future for this new funny man. Mr. Stahl several years ago, was one of the leading comedy directors, but deserted the reals of laugh producers for the more serious side of the production of features, but it seems as though the call of his first love has lured him back.

Interest Displayed in "Peggy" by Buyers and Exhibitors

In spite of the numerous letters and telegrams which have been received at the office of the Mayfair Film Corporation, New York City, regarding its first production starring Peggy Hyland, "Persuasive Peggy," M. A. Schlesinger is amazed at the interest displayed by state rights buyers and exhibitors.

"The executives had the greatest faith in Miss Hyland's popularity and realized the strides it has taken, but they did not know what a great asset she has proven herself to be to the box-office," says an officer of the company. "This fact has been clearly brought home by the unusual interest displayed by the people at the Chicago convention."

The story of "Persuasive Peggy," has also attained much favor in both magazine and book form, for many are well acquainted with the charming story of Maravene Thompson and one and all declare it well adapted to the screen.

Miss Hyland, who will soon be seen in "Persuasive Peggy," explained the other day that ever since she entered pictures it has been her desire to star in vehicles not based on sordid topics.

"Naturally," she said, "when one works for companies in which they have no authority beyond the say which every star naturally has, there is little choice in the sort of story in which one is cast. And in these days one finds most of the manuscripts submitted of anything but a refreshing nature.

"Even before I came to America, I had made up my mind to finally reach a place where I could play in the sort of stories making an appeal to me through their wholesomeness. Books which I read and thought would make sweet photoplays were stored away for future reference and my every move was directed in the same way."

A. Kay Company Buys Negative of "Doing Their Bit"

The A. Kay Company announces to the trade that it has secured from the Premier Motion Picture Company, of San Antonio, Texas, the negative of the picture entitled "Doing Their Bit." The negative is now being assembled and developed, and a large number of prints are being printed for general exploitation. The original negative of "Doing Their Bit" contained about 5,000 feet, but it has been made into a three-reeler. The picture, as the name implies, is a patriotic venture into motion pictures, and shows our boys in the various training camps of the South going through the training they must have preliminary to their going onto the field of battle.

One of the main features in the picture are the many scenes showing the mobilization of the National Guard. This particular part of the picture was four months in the making, and the result is a brief pictorial study of the ways and means connected with the mobilizing of our troops in an emergency. There were favorable weather conditions down South during the taking of the picture and a most effective bit of photography has been secured.

Mailing Campaign Is Aid to "Lincoln Cycle"

Charter Features Corporation Gets in Touch with Twenty-five Thousand Film People Before Completing Rental Plans

BENJAMIN CHAPIN, president of the Charter Features Corporation, distributors, as well as star of its "Call to Arms" and other Lincoln Cycle pictures, is a believer in most painstaking care and absolute thoroughness in every branch of the process of making and marketing a motion picture.

As a result, he spent years in the production of the "Lincoln Cycle"; for this reason, also, he has conducted an unbroken advertising campaign of unexampled magnitude for many months, in this way familiarizing exhibitors, exchanges and public as well as the state rights buyers with every detail of the proposition he had to offer them.

"We realized that we had to get a response from the trade," said Mr. Chapin, in discussing the means used by this company to bring the picture before the public, "and knew that we could not stop at the laudatory notices of the critics in the important New York dailies. Personal contact is, of course, the best way of reaching exhibitors, but a producer cannot go personally to twenty-five thousand motion picture people in the United States and Canada; so we did the next best thing: we wrote to each and every man whom we considered big enough to appreciate the value of what we had to offer and whom we might reasonably expect to be interested in our pictures. We wrote to each exhibitor of importance, to know if he wanted our pictures, and how much he would pay for them.

"Not that it was our intention to express the pictures to him. No; but you can easily see that when we turned over a batch of requests for rental of the 'Lincoln Cycle' in a certain state to a state rights buyer, assuring him of certain bookings, without the cost of one cent for salesmen or otherwise, that buyer would see the practical commercial value of our pictures, and would be the more anxious to obtain the territory.

"We sent out two hundred thousand pieces of mailing matter last week—sent this material to particular persons in particular places; and fifty thousand in the week previous—and I don't know how many will go out next week.

"That is why I can make such favorable contracts with exchanges and state rights buyers. I have a market to offer them, in addition to that part of the market which their own initiative and selling ability will open to them."

"Make 'Em Roar" Comes from Someone with a "Lion"

FILM folk who have been in the Godfrey, Mecca, Leavitt and Masonic buildings, which are the homes of several of the biggest film concerns in the film industry, have heard much gossip of late, about a certain "Make 'Em Roar" phrase. Not only has this phrase been heard in these buildings, but in other films circles as well, the phrase seems to be having wide circulation. And the funny part of it is that no one seems to have any idea from whence the phrase came. Exhibitors and others connected with the film business who have heard this three-worded expression used, have begun to inquire as to the origin of the "Make 'Em Roar" phrase; and not only as to its origin, but also as to its definition, from a motion picture standpoint. It seems as if some one is working something on the trade, but what that *something* is, remains as yet to be seen.



Peggy Hyland,
Star With Mayfair Film Corp.

Many exchangemen have received a puzzling post card on which is legibly written the following:

"We just got a *lion* on something big. Beginning next week, watch all Motion Picture Trade Papers, "Make 'Em Roar"—that's what they're going to do. The quicker you get wise the better. No telling but what your competitor will close for them, while you are only thinking about it. In time of War, act quick.

"MAKE 'EM ROAR"

According to the above, we find that the trade papers are carrying advertising about the "Make 'Em Roar" phrase. The layout in the advertisement is nothing more than a fierce-looking lion with the phrase "Make 'Em Roar" underneath. Certainly a lion can roar, but its connection with the motion picture business is puzzling. According to the card, something is going to "Make 'Em Roar," but what will "Make 'Em Roar" is not made plain.

"Make 'Em Roar" is a short, snappy and comprehensive phrase which evidently stands for something, and everybody who has heard it mentioned is anxious to know what it means.

THE WORLD MARKET

New York is Present and Future Export Center

Foreign Buyers Say Metropolis Will Hold Title Taken from London and Insist That Producers Get in Closer Touch with Market Conditions

NEW YORK having become in reality the film center of the world, through encroaching on the activities of film exporters who had before the war made London their headquarters, has every chance of maintaining supreme title in all lines of the picture business. The one "if" in the way is expressed by a half-dozen of the leading film exporters—"If the producers will do their part."

"New York is the center of the exporting business, and will stay so, though London will always occupy a leading position" is the way E. Mattsson, general manager of John Olsen & Co., Oversea Film Trading Company, put it last week. "It is a fact, however, that the producers will have to study the foreign markets far more closely. Conditions are different in each country—yet producers ask the same prices for their pictures in all territories. The difficulties that arise from this can readily be seen."

The discrepancy in prices whereby the foreign markets can procure pictures from London at far less than the same pictures can be bought in America is pointed out by B. F. Howells, of Howells Films, as a big drawback to maintaining the volume of export trade in New York.

"In London the buyer can get the picture—any picture practically—at a fixed price, eight cents a foot. Here the price is several cents more. The producers also look over an opportunity when they 'throw in' territory on a sale. For instance, they sell England and the Orient combined. The Orient rights are practically given gratis. Were the territorial rights sold separately the producers would get more. As a consequence of this method, the East looks to London to buy from for the London agent, paying practically nothing for the Orient rights, can afford to see at a lower price.

"London will try hard after the war to resume its old position in the export trade, but I believe New York will hold supremacy."

At variance with these opinions is the argument advanced by Millard Johnson, of Australasian Films, Ltd., who holds that London is the geographical center, and consequently will always have first place as a film market.

"New York is not conveniently situated as to ever occupy the position of film center of the world. London is but temporarily overshadowed as a clearing house due to wartime conditions" was Mr. Johnson's statement.

Carle E. Carlton, of Crest Pictures, sides with the majority. "The brains of the picture business are in New York. London will never again be seriously reckoned as a film business center—it can't come back. This city now has the title, and possession is nine-tenths of the law."

Howells Acquire Far East Rights for Several Big Pictures

In a quiet way Benjamin F. and David P. Howells, who exploit films in the Orient and Australasia, have been introducing many of the better productions of leading manufacturers to their market of late.

Recent deals have given them control of "The Barrier," the Rex Beach feature, and "The Deemster" for all of India. They have also placed the "Jimmie Dale" series, of Mutual, in Dutch East India.

Howells Films have exclusive rights to Metro and Selznick features for the Orient. In addition they have the Oriental and Australasian rights to "The Round-Up."

David P. Howells is now in the Far East on his second trip to study the market, and learn exactly what is wanted in the way of big pictures.

Inter-Ocean Places Serials in Italy

For what is claimed to be the first time, American serial rights have been closed for Italy. The deal was put through by the Inter-Ocean Company, of which H. J. Brock is general manager. The subjects involved are "Crimson Stain Mystery" and "Perils of Our Girl Reporters." These serials have been placed by the same concern in France, Switzerland, Spain, Portugal and other Mediterranean countries.

"Bought and Paid For" goes into the Scandinavian countries through the Inter-Ocean concern.



Carl E. Carlton (Crest Pictures Corp.)

Piedmont Company Placing Many Features

Much activity on the part of the Piedmont Pictures Corporation, of which Feliz Malitz is general manager and Joseph Lamy is export manager, resulted last week in the closing of a number of foreign deals.

Several big contracts were signed for South America and the Far East exploitation of "One Law for Both." "The Mysteries of Myra" serial was placed in Brazil.

Exclusive rights for foreign distribution of Bray Cartoons in all countries except England, Argentine, Chili and Mexico were acquired by the Piedmont organization.

A deal was closed on "Jimmie Dale" for India, Ceylon and Burmah. "Warfare of the Flesh" was placed for Brazil, and a contract closed whereby Piedmont will place all Ivan pictures in Brazil.

In addition, certain Essanay and Thanhouser subjects will be handled by this corporation for South American countries.

Controls Chaplin Pictures in Antipodes for Second Year

The recent acquisition of sole Australian rights to all the pictures made by Charlie Chaplin for the Exhibitors' Association, by the Australasian Film Company, of which Millard Johnson is New York manager, is the second successful deal for the comedian's pictures made by this export firm. The Australasian Company controlled the rights in the Antipodes to Chaplin's films during the time he was with Mutual.

Sub-Sea Spectacle Placed in Scandanavia

E. Mattsson, general manager of the New York office of John Olsen and Company, announced last week that he had placed "The Submarine Eye" in the Scandinavian countries. The Christie Comedies, Bray Cartoons and Pictographs were also placed in Scandinavia recently by this concern. Several other big deal for features are said to be now under way.

Crest Places Mutual Film in Scandinavia

Carle E. Carlton, president of the Crest Pictures Corporation, announced last week that he had placed Mutual's "A Bit of Kindling," a Jackie Saunders Feature in Denmark, Norway and Sweden through Leif Gihbsson, representing J. L. Nerlien, Ltd., of Christiania, Norway.

The Crest Company controls foreign rights to many feature productions, among them operating "Joan the Woman" in South America; Mae Murray in "The Mormon Maid," "Her Fighting Chance," with Jane Grey and five features in which Jackie Saunders is starred.

The organization's activities take in practically all of the South America and the Scandanavian countries.

China, Awakening, Calls to American Picture Enterprise

Market Undeveloped but Offers Wide Opportunity—Idle Reels on American Shelves Could be Sold to Advantage—Natives Anxious for Entertainment—Big Field Open

[*The following survey of picture conditions in China, and the opportunities which are open to enterprising Americans, was written by a man in close touch with the foreign film market, and who but recently returned from China.*]

PROPERLY handled, the Orient of the present day is regarded by well-posted film men as an excellent, if undeveloped, market. As between China and Japan, the huge unsettled empire offers more of an opportunity for American products. The market is not a large one by any means, but it is a source of a certain revenue. There are to-day hundreds, even thousands of reels lying idle on shelves, that could be used to advantage over there. Films that have passed their usefulness in this country, that are no longer drawing cards and yet contain merit, could be exploited and made to earn instead of being a dead investment.

There are three good houses in Shanghai open the year round and one open-air place of amusement which use pictures. It must always be borne in mind that the cinematograph is the principal amusement of this people, for with the exception of a few fifth-rate companies, theatrical productions are out of the question. The jumps are too long and the "stands" too short. To-day American musicians are going to the Orient, and men who have never made over fifty dollars a week, are making that much per day merely giving music lessons to the wealthy Chinese. China is waking up and so long as American products occupy the position of favor there is no reason why the opportunity should not be grasped.

It is essential though that a man who knows something of the Oriental nature and their methods of doing business be placed in charge of things, for ignorance can ruin every prospect. American film men have suffered unknowingly through the machinations of the "crooks" that have preyed on the country.

Peking, Shanghai, Canton, Hongkong and other places up country are all good picture towns. The theatres in Shanghai are controlled by the Ramos Amusement Company, which gets most of its films from England. They are all old, and any one who has seen an old English film knows what they are like. Pathe conducts an exchange in this city.

Hongkong has a number of good houses, and at the invitation of a newspaperman in that city I went to see a film which was having quite a run, in fact had created a sort of sensation. Candidly, it was one of the sort that played the nickle houses about two years ago. A lurid "triangle" thing, that sort which seems the main thing for every French plot. It was well enough done, considering what was considered good at the time it was made, but with the progress of motion pictures in the last few years it was pitiful.

I mentioned "Intolerance," at least the set I had seen in Hollywood, "The Birth of a Nation," and gave a few facts about it, and from nine o'clock that night until ten minutes of two the following morning, I crowded my little audience with the lore of motion pictures in the States, as they are made and the money which is spent. But at the last, one of the men asked, "Why do we never see any of the good American films over here?"

What could I say? Nothing. The man who asked the question had been an attentive listener, and he numbered the different houses and giving their prices of admission, summing the matter up very concisely. He did not expect to see massive things, but said just what I have said, that if some of the films which had outlived their usefulness in the States were sent over there he could see no reason why they would not make money, and neither can I.

From the information I gathered, labor, leases, almost everything was very cheap and the profit a good one. In Shanghai the admission is about 25 to 60 cents, and the show runs about two or three hours. The foreigners and better class natives are good "film fans" and some of the natives see the same film night after night.

Sensational films are the favorites of the Chinese, and the few Keystones which I saw were enthusiastically received. Canton has six theatres with a seating capacity averaging about 500, but when one of them is remodeled it will seat about 1,200. About a two-hour show with four performances a day is the rule, and the prices run from five to forty cents.

Some of the houses in China run the afternoon shows exclusively for the natives at a very cheap price and the nights are given over to the foreigners, and accordingly the price is doubled. The bill is changed about once a week, and most of the films are rented from Shanghai or Hongkong. Some of the companies, like the Ramos, buy old films outright, run them in their theatres, then rent them until they are in shreds.

Macao, which is the Portuguese concession in China, has two or three houses, and the "Diamond from the Sky" and the "Million Dollar Mystery," about four reels of each, comprised the program of the main house there. Some of the subtitles were in French, some Spanish and the balance American. How they ever followed the picture was a mystery, but somehow they did not seem to mind. Macao has now been purchased by the Japanese and so conditions there are different now. Just what they will be I am unable to say, but it is possible that American films would be popular there on account of the large number of Chinese, as Japanese films and the Japanese race are not in high standing with the Chinese.

"Postal Tips" Are Sharpened with Wisdom

Cards with Snappy Reminders for Exhibitors Are Mailed by Ginsberg to Bring Out Good Points of Short Features

HENRY GINSBERG, manager of the Short Features Exchange, New York City, has adopted a simple but effective mode of "follow up" advertising to keep the activities of his firm constantly before the exhibitor. He mails postal cards at intervals with snappy reminders, printed in type easy to read at arm's length.

The first card in the series contains the words *Postal Tips. Read them every week. They have meaning*—with no reference to the exchange mailing the postal cards. By the time the theatre manager has ceased guessing which exchange is responsible for the mysterious message he receives a card signed with the name and address of the exchange, with the following words:

You know the scarcity of good subjects. You appreciate doing business with a regular firm. Well, then, why don't you give the name Short Features Exchange an opportunity on some of your checks? Believe us, you'll get your money's worth—and then some.

The next week the theatre receives a card with these words: *Some exhibitors argue that a single reel is only a filler. The feature is what the people pay money to see. True in one sense—the people pay money to see the feature, but many a good feature has been killed by a poor filler. Don't book fillers. Book a series of subjects from Short Features Exchange. If the first fails to "go over," go to it—throw the rest out. That's our way of doing business, and we to look to results for the count.*

By the time the exhibitor has thoroughly digested these ideas his mail brings him another postal card—Tip No. 3—with these sententious remarks: *Let your box-office receipts rise with the temperature. Why let warm weather scare you? You were strong enough to show the Senate what a tax would mean. With better pictures why can't you give Old Man Warm Weather Cold Feet? Short Features Exchange offers its services to you in the form of a Real Assortment of Real Reels.*

Cleveland Screen Club Holds Big Picnic

The Cleveland Screen Club picnicked to its heart's content last Wednesday. Every one who could produce a reason or an excuse was at the Metropolitan theatre at half past nine in the morning, where fifteen automobiles collected the excursionists and deposited them safely at Brett's Lake in Portage county.

All sorts of sports were indulged in, baseball, running, swimming and rowing. These were of a strictly amateurish nature. But there was nothing amateurish in the way the lunch was disposed of. They all fell to with trained precision when the dinner gong sounded. The same automobiles that took the merry makers out into the country brought them home again, a happy, contented, tired bunch.

LIVE NEWS FROM THE PRODUCERS

Goldwyn Signs Marie Dressler for Eight Comics

Samuel Goldfish Conducts Successful Negotiations—Company Has Now Been at Work a Month—Comedienne Obtained Own Supporting Players

SAMUEL GOLDFISH, president of Goldwyn Distributing Corporation, announced from Chicago last week that his company is to distribute eight two-reel Marie Dressler comedies. Miss Dressler's own company has been working for more than a month in Fort Lee. A contract has been signed.

The policy of the comedienne will be to keep always six months ahead—which is the Goldwyn policy also. Mr. Goldfish's statement was of interest to branch managers in attendance at the exhibitors' exposition and to various exhibitors who are following closely the development and expansion of the Goldwyn interests.

Further announcement of a new and pleasant relationship in another direction is to be made by Mr. Goldfish within the next few days; this also has to do with Goldwyn's production of farce comedies of greater length by another important star.

Miss Dressler is one of the distinctive figures of the American stage who in her previous work at once established an equally important place for herself in the screen world. Unlike many of the stars who come from the stage, she secured and established her position with her very first motion picture.

Miss Dressler and James Dalton, her husband and manager, have gathered together a trained and equipped organization for the making of comedies and this organization promptly took advantage of the Goldwyn studio facilities in Fort Lee, and began work in late June on her first comedy.

Miss Dressler's longer comedy productions, "Tillie's Nightmare" and "Tillie's Punctured Romance" made good. The star has not only obtained her own producing mechanism, but made a close business alliance with the Goldwyn distributing facilities.



Marie Dressler
Appearing in Two-Reel Comedies to be Released Through Goldwyn Distributing Corp.

Farnum Finishes Picture Version of "The Doctor"

William Farnum's first screen play in the Eastern studios since 1915 was finished last week. The story for the production is an adaptation of "The Doctor," the novel by Ralph Connor. Frank Lloyd, who has screened Mr. Farnum's recent subjects, was in charge of the direction. Titles are now being considered for the new film product.

Mary Martin plays opposite the Fox star. Mr. Farnum is now enjoying a short vacation at his summer home in North Haven, Long Island, preparatory to beginning work on a picturization of a popular book.

Essanay's Shift of Stars Brings Results

George K. Spoor, president of Essanay several months ago, decided that he would discontinue permanent combinations of stars and directors.

A very good idea of the advantages of this system can be gained from a comprehensive study of Bryant Washburn's recent features. In "The Man Who Was Afraid," it is said, the most highly dramatic work of his career was brought out under the direction of Fred E. Wright.

Mary Pickford a Child Again in New Play

Mary Pickford's latest play for Artcraft, "Rebecca of Sunnybrook Farm," directed by Marshall Neilan, is rapidly nearing completion at West Coast studios. It was adapted from the clever book by Kate Douglas Wiggin, by Francis Marion, and is said to be a most fitting vehicle for "the world's sweetheart."

"Little Mary" in this new play is said to be as much a child as she was in "The Poor Little Rich Girl." In the cast are: Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayne Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

Fairbanks Near Completion of New Play

"Down to Earth," a Douglas Fairbanks production, Artcraft's next offering, is described as different from previous plays. Fairbanks wrote the story, Anita Loos constructed the scenario and John Emerson directed the picture. The film is nearing completion at Lasky Studio in California.

The production does not feature the actor's athletic thrillers but rather shows why he is capable of performing hair-raising tricks. While "Wild and Woolly" was more of a thriller, "Down to Earth" gets most of its laughs from incidents concerning life as Fairbanks sees it.

In addition to its other merits, "Down to Earth" is announced as the most lavishly staged photoplay in which the star has appeared. It is enhanced with several new ideas in photographic effects by Victor Fleming.

Various different climes are visited and many surprises of typical Fairbanks style are promised, ranging in variety from doing a handstand on a mountain precipice, 8,000 feet above sea level to teaching a hippopotamus the famous Fairbanks smile.

A capable supporting cast includes Eileen Percy, Gustave Von Seyfertitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwine, Florence Mayon, Herbert Standing, David Porter and Bull Montana.

At Work in California Desert on Fox Kiddie Feature

Another new Fox Kiddie Feature was begun last week under the direction of C. M. and S. A. Franklin. This photoplay has an Arabian theme, and already hundreds of carpenters are at work on the grounds of the big Fox plant in Hollywood, Cal., erecting gigantic interior and exterior settings for the production.

One large Arabian street is being placed in a spacious corner of the "lot," and several Turkish interiors have been built.

The first scenes of the subject are being taken at Oxnard, Cal., about one hundred miles from Los Angeles, where two big desert "sets" have been put up.

New Vita Studio Manager

Frank H. Loomis, formerly casting director of the Vitagraph Company, has returned to that organization in the capacity of studio manager. Mr. Loomis in conjunction with his duties as studio manager will resume his position as casting director.

Mr. Loomis' experience in the theatrical business covers a period of some twenty years, during which time it has been his privilege to have been associated with men and women whose names are chronicled in theatrical annals as having "done things" in the executive and artistic ends of the business.



Scenes Typical of Vitagraph's Feature Release for July 30—Antonio Moreno and Mary Anderson Co-Starred

W. P. S. Earle Wins Praise with "Mary Jane's Pa"

W. P. S. Earle, who directed "Mary Jane's Pa," a forthcoming Vitagraph Blue Ribbon feature, is said to have duplicated in this subject his triumph in "Within the Law." Marc MacDermott, with Mildred Manning, is featured in the production, and plays the role that Henry E. Dixey made famous on the legitimate stage.

Mr. Earle in the making of the picture has followed the Edith Ellis play very closely and retained in the film version all of the droll humor and philosophy that made the play a joy to audiences all over the country. In the outdoor scenes he gave the play an artistic setting, and in the interiors made it realistic.

Marc MacDermott's interpretation of the role of Hiram Perkins, the repentant renegade husband, is declared to be a good piece of acting. Mr. MacDermott was brought to this country by Mrs. Patrick Campbell in her supporting company.

Mildred Manning plays the part of Mary Jane, and as the twelve-year-old girl more than adds to the splendid record she has made as the leading woman in the O. Henry pictures.

Hods of Bricks in Paramount "Kiss for Susie"

Australia, Newport, Wall street, and many hods of bricks figure in "A Kiss for Susie," a Paramount Picture, with Vivian Martin and Tom Forman, to be released August 2, three days before the new plan of selective booking goes into effect.

Many of the scenes were taken on a building in course of erection, and notwithstanding this prosaic setting the love element is said to run fast through the play.

Mildred Manning, Vitagraph, as Princess-Housemaid

Mildred Manning and Wallace MacDonald are not strangers in screen production for they have been seen together in several of Vitagraph's O. Henry pictures. They are now being screened in "The Princess of Park Row," for the same company.

MacDonald is the newspaper reporter who frustrates foreign blackmailers and wins the love of a princess masquerading as a housemaid.

Hart and Ray Hard at Work for Ince-Paramount

Juvenile in "The Son of His Father" and Westerner Busy Seeking Location for New Studios—Sullivan Matter Not Settled

AT the new Ince Studio it was stated the first production work for Paramount releases will be the filming of "The Son of His Father," which will offer Charles Ray. This is an adaptation from the Ridgewell Cullum story of the same name, which has been prepared in scenario form by Lambert Hillyer. Cullum will be remembered as author of "The Way of the Strong," "Night Riders," and others. Filming of the first scenes will be made early during the coming week.

The second company will probably not be started for two weeks, as Enid Bennett, star, has been granted a two weeks' vacation, and she is reported to have left early this week for a trip East.

From an authentic source it became known this week that a new organization for the production of the Hart-Artcraft subjects is to be incorporated. The name of this, the report states, will be Hart Film Corporation. All available sites for studios were visited during the past week by Mr. Hart and selection will be made in a day or two. The first Hart story is said to be prepared and work can be commenced on the exterior scenes as soon as all papers pertaining to the new corporation are executed. At the Ince Studio, the present headquarters of Mr. Hart, no statement has been made concerning the new corporation. Mr. Grossman, of New York, Mr. Hart's attorney, and partner of Adolph Zukor in his first motion picture enterprise, the opening of a small theatre in New York City, has been in Los Angeles for the past week taking care of all legal matters for Mr. Hart.

Nothing is to be learned concerning the intention of C. Gardner Sullivan, former head of the scenario department of the New York Motion Picture Corporation, while it was under the management of Mr. Ince, and the same applies to John Lynch and J. G. Hawks, members of the Ince writing staff. All three of these writers tendered their resignation to the Triangle Company on July 7th, it became known this week. It is said all are under contract with the New York Motion Picture Corporation, but it is not known what action, if any, the Triangle Film Corporation officials intend to take in the matter, as it stands today.

Production work of the first Artcraft release of the Hart Film Corporation will be started early the coming week. In this connection Mr. Hart has just recalled that his first picture was released on the Paramount program. This was titled "The Bargain," and owners of the New York Motion Picture Corporation, at that time, fearing it would not draw well on the Mutual program, sold it to the Paramount distributing organization. They had foresight to ask and secure a clause which provided that in case the picture brought large returns, they would share in the profits. It is now stated "The Bargain" is still earning between two and five hundred dollars per week for the former owners of the NYMP organization. In view of these facts, Mr. Hart insists that he is just where he was when he started, with the exception of the salary question. He left a starring engagement with a Broadway company to work in films at $100 per week.

Triangle Vampire Deserts Her Familiar Role

Louise Glaum, the Triangle vampire, is offered in a different role from any of her recent plays in "Golden Rule Kate," a new play which will shortly be scheduled for release on the Triangle program.

In most of her past Triangle productions Miss Glaum's gowns have been an elaborate and costly item. But in her newest play, which is a drama of the early West, the siren has laid aside "The Devil Gown," "The Peacock Dress," and other equally original creations of her former successes for the buckskin skirt and bead-trimmed adornments of a typical dancehall girl of the West that was.

In this newest Triangle play from the pen of Monte M. Katterjohn Miss Glaum portrays the role of the proprietress of "The Red Lights," a dance hall and saloon in Paradise, Nev. So she needs neither The Peacock Dress nor The Devil Gown to faithfully portray the character of a "madam" of a Western "Red Light" resort.



Universal Screen Magazine

Mae Murray and 1,000,000 Others Write to Pershing

MAE MURRAY, announcement of whose signing with Bluebird was made recently, is to send a letter to Major-General Pershing bearing as near a million signatures as may be quickly collected and she is busying herself mightily.

Already the young star has written to the senators and members of Congress, to the governors of every state and to notables. These letters brought return autographs to be appended along with Mae Murray's signature to the letter, which in part reads:

"To Major-General Pershing:

"We, the undersigned, 'folks back home,' rejoice at the recent successful crossing of the American Expeditionary Force, which as Secretary of the Navy Daniels well says, is a story of peril and courage. The safe arrival in France of every fighting man and every fighting ship is an achievement, whose auspiciousness augurs well for the future as Secretary of War Baker states. It prompts and animates the high thoughts that are in our hearts at this moment.

"Furthermore we are mindful this grave hour that we at home must be strong and united, in order that our troops may be sustained by our strength and nourished and supplied by our labor.

"We believe that such an argosy of love and affection as this cannot but bring the best of cheer and courage to those who are making the world safe for democracy —the most superb and unselfish act in all history."

The letter, with distinguished names, will be issued in circular form to exhibitors who will be asked to conspicuously display it where the public may have opportunity to sign.

Two Additions to Companies Making Foxfilm Comedies

In the Foxfilm comedy departments two additions have been made to the companies.

Willard Louis, who has had "heavy" parts in support of William Farnum, will be in comedy exclusively hereafter under direction of Charles Parrott. Winifred Westover will be in Sunshine comedies under Henry Lehrman. She is a San Francisco girl and began work in screen plays immediately after leaving school.

Louis has sedulously adhered to a prescribed diet. The result is that he is but a shadow of his former bulkful self. He weighs a mere 280 now.

Louis's ability to register laughs has been unquestioned. Mr. Fox's hesitancy in putting him in comedies has been due solely to the actor's versatility in dramatic roles.

Dowling With Paralta

Joseph J. Dowling, who won a very conspicuous place with Triangle, by his remarkable character impersonations, has been engaged jointly by the Bessie Barriscale and the J. Warren Kerrigan companies to appear with these stars in Paralta plays. He will be seen with either star when his services may be required in character delineation.

Third Olive Thomas Play

Lynn Reynolds, a recent addition to the Triangle Culver City Studio directorial force, spent last week preparing the script for his first Triangle play, from his own story, which will star Olive Thomas. It will be Miss Thomas's third starring vehicle.

Miss Thomas will be supported by George Chesbro, while George Hernandez has an important character part. The locale of the story is in Arizona and New York City, and Director Reynolds is planning to take his company to the desert to get the true Arizona atmosphere.

First Picture with Taylor Holmes September 3

Taylor Holmes, the stage star, will make his debut as a screen star September 3. This date has just been announced by Essanay, which organization has secured him permanently to be featured in its productions. His initial picture, "Efficiency Edgar's Courtship," which is a film version of the story of that title by Clarence Buddington Kelland, is nearly completed.

It is a humorous presentation of the application of efficiency methods, as they are used in modern business, to love-making. The Kleine-Edison-Selig-Essanay Service will handle the releases.

William Farnum Depicts Sam Houston in Love

William Farnum's new Foxfilm play for September release, "The Conqueror," is built about the stirring life of that Texas hero, General Sam Houston. Farnum is the young Houston.

When he meets the Tennessee Rose, portrayed by Jewel Carmen, the rugged Houston, who has had no time for love, undergoes a complete reversal of form.

From that moment he is filled with an unconquerable ambition. The feature carries him through a career in which he rises swiftly from an unknown to constable, from constable to district attorney, then to Governor, and finally from Governor to the general who repulses, with the aid of his Cherokee friends, an army of marauding Mexicans. In the closing scenes Sam saves the woman who has inspired his success from the renegade leader of the bandits.

The members of the supporting company in this new R. A. Walsh production include Charles Clary, James A. Marcus, Carrie Clarke Ward, Robert Dunbar and Owen Jones. The principal Indian roles are played by the Sioux chiefs, William Eagle Shirt and Chief Birdhead.

L. Johnston, Back from Zululand, in Horsley Studios

Lorimer Johnston has been signed by David Horsley to direct Crane Wilbur in five-feature productions of five reels each. These productions will be released on the Art Dramas Program.

Mr. Johnston's trips during the past three years led him through Zeppelin raids in England, submarine fields around the British Isles, to an African port, and then a tour of Rhodesia. Transvaal, Natal, Orange Free State, Cape Colony, Mozambique, and Zululand.

Some years ago Johnston produced cowboy pictures at Santa Barbara for the Amercian Company then known as "The Flying A." In the evolution of production Mr. Johnston became the trail-blazer of virtually the first serial form of picture, "The Adventures of Jacques."

"The Law of the Land" in Paramount Selective List

George Broadhurst's "The Law of the Land," starring Mme. Petrova, has been completed under the direction of Maurice Tourneur, and is scheduled for release by Paramount under its new selective star-series booking plan in the middle of August.

In support of Mme. Petrova are Wyndham Standing, well-known English actor, in the role of Richard Harding, Mahlon Hamilton, who also appeared in "The Undying Flame," in the role of Geoffrey Morton, and Riley Hatch in the role of Inspector Cochrane. Two other roles in the cast are played by J. D. Haragan and T. Vivian as private secretary and butler.

Caprice Cast Completed

Harry Millarde, June Caprice's new director, has practically completed the cast for his initial pictureplay. The company now includes Harry Hilliard, Dan Mason, Kittens Reichert, Margaret Laird and Lucy Beaumont, a newcomer to Fox productions.



Views of the National Film Company's Spacious Los Angeles Establishment

New Triangle Plays by Olive Thomas, Ziegfeld Beauty

Olive Thomas, formerly one of the Ziegfeld beauties, will soon star for Triangle in a film play written by J. G. Hawks.

"An Even Break," just completed by Miss Thomas, has been produced under the direction of Lambert Hillyer. It has left the cutting room and soon will be ready for presentation.

In this play Miss Thomas assumes the role of a professional dancer and entertainer. Those who have seen her as a musical comedy butterfly will know she has done her utmost with the part.

Magnificent settings, a chorus of sixteen beautiful girls and four hundred other performers surround Miss Thomas. Charles Gunn plays the leading male role.

Enlarge Studio for Elaborate Lockwood Production

Finding the present Metro-Yorke studios in Hollywood, Cal., of inadequate size for the staging of the next Harold Lockwood feature, Fred J. Balshofer has acquired additional studio space, comprising three acres adjoining the present studios, and is erecting stages and equipping them in readiness for work on the next Lockwood seven-reel picture. This is to be produced under the personal direction of Balshofer from the novel "Paradise Garden," by George Gibbs. It is estimated that $75,000 will be spent in the staging.

New Spectacular Effects for Rita Jolivet Picture

Rita Jolivet, in her work on the Selznick picture of the wreck of the Lusitania, will have the advantage of personal direction by a famous French director, Leonce Perret. He is described as having won in Europe a position like that of Herbert Brenon and D. W. Griffith in this country.

Mr. Perret's lighting effects are highly original, it is said, and attention is called to "The Silent Master."

In the play in which Miss Jolivet will star there are several scenes that cannot be done by any methods heretofore employed. The assistance of three mechanical inventors has been enlisted. The spectacular features, it is promised, will be new and surprising.

National Ready to Film "Tarzan of the Apes"

Plant and Cast All Ready to Begin Story—Scott Sidney Will Direct and Ted Bevis Act in Technical Capacity—Look for Big Production

AFTER several months of preparation under the supervision of William Parson, president and general manager, the National Film Corporation of America has placed everything in readiness and is filming Edgar Rice Burroughs' successful story, "Tarzan of the Apes." The leads have nearly all been selected for the cast of characters.

Several months ago the National Company purchased the plant and studios in Hollywood built by the Oz Film Company two years ago, and these have been remodeled to suit the special requirements of the company's coming production. The grounds cover half a block, and a large portion has been laid out in gardens by a landscape artist. A large building has been erected for the storage and manufacture of the wardrobe this picture will require, and a number of other additions are now in progress to make sure production work can be carried on most satisfactorily.

Mr. Parsons has surrounded himself with a number of specialists who have been very successful in their respective lines of work. Included in this list is Scott Sidney, who will serve as director. He has been producing films of exceptionally good quality, having been affiliated with Thomas H. Ince, where he served as director for more than two years, and later with Morosco-Paramount. Mr. Sidney's "Bullets and Brown Eyes," with Bessie Barriscale, is referred to as one of his most successful Triangle releases. Ed. Jorheus, for more than three years head of the property department for Universal, will serve as master of properties, and Ted Bevis, who has been connected with a number of coast producing organizations, is the technical director. All of these men are authorities on subjects pertaining to their respective work. Gilbert Warrenton, a cameraman of years of experience, will be in charge of the photography. No better technical staff could be secured, and it should assure a successful production.

"Our story, 'Tarzan of the Apes,'" Mr. Parsons told a NEWS representative, "offers the greatest opportunity because of the originality of its theme. I believe we have set a new record with respect to price for film rights on any story, the consideration being $50,000. We could well afford to do this, for no story used for films has had the publicity of Mr. Burroughs' fiction. The book has had a sale of more than 600,000 copies, and has run serially in thousands of newspapers (giving us space that no company could afford to buy). We have set no time for the completion of the film version, but will work on this photoplay until we have it successfully completed."

Capellani Directs Ann Murdock—Not Julia Sanderson

The Empire Corporation announces that Albert Capellani is directing the screen plays in which Ann Murdock is being starred—not those in which Julia Sanderson appear. The producers made the mistake in a previous statement.

Dell Henderson is supervising the Julia Sanderson pictures, and both he and Capellani are staging their productions at the Glendale Studios.

Government Gives Lieutenant Two Days to Film Play

Lieutenant Kennison of the U. S. Aviation Corps at Princeton was given special permission to delay his departure for the front in France to take the scenes for Herbert Brenon's "The Lone Wolf," which got initial showing at the Broadway.

Government machines were used, and Lieutenant Kennison made the flight himself, taking up Roy Hunt, the Brenon photographer, who photographed the two planes shown in the picture from the machine in which he and the lieutenant were flying.

As soon as "The Lone Wolf" was completed Kennison sailed for France, and probably by this time the same machine that thrills audiences of "The Lone Wolf" is making observation flights over the enemy lines "somewhere in France."

Of all authentic pictures so far thrown upon the screen, this is one that is bound to compel attention. Lieutenant Kennison, being an accredited member of the Escadrille knew full well of what he was doing and what he had in hand.



Scenes and Stars in Three Fox Productions
Left: Virginia Pearson in "The Wrath of Love"—Right: Valeska Suratt in "Wife Number Two"—Centre: Miriam Cooper in "The Innocent Sinner"

Army Captain Opens Recruiting Station in Theatre Lobby

CAPTAIN FRANKLYN R. KENNEY, U. S. A., is to open a recruiting station in the lobby of the Ziegfeld theatre in Chicago, while the Metro play, "The Slacker," with Emily Stevens, is shown. The captain has seen the play, and writes:

"'The Slacker' is an American broadside let loose at a time when we should do not only our bit, but do our damnedest."

After a private Government showing of the play, Captain Kenney wrote:

"'The Slacker' is the most powerful argument and the most convincing appeal for recruits I have ever seen. I believe that the Government should indorse its appearance and urge every true American to see it.

"I have deemed it my duty as an officer of the United States to advise the Washington officials of its value at this time, and I am fully convinced that it will prove a powerful instrument in its drive against slackers. The story will convince any slacker, and I feel certain will convert him to the idea of doing his duty. I have but little doubt regarding its hearty approval by the officials at Washington."

Captain Kenney needs no introduction to the people of Illinois, where his remarkable work in the aid of recruiting has won him an enviable place in the hearts of all loyal Americans.

Al Kaufman, Who Faced Jack Johnson, with "U"

George Marshall, director of Western dramas for Universal, has added Al Kaufman, the well-known pugilist, to his company.

Kaufman, who stands six feet two inches and weighs two hundred and five pounds, in 1909 gained much prestige by battling Jack Johnson to a standstill.

Kaufman is not new to the motion picture game, having made his first appearance eight years ago with the Lubin Company. During the past twelve months he has been in the employ of the Keystone Comedy Company.

Bernstein's Idea Is Sliding Glass Windows for Studios

ISADORE BERNSTEIN, head of the Bernstein Film Productions, Los Angeles, has perfected an ingenious device for protecting costly settings in so-called outdoor studios. Mr. Bernstein is called "builder of Universal City."

Electric power is used to move an arrangement of sliding sashes and windows in the walls and roof—an ideal contrivance in case of sudden rains or storms which would destroy scenery.

The open studio makes it possible to save most of the expense of artificial lighting, and is a real economy for producers. But in the expensive productions now made so much money is put into the settings that it is extra hazardous to work in the open. This is true even in California, where the weather is less fickle, and cloudless, rainless days may be relied upon at least part of the year.

In a studio such as Mr. Bernstein has designed, should weather conditions suddenly change, a touch on a button starts electric machinery that moves into position a telescopic arrangement of sliding doors and windows, completing the tops and sides of the structure and protecting the stage settings from the elements.

Mr. Bernstein's plans include a system of adjustable light diffusion adapted to regulate the lighting effects whereby the natural light of the sun can be varied or artificial light modified. In addition, the diffusers prevent the supports of the collapsible roof from throwing shadows upon scenes or the studio floor.

The artificial lighting system consists of roof and floor lights. Lamp sockets are inserted at many points below the flooring, and every conceivable improvement has been made to make an ideal studio.

"Wife Number Two" Next for Valeska Suratt

William Fox has chosen as the title for Valeska Suratt's ninth moving picture, "Wife Number Two," and the new starring vehicle, which was made under the direction of William Nigh, has now been scheduled for release on July 29. The photoplay has just been completed.

In the supporting cast there are Eric Mayne, John Goldsworthy, Peter Lang, William Burten, Martin Faust, Dan Mason, Dan Sullivan, L. F. Kennedy and Mathilde Brundage.

Walter Greene Says Elsie Ferguson Screens Well

Elsie Ferguson and her company have completed several hundred feet of film for her new play, "Barbary Sheep." They left for St. Augustine Fla., last week, for certain pretentious exteriors, and will stop at Lynchburg for a like purpose on the way back to Fort Lee studios.

Walter E. Greene, president of Artcraft, said:

"In Miss Ferguson's case, I am glad to be able to say, her well-known charm and personality is faithfully presented with the result that she will undoubtedly prove to be one of the most beautiful women on the screen to-day. Judging from her work Miss Ferguson already seems to be perfectly at home before the camera."

Hand Over Hand on Steel Rope Across a Canyon

In his latest Universal production, "The Lion's Lair," Fred Church is obliged to swing hand over hand along a steel rope stretched across the chasm, two hundred feet or more in the air, to rescue his sweetheart, played by Eileen Sedgwick.

The location chosen was the Famous Fremont Pass in the Sierra Nevada Mountains. Three times he swung himself across the canyon, while the cameras were busy grinding out the record of his achievement.



Current Essanay Productions—Left to Right: "A Place in the Sun," with Mary McAlister; "Land of Long Shadow" and "The Yellow Umbrella"

Not the "Star," but Dramatic Quality, Says General Film

Not the "star" but dramatic value, General Film announces, is to be concentrated upon hereafter. An official of the company says:

"It has become commercially significant that the public appreciates splendid plays, that it goes to see plays as plays, that it has seen about as much as it wants of stars without plays, and that it enjoys plays from one reel up to five that have a good story and good actors and have been staged adequatcly.

"All of our most conspicuous successes have been 'starless.' The O. Henry subjects, which have made such a profound impression and which have proved so profitable are 'starless.' But they do have story. They do have the human appeal.

"Black Cats are establishing a new and enduring school of photoplay that has quality for its first consideration, where a role is a role and not an overworked 'vehicle.' The consistent excellence of the Kalem productions may also be remarked. There every member of the cast plays a vital part, plays right up to the leading man or woman and the latter right along with them, in the sort of story that does not twist the lead, famous as he or she may be, into forced prominence."

Thrilling Auto Accident in Vitagraph's "Richard the Brazen"

In "Richard the Brazen," a Vitagraph Blue Ribbon feature for release July 23, there is staged a spectacular automobile accident.

Harry Morey takes the part of Richard Williams, an American. Charles Wellesley is Lord Croyland, munitions agent for the British War Department. Arrived in New York Croyland and Richard are in the accident, his lordship being badly injured and Richard escaping. Croyland, sent to a hospital, gives Richard's name. This results in a mix-up not untangled until the drama ends.

Others in the cast are Alice Joyce. Franklyn Hanna, Patsy DeForest and Robert Kelly.

Public to Get No Synopsis of Paralta Plays

Carl Anderson, President, and His Associates, Hold That Publicity Should Create Interest in Pictures—Not Satisfy It Altogether

PARALTA PLAYS INC., will not issue heralds or other printed matter of any kind giving the synopsis of any story. Carl Anderson, president, and his associates in the management and the publicity department, agree that to give out the synopsis is fundamentally wrong, as it gives audiences information which stales interest in a production, and hurts rather than helps.

Mr. Anderson has been a theatrical manager and moving picture producer and exhibitor since 1897. Nat I. Brown, general manager, and Wilbur Bates and Carl Krusader, in the publicity departments, have had years of experience in theatrical management. Mr. Anderson says:

"One never sees in a theatre program a synopsis of the story of the next attraction. He may see a display underline, perhaps, with reference to some big feature of the coming bill, but everything is done to incite interest in seeing the play—not in killing the element of novelty and surprise by telling in advance the details of the development of the dramatic action.

"The space that is now far too often used in telling the story of pictures in advance and thereby robbing them of their elements of novelty and surprise, will be given up to matter that will incite interest in seeing the productions—in interest-compelling lines that will make the reader desire to see them. In this men of actual practical experience as theatrical advertisers have displayed not a little genius.

"Paralta Plays will be made widely known to theatre patrons as they are being produced, but their actual exploitation in public attention will be carried on in each town exactly as a travelling attraction on the speaking stage is handled.

"Of course, it would be impossible for Paralta to have an advance man in every town two weeks to ten days ahead of the showing of a Paralta picture, but this company has devised an effective substitute for 'the man ahead,' and he will be there in effect, if not in person.

"All Paralta's advertising paper and 'helps' will be framed on strict and well-tried theatrical lines, shooting directly at the mark of creating in the public mind curiosity and desire to see its pictures."

Mrs. Castle Films Pathe Play and Goes to North Woods

MRS. VERNON CASTLE has just completed for Pathe a new play by Philip Bartholomae. It is taken from one of Caroline Wells' novels. For the first time Antonio Moreno appears as Mrs. Castle's leading man. The cast selected by Director Fitzmaurice includes J. H. Gilmore, John Sainpolis, Olive Stokes, Edwin Hoyt and Florence Dixon.

Following the completion of this picture Mrs. Castle's company, under the direction of Frank Crane, left for the Adirondacks where they have begun work on "A Story of the North Woods," by Francis Lynde, the well-known novelist.

This subject, so virile, so imaginative, so broad and yet so amenable to delicate treatment, particularly when placed in such delicate hands is bound to be productive of good results.

Following are brief expressions of those who witnessed an advance projection-room showing:

"Story interesting, worked out smoothly. There is action, mystery and suspense. Photography and sets good."

"Mrs. Castle is charming and acts very well. Moreno is a good type of hero. He is very well liked by the motion picture public, and I think that he and Mrs. Castle will be a very popular screen couple. The cast in this picture is almost perfect."

"This will be a box-office attraction. The movie fans will be kept guessing."

"The acting in the main is good. Mrs. Castle's work is a revelation."



Constance Talmadge in "The Lesson" (Selznick)

Crest Picture on Famed Biblical Story Finally Completed

AFTER six months of hard work under the desert sun, The Crest Picture Company closed its studio in Monrovia, Cal., where the company finished its eight-reel picture, "The Chosen Prince," or "The Friendship of David and Jonathan," made under the working title, "Israel." The picture is announced as an old world drama with all the human interest that springs from strong passions and ambitious men.

Lyman I. Henry, author of the story and president of the Crest Company, a Colorado corporation organized two years ago, expresses himself as being very happy over the result obtained by William V. Mong, the director, and furthermore is more than voluble in his expressions of Mr. Mong's work.

Mr. Henry says: "Mr. Mong has given a faithful rendition of the unique story of David and Jonathan's friendship in conformity with my extensive research, extending over a period of several years. No, I am not a reformer, nor am I a critic of the screen, but I have thought that a story sweet and old that would give the genius of the director full scope for his inspiration was not to be written, but would have to be taken from the lives and incidents that have endured through the centuries, and yet with such human interest as to make a fresh appeal to us of today. I feel sure that we have such a story and have given it an interpretation that will reach to the widest circles.

"Original music interpreting the wild moods of the old world people has been composed for the picture by Jacob Weinstock, a cantor of wide reputation. His music makes a poetic blending of sight and sound, his vocal numbers which will be sung by large choruses swell with the joyful throngs and give vivid colorings to the dramatic moments.

"Our director has caught the themes and the times of the picture, so that an intimate relationship is immediately established between the characters and the audience. The scenes are true to ancient conditions, the characters do big things in a human way."

Major-General Liggett Highly Praises Theda Bara

Major-General Hunter Liggett, commander of the Department of the West, U. S. Army, with a party, recently visited the William Fox studios at Hollywood, where Theda Bara was at work.

In the party with the general were Mrs. Liggett, Colonel and Mrs. Beecher R. Ray, Colonel William L. Kemley, Major Richard Parks, L. D. Sales, president of the Los Angeles Chamber of Commerce, and Mrs. Sales.

General Liggett highly complimented Miss Bara on the emotional work she finished before the camera while the visitors watched her.

Twelve New Comedies for Release by General Film

A second series of Jaxon Comedies and Sparkle Comedies have been finished by the Jaxon Film Corporation for release through General Film, service being assured well in advance.

Subjects are, Jaxon Comedies: "Counting 'Em Up," "The Baggage Man," "Getting the Coin," "Tough Luck," "Jolly Tars" and "Play Ball." Sparkle Comedies: "An Attorney's Affair," "Her Seignor," "Those Terrible Telegrams," "Stag Party," "Bragg's Poker Game" and "Mixed Nuts."

Mollie King to Star in a Charles Goddard Serial

The great success achieved by Mollie King in the Pathe serial, "Mystery of the Double Cross," has resulted in her being placed in the stellar role of a new serial by Charles Goddard, which will be released some time in September.

Mr. Goddard wrote "The Perils of Pauline," "The Exploits of Elaine," in which he collaborated with Arthur B. Reeve; "The New Adventures of J. Rufus Wallingford," in which he collaborated with George Randolph Chester; "The Goddess," in which he collaborated with Gouverneur Morris, and "The Mysteries of Myra," which he wrote in collaboration with Hereward Carrington. In addition, he has also written many dramatic successes, including "The Misleading Lady," "The Ghost Breaker," "The Last Laugh," all of which were written in collaboration with Paul Dickey; "The Man from the Sea" and "Miss Information."

Miss King will be supported by Creighton Hale, who was in "The Exploits of Elaine," "The Iron Claw" and others. Another featured member of the cast is Leon Bary.

The new serial will be made by Astra and will be directed by Donald Mackenzie.

J. Stuart Blackton Takes Rights of Parker Novels

J. Stuart Blackton, former vice-president of Vitagraph, whose affiliation with the Paramount Pictures Corporation was announced last week, will bring to his new association practically all the work of Sir Gilbert Parker, available for adaptation for the screen.

"The World for Sale," "Judgment House" and "Wild Youth" are three of the important novels controlled by Mr. Blackton, who holds outright the moving picture rights of practically all Sir Gilbert's present available works and whatever fiction he may write in the future.

John Drew's Godson, in Photoplay, Plays Baseball

A ball game between the Giants and the Phillies at the Polo Grounds, New York, at which there were 22,000 spectators, was filmed in Thomas A. Edison's photoplay, "One Touch of Nature," in which Manager John J. McGraw has a leading part.

Three fast innings are shown in the film, and the star of "One Touch of Nature," John Drew Bennett, godson of John Drew the actor, had a chance to show that he could play baseball in fast company.

Al Christie Says His Comedies Typify Youth

Al E. Christie who is himself a successful producer, says he has noticed in recent months a decided change in pictures, rough action being relegated to the background and humorous situations delicately developed. He adds:

"In the Christie comedies we insist on a consistent plot, and our stories are interpreted by a company of attractive young people who typify the most potent influence in the world—youth."

Gretchen Hartman in "Married in Name Only"

Gretchen Hartman, in the leading role of "Married in Name Only," directed by Edmund Lawrence, has a part requiring great displays of emotion. She says herself the play is "after her own heart," and that she likes the part.

Mr. Lawrence expresses himself as pleased with her work. He says the situations require all an actress' power, and that Miss Hartman has accomplished all expected from her.

Miss Hartman's first appearance on the stage was when only six years of age in the name part of Ibsen's "Little Eyolf." This play was the despair of theatrical managers because of the intense work required of a child. It is said of Miss Hartman that she as a child solved the Ibsen problem.

Her work in the leading role of "Cossette," by Victor Hugo, and as Mary Jane in "Mary Jane" will be recalled by theatregoers. The play "Mary Jane" was distinctly a Broadway success, running continuously for two years.

Gretchen Hartman is described as an artist who knows how to abandon all of herself to her work.

Paramount Buys Two Stage Plays for Billie Burke

Two stage successes have been purchased by Famous Players-Lasky Corporation as vehicles for Billie Burke, and will be released by Paramount under the selective star-series booking plan. The first of these is "The Runaway" in which Miss Burke starred on the stage under the management of Charles Frohman a few years ago. The play was presented in Paris by Pierre Vebere under the title, "La Gamine," where it scored a complete triumph.

This will be the second instance where Miss Burke will appear upon the screen in a Paramount adaptation of one of her former stage successes, the first being "The Land of Promise," by W. Somerset Maugham, which has already been completed under the direction of Joseph Kaufman.

"Arms and the Girl," the other play which has been purchased by Famous Players-Lasky for Miss Burke, proved one of the best plays of two seasons ago when it was presented at the Fulton theatre in New York, with Fay Bainter in the leading role.

Bessie Barriscale's Next Play "Madame Who"

Bessie Barriscale's next production will be a screen version of Harold McGrath's sensation mystery story, "Madame Who," on which Monte M. Katterjohn has been engaged for some time in making the scenario.

Mr. McGrath's story created a nation-wide sensation among readers of fiction last fall when it was first published. The scenes are laid in the South during the Civil War. The tale centers around the thrilling adventures of a young Southern girl who is taken as a spy and forced into marriage with one of a band of eleven mysterious men.

"The Fighting Trail" All Acted Outdoors

Every Episode in the Open, the Only Interiors Being a Few Flashes—Seven Months' Steady Work—Lions Used in the Thrills

"THE FIGHTING TRAIL," serial completed in the Vitagraph Studio at Hollywood, is stated to be the first outdoor serial picture. Every episode is acted in the open. The only interiors are a few flashes.

It took seven months of continuous work and the labor was ended seven days ahead of time. Ten days' vacation for the entire company was immediately ordered by Albert E. Smith, Vitagraph's president, as a token of his personal appreciation.

"The Fighting Trail" is a smashing story of mystery, conspiracy and love, centering about a hidden mine of priceless value, and its scenes are snatched, with fine disregard for life and limb, from the wildest reaches in the California mountains.

William Duncan, who directed the production and took the leading male part, and Miss Carol Holloway, playing opposite, were poor life insurance risks from the first day they began work on the serial. One day Duncan established "The Fighting Trial" record, thirty-six big outdoor scenes between sunup and darkness. On another occasion he worked the serial company for twenty-four hours in three eight-hour shifts, he alone being on the job all the time. His production work averaged two reels a week during the making of the picture.

In one scene the conspirators burn an entire mining camp and to make this as realistic as possible there were put up a score of wooden stores, saloons and shacks, making a typical camp. The torch was applied and the cowboys rescued the women folks and fought off the conspirators.

It was a great scene—even Duncan admitted this until he discovered that the manuscript of an entire episode, by coincidence the thirteenth, had been destroyed in the fire. The Vitagraph director jogged his memory a bit and directed that episode, one of the strongest in the serial, entirely from memory.

Miss Holloway and Duncan are lost in the depths of a hidden mine, shut off from the main workings by a cave-in in one episode. In gloomy tunnels they are attacked by mountain lions and halted by huge rattlesnakes, but finally reach the opening of an unused tunnel which breaks from the mountain side onto a ledge from which there is a sheer drop of 200 feet to a stream below.

Into this sheer abyss Miss Holloway is swung on a rope in the hopes of gaining foothold on a lower ledge. There are other thrilling stunts.



James Aubrey (Smallwood Film Co.)

J. Warren Kerrigan's New Play, "Turn of a Card"

The second Paralta production of the J. Warren Kerrigan Feature Corporation will be begun in their Hollywood studios in a few days. The story selected for this photoplay is Frederick Chapin's tale of romance and adventure in the West—"Turn of a Card."

The screen version was made by Thomas J. Geraghty and the story is said to fit Mr. Kerrigan's personality as snugly as did the part of John Stewart Webster in "A Man's Man," which has just been completed.

In "Turn of a Card" Mr. Kerrigan has the character of an athletic young college graduate.

Pistols and Vengeance in "An Eye for an Eye"

In "An Eye for an Eye," fifth episode of Kalem's "The Further Adventures of Stingaree," E. W. Hornung takes his bush-ranger hero into the cabin of Gypsy Prince, the bush gambler. Stingaree is fleeced.

A year later the resourceful Stingaree evens up scores by running down Gypsy after a robbery, recovering the money that had been stolen from a deluded boy, Tom Banks. There is a thrilling pistol duel. Stingaree's expedients remind spectators of Mr. Hornung's famous "Raffles" for the many stirring episodes are so alike to be hardly distinguishable.

Release of "Kiddie" Film

There will be a special release in September of "Jack and the Beanstalk" by William Fox. The story is in ten reels and was staged by C. M. and S. A. Franklin at a cost of $500,000.

Power of Screen is Seen in Vitagraph Contest

Replies to Number of 21,142 on "How America Should Prepare," Are Received on Company's Offer of $1,000 for Best Essay on Subject

IN response to Vitagraph's offer of one thousand dollars for the best essay on "How America Should Prepare," it is announced that twenty-one thousand one hundred and forty-two persons have written treaties on the subject.

The idea of an essay was inagurated by Vitagraph when "Womanhood, the Glory of a Nation," the war preparedness picture, was first released. The award will be announced on August 19.

Admiral Charles D. Sigsbee, U. S. N., retired, is chairman of the committee which will make the award. The other members are General Horatio C. King, the widely known writer; Hudson Maxim, the ammunition expert; Alan R. Hawley. president of the Aero Club of America, and Commodore J. Stuart Blackton of the Greater Vitagraph Company.

The 21,142 essays were turned over to the members of the contest committee on July 6th. They run in length from two hundred to two thousand words.

Before the members of the contest committee had read the first hundred of the essays submitted they had decided that the excellence of the suggestions made in many of the essays is worthy of consideration by the authorities at Washington. On account of their excellence the two thousand essays which appeal to members of the committee as being most practical are to be forwarded to the authorities at Washington with the suggestion that those in charge of the war preparations for the Government should give the suggestions serious consideration.

Prior to sending the essays to Washington a digest of the suggestions contained in them will be made, with explanatory notes as to where the suggestions came from. To this digest all of the essays will be attached in order that the Government will give credit to whom credit is due.

It also is the intention of the members of the committee to give an honorable mention in making the award to every person whose essay is sent to Washington.

In making the cash award the members of the committee will consider ideas and practical suggestions only. Rhetoric and diction will not be considered. The whole idea of the Greater Vitagraph Company in inaugurating the contest was for the purpose of obtaining the most practical, constructive and intelligent article on the vital subject, "How America Should Prepare," and all conditions must be complied with.

In order to compare this contest with essay contests conducted by several representative newspapers of the United States, the Greater Vitagraph Company has obtained statistics which show that the greatest number of answers ever received by a daily newspaper to a contest conducted along similar lines was received by an influential daily newspaper, published in Pittsburgh. Pa.

Several years ago this newspaper conducted an essay contest on the life of George Washington, and after three months of continual daily promotion obtained 8,203 replies.

In less than three months, without newspaper advertising, without any especial promotion the screen produced 21,142 replies or 12,939 more replies than were obtained by the daily newspaper. All of which proves, the Greater Vitagraph officials declare, that the screen is the greatest influence of the present day.

Aquatic Illusion in Mabel Taliaferro's New Play

Mabel Taliaferro, star of the forthcoming Metro wonder play, "The Jury of Fate," is called upon to perform her aquatic feats in the turbulent waters of the treacherous St. Lawrence River.

A dual role, that of a boy and a girl, fall to the lot of the popular star. An optical illusion places both characters in the canoe at the same time in the picture. The audience sees the canoe upset, sees the girl dragged unconscious from the water, while the boy is drowned, but his body is saved from a watery grave. It is necessary, of course, to produce the illusion by double exposure of the film.

Buster Collier to Be in Paramount's "Tom Sawyer"

Buster Collier, illustrious son of the celebrated William Collier, noted comedian, has been specially engaged by the Famous Players-Lasky Corporation to appear with Jack Pickford in its adaptation of Mark Twain's great comedy, "Tom Sawyer."

The production is already under way at the Lasky studio, and will be announced for release by Paramount within a few weeks.

Eighth King-Bee in Work

The Eighth King-Bee Comedy, with Billy West as the star, tentatively entitled "The Milliner," has been put in work at the Bayonne studios under the direction of Arvid E. Gillstrom.

In this picture Billy gets a job in the establishment of a fashionable modiste. Of course, after the manner of his kind, he also gets into a bewildering series of troubles in the modiste's shop, which, being visited by flocks of lovely ladies, gives opportunity for the photographing of some exquiste frocks and sets.

Special Paramount Play Written for Julian Eltinge

To take advantage of Julian Eltinge's great versatility as a female impersonator, Famous Players-Lasky had a special play built for him by Gelett Burgess and Carolyn Wells. It was adapted for the screen by Gardner Hunting.

Eltinge takes the part of Saunders Julian. At a benefit, to outwit Mrs. Vandergrift, who is trying to defeat his love purposes, Saunders decides to try impersonation. He disappears from the party and in his place comes the Countess Raffelsky. Amusing complications and some tragedy results.

"The Little American," Great Pickford Play, Says Edel

Harold Edel, manager of the Strand theatre, in a letter to Walter E. Greene, president of Artcraft, says regarding Mary Pickford in "The Little American":

"Without a doubt, this picture will rank as Mary Pickford's foremost achievement. I want to personally extend to you my heartiest congratulations and best wishes for your continued success."

"Exhibitors may be sure that Miss Holmes has been provided with even more than her usual quantity of exciting and thrilling exploits to execute during the progress of the story. The risks she is called upon to assume in enacting the leading role of 'Helen Thurston' would have staggered any other actress of screenland. Yet Miss Holmes is confident that she can perform them safely—is ready and willing to make the attempt at least.

"The forthcoming production, 'The Lost Express,' will be exploited even more widely than were any of its predecessors. An advertising campaign equal if not superior to any other that ever was created for the exploitation of a serial motion picture will be launched in the very near future. Newspapers, trade journals, billboards, heralds, banners, brochures, slides and in fact every media for a national advertising campaign designed to reach every man, woman and child in the United Sttes will be used in telling the exhibitor and his public about 'The Lost Express.'"

Watermelons Instead of Pies in "Fatty Arbuckle" Skit

Roscoe ("Fatty") Arbuckle's newest comedy, "His Wedding Night," is nearing completion. Within the next few weeks it will be ready for release on the Paramount program—if the supply of watermelons holds out. Watermelons, incidentally, have been substituted for pies in the Arbuckle productions.

The screen's biggest fun-maker is disguised as the man who puts bubbles in summer beverages. From his vantage point behind the chocolate and vanilla extract bottles "Fatty" carries on his violent love scenes with the beautiful cashier, who, according to the plot, is also the daughter of the proprietor.

The bride, wanting to see how she will appear on her wedding day, persuades "Buster" to try on the costume. When she leaves the room for a moment St. John and a band of kidnappers enter through the window and, imagining that they have the cashier, seize "Buster" in the bridal gown and carry him off to the minister's. There is more fun before it ends.

Cabanne Says Wilson's Words Describe "The Slacker"

If the forthcoming Metro play, "The Slacker," were a sermon and the author and director, William Christy Cabanne, were a minister, the text selected, he says, would have been the immortal words of President Wilson:

"The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty."

W. C. Dowlan Becomes Metro Director

The latest addition to the directing staff of Metro Pictures Corporation is William C. Dowlan. Mr. Dowlan recently came from California, where he had been working with the American-Mutual forces, and was at once engaged by B. A. Rolfe to assist in the production of Metro plays at the Metro studio, 3 West Sixty-first street, New York.

Mr. Dowlan has been the director of many important photodramas. For many years he was with Universal, both as actor and director. He played De Maupras in "Richelieu" under Alan Dwan's direction, and himself directed such stars as Violet McMillan, Carter De Haven and Flora Parker De Haven.

James Aubrey, Comedy Star, Goes with Smallwood

James Aubrey, a star in Vitagraph Big V Comedies, has resigned from that organization to appear in a series of super-comedies under the management of Arthur N. Smallwood, of the Smallwood Film Company.

Aubrey made his first appearance as a motion picture actor three years ago, when Mittenthal Brothers secured him to portray "Heine" in the Heine and Louie series.

Arthur N. Smallwood, under whose management Aubrey will appear for the next three years, was one of the pioneers in the independent film manufacturing field. He began to manufacture "Westerns" in Cincinnati in the spring of 1909.

Gladys Hulette in "Boarding House" Drama

A boarding house is not commonly supposed to be a fertile ground for the finer qualities of mankind or for romance, yet in the Pathe Gold Rooster play, "The Streets of Illusion," to be released on August 12, there is said to be romance and human interest a-plenty. Gladys Hulette is the star and Director William Parke has surrounded her with a cast including J. H. Gilmour, William Parke, Jr., Richard Barthelmess, Warren Cooke, Doris Grey, Katherine Adams, little Gerald Badgley, William P. Burt, Logan Caul, William Yearance, William Marion and William Dudley.

Mollie King as Cloak Model in "On-the-Square Girl"

Mollie King is starred by Pathe on July 29th, when "The On-the-Square Girl" is to be released. It is a five-reel Gold Rooster Play, produced by Astra, under the direction of George Fitzmaurice and written by Ouida Bergere.

Miss King has the role of Ann Blair, a Fifth avenue cloak model, one girl who is on the square. She falls into the power of Thomas Brockton, a wealthy man. In the struggle that follows she stabs Brockton, but not mortally. Richard Steele, an artist, engaged to Brockton's daughter, who kills his love for her by her fast life, falls in love with Ann, and after a thrilling succession of scenes a powerful climax and denouement are reached, and the true identity of Brockton is discovered.

Pathe Has New Version of "Les Miserables"

Henry Krause, French Actor, Takes Part of Jean Valjean and Albert Capellani Directs Eight-Part Play—New Prints, New Advertising

PATHE has a new version of Victor Hugo's masterpiece, "Les Miserables." This became known last week at a presentation in Orchestra Hall, Chicago. The play will be released as a feature to follow "The Vicar of Wakefield."

The play, directed by Albert Capellain, is in eight parts, and stars Henry Krause as Jean Valjean. It was owing to requests from exhibitors that Pathe decided to make this move. Work was quietly begun, the new edition was prepared, new prints made and new advertising matter designed.

Henry Krause, a French actor, made a hit in the six-part production of Zola's "Germinal." He is supported in "Les Miserables" by a cast including Mlle. Mistinguet as Eponine and Maria Fromet as Gosette.

Mlle. Mistinguett starred in Pathe's "The Siren," released in five parts about two and a half or three years ago. Mlle. Fromet is France's child actress.

When "Les Miserables" was first shown in the United States it scored a triumph, running at Carnegie Lyceum, New York, for several months and playing throughout the country and it was everywhere acclaimed a success.

"Although death claimed this literary idol in 1885, his 'Les Miserables' will live forever. The presentation that Pathe has given it is almost monumental," says the Chicago American. "Every scene of the eight parts shows the masterhand of the director, Albert Capellani, and the character portrayals of the French actors are so forceful and natural that one forgets it is but fiction. The production lifts the photodrama to its highest plane."

The picture is a splendid photo-visualization of Victor Hugo's most famous work, known everywhere as one of the greatest stories ever written in any language.

The management of Orchestra Hall, Chicago, believes so firmly in the present-day drawing power of "Les Miserables" that they succeeded in persuading Pathe to give them an advance booking, and a telegram from J. A. Berst, vice-president and general manager of Pathe, saying "'Les Miserables' going very big," shows the correctness of their judgment.

U. S. Motion Pictures Gets 6852 Comedy Ideas

The United States Motion Picture Corporation, making "Black Diamonds," finds no dearth of comedy ideas—such as they are. Inside of two months after the company announced that they would give any one five dollars a word for any comedy ideas of fifty words or less, they have received 6,852 suggestions, many of which have been tried in scenario.

There were hundreds of clever ideas submitted out of the mass of material which the offer brought forth.

One writer made his dramatic climax dependable upon trained "bumble-bees."



Harry Leonhardt
Western Manager—Goldwyn Distribution

Harry R. Sanger, Casting Director, Opens an Agency

Harry R. Sanger, who for years was casting director for Pathe, and recently for Selznick, has opened an agency in the Commercial Trust Building. He aims to act as personal representative for players, directors, cameramen and others in motion picture activities.

"I am still a casting director, the difference being that my services are at the command of any company who desires them," said Mr. Sanger. "My principle will be to study the needs of each application as if I were on the staff of the company making it. I want to be known as 'the one applicant agent,' and to fill every position with my first choice.

"I have already prepared a classified collection of players, with miniature photographs in character and straight, so that the director wanting to find a certain type of leading man or woman, heavy, or any kind of character, can do so with very little trouble."

Already Mr. Sanger's agency is supplying the Selznick companies, Herbert Brenon's "The Fall of the Romanoffs," the Mutual-Mirror studio, Pathe, and others.

"Larry" McGill Again Directing for Pathe

Lawrence B. McGill has been signed by Astra and will assist George Fitzmaurice, the well-known director, on various Pathe features.

This is not the first time that "Larry" has been identified with the Pathe program. When Arrow was producing "Who's Guilty?" the serial which was widely distributed by Pathe, Mr. McGill was one of the two directors who alternated on the episodes and success has followed his every move.

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

The One Best Bet of the Week

Two Reel Harry Carey Features
Released Week of August 13.

ANYONE can own an automobile, but it takes a regular guy to own and love a horse. This isn't an epigram, it's a diagram—of the plot of a very dramatic and entertaining Harry Carey Feature — "Cheyenne's Pal," two reels, released week of August 13. "Cheyenne" is Harry Carey, and "Pal" is "Pete," the gray horse that has brought his master through many a movie escapade; carried him to safety when an avenging posse was on his trail, and helped our hero in the rescue of maidens in distress. And off the screen as on, Pete is the apple of Harry's eye. Your audiences will enjoy the dramatic tale woven about a bad man's love for his horse. Harry has been selling horses to one of our Allies, and the officer in charge is keen to buy Pete. Harry has a roll and goes on a bender. He spends all his money, and when he sees his best girl's love for him diminish along with his roll, he sells Pete, and remorse overtakes him. He sees Pete loaded aboard ship, and in the night sneaks aboard and forces Pete overboard. He jumps into the water, makes land after a fight, and having left the purchase money on the ship finds himself down to his last dollar. Before him is a saloon and a livery stable. You have one guess as to where the dollar is spent. You win—especially if you book this humdinger.



Harry Carey and "Pete"

"The Brass Girl"

Matt Moore and Jane Gail in delightful Comedy Drama Week of August 13.

JUST the right touch of comedy, mingled with the proper proportion of serious and well considered acting puts this two-reel Victor Comedy Drama, released week of August 13, in great shape. At times bordering on the farcical, those two skillful players, Matt Moore and Jane Gail, make the love interest and the dramatic situations stand out in a manner that gives the play a real punch. Jane is a worker in brass. Her studio is directly beneath that of Matt, who writes songs. Each makes more noise than the other can stand and the complications that ensue before they decide to occupy an apartment in common as "Mr. and Mrs." makes a show that will please every fan in your neighborhood.



Mat Moore and Jane Gail

UNIVERSAL ANIMATED WEEKLY

The FIELD GLASSES OF THE WORLD

FROM all parts of the world come the vivid pictures of the notable events of each week presented by the Universal Animated Weekly. The illustration shows the U. S. Navy fliers arriving at a point on Long Island where certain aviators of the Army joined them for a game of baseball. So fascinating are the subjects shown that millions of fans will go to the "movies" when the U. A. W. is being run, who would not cross the street to see a big feature. That



Navy Fliers Arrive for Ball Game with U. S. Army Fliers

is why the Animated will pull them in on your proverbial dull day. Just try it one week and you will book it regularly. Book thru your nearest Universal Exchange.



THRILLING, patriotic subjects—the big events that are making the world's history are shown each week in Universal Current Events—to the delight of millions of fans all over the country. Activities of the



U. S. A. Engineers Building Bridge

troops at home and abroad: the reception of foreign commissions; with the aviators; the work of the Red Cross and many other interesting subjects have brought Current Events a marvelous popularity. A great one reel feature which you can book thru your Universal Exchange.

ervice News

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." **1600 Broadway, NEW YORK**

JOKER COMEDY

"BILL" FRANEY apparently gets his real pleasure in falling on his ear and doing back flops that would break any other man's neck. He has full opportunity in "Out Again, In Again," one reel Joker released week of August 13. He is number 13 in prison. He escapes and gets a job in a museum. He is pardoned and the officers try to find him to tell him so. Do they ever come up with him?



Bill at the Bar in "A Mummy Case"

Read the answer in the film. It's a hilarious comedy. Gale Henry in a one reel Joker of the same week, "Back to the Kitchen," pulls some of the funniest stuff ever. It's a marital mix-up and for once Gail gets the worst of it, and its "Back to the Kitchen" for her. A "regular" comedy. Book it.

POWERS

Don't fail to book "Doing His Bit" Comedy Cartoon, and "Algeria Old and New," Dorsey Educational (Split Reel), released week of August 13. The first half reel is jovial, original and funny. The wonders of a little known land are revealed in the latter and will please your audiences from young to old.

"The Rushin Dancers"

Speedy Nestor Comedy has Novel and Original Plot

THE dancing craze furnishes Eddie Lyons, Lee Moran and Edith Roberts, a novel plot for the Nestor comedy release of August 13. All the ladies are dance crazy and the men have to do the housework. So they import a female dancer (so they say),



Lee Moran as a "Rushin" Dancer

but in reality the bunch make Lee the goat, and the women make things lively while the deception is concealed. Then—Zowie! You'll have to hook this.

Betty Schade in "A Wife's Suspicion"

Thrilling Plot, Brilliant Acting and Strong Climax Mark Gold Seal Three Reel Release Week of Aug. 13

TENSE situations, thrills, brilliant acting by an all-star cast, including Lee Hill, Val Paul and Clyde Benson in support of beautiful Betty Schade, are followed by a climax that is a huge surprise and which furnishes a dramatic punch right up to the last flicker. A notorious crook plans to rob the residence of the wealthy chief of the detective bureau during a reception, and Betty's husband, Val, is drawn into the plot. Suspicious of her husband's companions, and of his intentions as well, she returns to her old position as governess in the chief's family, and is present when her husband, with another woman, comes to the reception. The other woman feigns illness and is taken by the hostess to her room. There is a wall safe and the guest asks to have her necklace put there for safe keeping, as the clasp is loose. As the safe is opened she tries to memorize the combination, which later she passes on to a member of the gang. With the plans so laid the plot swiftly develops, and the audiences which see it will be fascinated with the surprise climax and the powerful dramatic story. Book and boost.



A Tense Scene From "A Wife's Suspicion"

UNIVERSAL SCREEN MAGAZINE

the CRUCIBLE *of* KNOWLEDGE

PROFITABLE is the word that best describes the Universal Screen Magazine, the one-reel feature that made good over night. The demand for prints is constantly increasing because the subjects shown each week are such as to appeal to every man, woman and child. What the Animated is to a great newspaper the Screen Magazine is to a popular illustrated periodical. Moving pictures of every conceivable sort of interesting industrial, educational, scientific, household and artistic subjects both entertain and instruct. If you want to add a popular feature to your program get in touch with your nearest Universal Exchange today and ask about the Screen Magazine.



"What We Eat"

"ROUGH STUFF"

Laughs, Stunts — Thrills and Punches in new L-KO Comedy



"Some Stunt" from Latest L-Ko

YELLS of laughter will greet this L-KO stunt comedy called "Rough Stuff," released week of August 13, and featuring Dan Russell and that screen beauty, Gladys Varden, and Walter Stephens. The fun rages fast and furious in a hotel lobby and at a fashion show, where Dan, to get a closer peep of the beauties on parade, disguises himself as a buyer. Walter as the bell boy introduces a new variety of rough stuff that will send your audiences into paroxysms of hilarity. The stunt illustrated is a fitting wind up to two reels of clever comedy that sets a swift pace in the comedy race. Grab this for your next comedy night and hang out the S.R.O. Book thru your Universal Exchange.


Jack Mulhall
A Butterfly Star
"The Midnight Man"
A THRILLING STORY OF LOVE, SAFE-CRACKING AND BIG BUSINESS :· DIRECTED BY ELMER CLIFTON
PRODUCED BY THE UNIVERSAL FILM M'F'G COMPANY
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL FILM M'F'G COMPANY
1600 BROADWAY, N.Y.C.



The First Serial Ever Filmed From a SATURDAY EVENING POST Story
(Directed by Stuart Paton)

10,000,000 POST Readers Want to See

"The Gray Ghost"

According to the POST'S own estimate of five readers to each copy weekly, over 10,000,000 people read or know of the thrilling story "LOOT," by Arthur Somers Roche, on which the "Gray Ghost" serial is based. There is a ready made audience in your town waiting to see this 16 episode picture. A lavish production featuring four great serial stars.

Priscilla Dean——Eddie Polo——Emory Johnson——Harry Carter

Directed by STUART PATON, who produced the marvelous "20,000 Leagues Under the Sea." It is the UNIVERSAL'S Great Summer Box-Office Serial—playing to capacity wherever shown. Book thru your nearest Universal Exchange, or

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - - NEW YORK

AMONG THE EXCHANGES

Activity Reported in Universal's New York Exchanges

SAM ZIRLER, who has been appointed supervisor of the two Universal New York exchanges, is building an organization which he says he feels sure is going to make strides in business in this territory.

Under his supervision all branches of the exchanges have been shifted so as to obtain greater strength.

He feels no organization is stronger than its weakest link, and is giving time to each side of the business, in turn.

The sales force, in particular has been added to, so that every section of the territory is covered. To balance increased power of the sales department, the inside organization has also been strengthened to handle added business. Poster departments and film rooms are being rearranged to allow greater service to exhibitors in getting their shows. This became vitally necessary owing to the number of New York motion picture men making the Universal exchanges their headquarters, as do also the out-of-town men.

The latest addition to the organization is the "Make It Pay, or Service Department," which is taking shape under the direction of C. G. Wood and W. A. Bach.

"Make It Pay Department" has for its big idea the rendering of service to the exhibitor not only in his advertising and publicity, thus enabling him to get more dollars out of his show, but also acting as a personal friend, and to adjust every complaint the exhibitor may have in the course of his business with the exchange.

Although in some cases warm weather is a sign of slackening on the part of exhibitors and exchange men, the reverse is true, it is stated, in the case of the New York Universal exchanges, as they are today more busy than ever before, and a greater volume of business is passing through every branch.

Gallagher Is General's Albany Manager

General Film has established a new branch at Albany, and put Raymond E. Gallagher in charge, this to improve facilities for distribution. Heretofore distribution for the territory has been from New York.

Mr. Gallagher was for some years at the Vitagraph plant in Brooklyn, and for a time was private secretary to Commodore J. Stuart Blackton. He was also in the publicity department of Vitagraph. Recently he has been a salesman connected with the sales department of General Film. The announcement says:

"He knows the film business from every angle, and has had, in fact, seven or eight years of experience in it under conditions that were exceptionally valuable. Still he is quite a young man, and is probably the youngest branch manager on the rolls of General Film."

Bluebird Pictures Make High Record in Kansas

George H. Bowles, manager of the Bluebird exchange at Kansas City, says he holds the record for clean pictures in the territory. Out of the last eighty-four pictures released only one has been rejected by the Kansas state censor board.

Eighty-two of these pictures were regular program pictures, the others being specials.

Whitney with Mutual

G. W. Whitney, branch manager of the Butte, Mont., Mutual Exchange Office, writes to correct a statement in the July 21 issue of MOTION PICTURE NEWS to the effect that he, and not Wilbur G. Seib, is manager of that branch.

C. W. Taylor Manager for Standard in Omaha

C. W. Taylor, formerly manager of the General Film office in Omaha, has opened an office in that city for the Standard Film Company, distributor of Art Dramas in a large territory. He has located at 1517 Farnam street. The Des Moines office of the company has been closed. Mr. Taylor said:

"The addition of the David Horsley-Crane Wilbur productions to Art Dramas Program makes me all the more confident of success in distributing from the Omaha office."



Ray E. Gallagher
New Branch Manager, General Film Exchange, Albany, N. Y.

F.I.L.M. Club Outing August 18 at City Island

On Saturday, August 18, the first annual outing of the F.I.L.M. Club will be held at the Ben Hur Hotel, City Island, N. Y.

An elaborate program of sports has been arranged. Athletic contests between managers of the different exchanges and prominent exhibitors, a ball game between teams made up of exhibitors and branch managers are to be followed by a good old fashioned shore dinner. Carbaret and dancing follow.

The members of the F.I.L.M. Club have been working on the project for two months, and a big rousing day is assured.

Every one is invited. Tickets are to be had from any of the film exchanges in the F.I.L.M. Club. From the number of tickets already disposed of the success of the outing is assured.

Arrangements for transportation have been made, and no detail has been left undone to make the outing a grand success.

Irving Lesser on Vacation

Manager Irving Lesser of the All Star Feature Distributors' Exchange, in Los Angeles, left last week for a three weeks' vacation which he will spend at San Francisco, Lake Tahoe and in the Yosemite VValley. He will make the trip by auto. During Mr. Lesser's absence, Mrs. C. H. Champion, who has been affiliated with this exchange for the past two years or more, will serve in the capacity of manager. Mrs. Champion is the first woman film exchange manager of the West Coast.

Live News of San Francisco Exchanges

R. E. Stubbins, McClure's "Seven Deadly Sins" branch at Los Angeles, is in San Francisco with the California Film Exchange as road representative for Bluebird. He will succeed E. L. Peehey, who has filled the position for some time.

P. J. Patrich, out of town representative for Art Craft, was appointed manager of Art Craft in San Francisco.

Majestic theatre, Mission street, San Francisco, for some time past under the management of the Casto Brothers of Butte, Mont., formerly under the management of Ackerman and Harris of the Hippodrome, is now under the management of the owner, L. Haeffenin.

Miles F. Gibbons, K-E-S-E, Made Cleveland Manager

Miles F. Gibbons, formerly branch manager of George Kleine's K-E-S-E branch at Pittsburgh, has been transformed by Mr. Kleine to the Cleveland branch.

Mr. Gibbons is one of Mr. Kleine's oldest employes. Substantial success has attended his efforts as branch manager wherever located. It is expected that Cleveland will be no exception.

JUST FOR FUN

By LONGACRE

SAM TRIGGER wants to know what a convention would be without Sam Trigger, which is some question when you come right down to it.

T. E. LETENDRE, the press agent of Times Square, sends us two letters just because he has two new varieties of letterhead. We suppose he wants mention regarding same, but such base methods of publicity seeking are entirely beneath our attention.

SPEAKING of live wires, as we were a few pages north of here in the live wire department, the NEWS correspondent in McAlester, Okla., has all of them lashed to the mast in a manner of speaking. He types items of interest concerning Moravia, Liberia; Haparanza, Sweden, Tahiti, South Sea Islands; the Arabian desert, and even McAlester, Okla.

MAIBELLE HEIKES JUSTICE has it straight from a medium that Dr. Arthur Waite, the murderer, who recently paid his penalty, is in Heaven, which will come as significant news to the many who have been wondering about their chances.

THE lull in film circles which descended upon us last week may be attributed to the fact that Paramount signed no new producer.

THEDA BARA, who, we are sure, needs no introduction to our readers, while playing a scene for "Cleopatra" the other day, almost came to grief when—but the story must be told from the beginning. Be it known that the costumes she wears in this picture are very, very frail. They are made of thin materials trimmed with a few beads and jewels. Now if one bead on any one of the chains was to become fatigued and if it subsequently cracked under the strain, the entire garment would commence to disappear rapidly. But in order to provide for such an emergency Miss Bara is followed about by three dressmakers equipped with beads, needles and thread and a maid armed with a large gray cloak ready to be thrown over the shoulders of the actress, should any of the beads become unruly. Well the other day, er, the other day, that is while a scene was being made, one of the beads did begin to weary and let go its hold on its neighbor. That started things going—and—well—well, here's the place where the dressmakers and the maid play their parts. They fixed things up of course. What did you expect?

THERE comes to hand a piece of bone submitted by Bennie Zeidman who claims a prehistoric pedigree for it. It was found by Douglas Fairbanks on an island "somewhere in the Pacific Ocean," says Bennie with consummate originality. The island is to be named after the Artcraft star and is now being registered in Washington. But this has nothing to do with the bone. Our zoological expert tells us that it is not prehistoric at all. Even to the untrained eye it exhibits marked symptoms of modernism. The fact is that it is none other than a bit of species cowus calfius, a um, formerly located between the medulla oblongata and the rumpus. It is a sad, sad world when Bennie tries to slip a bone over on us and although it cuts us to the quick to expose him in this fashion we are obliged to do it in the interests of truth and the advancement of the industry at large.

THE fact that Baby Marie Osborne lost a tooth elicited a story of one hundred and ninety-nine words from the Horsley press agent and we have spent thirty-six more in chronicling the fact here.

NOW that every paper has issued a convention number, we will have comparative peace until the next "special" occasion.

THE usual card from Bennie Zeidman has arrived, dated at Santa Monica, July 13. It is written on Baron Long's postal advertising the Sunset Inn. On it are scrawled the names of Bennie, Ben Rothwell, Patrick Dowling, Tom Geraghty, J. C. Jessen, Charlie Fuhr, Eleanor Something and Ben Something-Else. The missive appears to have been slipping around on the mahogany considerably. Soon after the publication of this item we will be in touch with the miserable Bennie person ourselves and then will administer a long and severe lecture.

HARRY ENNIS tells us that an exhibitor wrote in wanting to know all about "Odd" Dramas, and supplied the information that he "seated three hundred." Quite an expanse.

THE fellow who coined that phrase, "wonder boy," ought to get a job writing advertisements for Mary Elizabeth's.

WHAT has become of the exhibitor who once advertised a reward for any person who could prove he had seen his show before?

THE first edition of "Timely Topics," an eight-page sheet, issued in the interests of Art Dramas is at hand. Its editors, Harry Ennis and Pat Kearney, have filled it to the last page with valuable news matter for Art Dramas exhibitors.

THAT dignified combination, Shepard and Van Loan, sent out a page or more indorsing the work of that dignified combination, Shepard and Van Loan, which among other things calls attention to the combination's slogan, "To do the things you are unfitted to do unfits you to do the things you are fitted to do." Well is it fit to fit to yourself an indorsement that no matter how fitting would be more fitting to let another fit to your fittings?

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., August 4, 1917**

EDITORIAL

Goodness! We just had a terrible idea! What will producers do when prohibition of some sort or another goes into effect. Just see if you can remember how many times drinks have been served over bars in pictures. And for an express purpose in the drama of course.

And now what will happen! Will the director show his villain accumulating a jag on light wines? This, of course, would suffice, but think of the many feet of film it would take before the wine took.

There is the alternative of showing the character chinning himself on the soda-fountain counter, after consuming a dozen-odd cherry flips, but such a practice would work to the ultimate harm of these palaces of temperance.

Supposing that the death knell of the film drunk has been sounded! But such a valuable dramatic element as booze cannot be so easily discarded. Some substitute will have to be found, and producers had better busy themselves in doping one out. We'll do all we can to help.

LOCAL NEWS

—Harry Raver's show, "The Warrior," with Maciste, opened at the Criterion one night last wk, to unusual applause.

—Joe Lee, the w. k. representative and state rights man wk. ended in Atlantic City recently.

—Weed Dickinson and Jules Timer spent one eve. last wk. in Fleischman's w. k. water tank.

—Walt Hill left on his vacation last Fri., he journeying to the mts. with Mrs. Hill.

—Ye ed also left on his vacation last Fri. and he's going some.

—Pete Schmid also left on his vacation last Fri.

—Ray Gallagher has left our merry midst for Albany, this state.

—Phil Lonergan was a Lampoon caller last wk., he being escorted by Bert Adler.

—Ed Mullen has appeared on the horizon again.

—Have you been drafted (adv.)?

—Geo. Pardy is making frequent visits to the Tombs these days.

—Right Worthless Baremore has crashed into print with his improper name topping his dep't in the trade review. Ye ed and others knew he wrote it all the time.

—Joe Reddy was a Chicagoer last wk., he sending back daily pieces to the m. or l. morning telegraph.

—Jerry Wilson, the w. k. resident of Fort Lee was a caller the wk. just past, clad in conventional palm beach cloth.

—Ben Grimm leaves for the conventional vacation on day of publication.

—Much heat last wk., accompanied by lightning, rain and thunder (adv.).

—Most of the news comes from Chicago this wk.

NEWSY REPORTS FROM ALL SECTIONS

"The Child of the Slums" Produced in Akron

The Greyhound Motion Picture Company, of Akron, O., has produced a three-reel picture, "The Child of the Slums," of which great things are expected. Natural settings were used throughout—outdoors and in the saloon.

A masterspirit in the enterprise is R. W. Remy, who has been an actor, a director and had his fling at newspaper work. He wrote the scenario and handled the company. The corporation has stated capital of $15,000.

Priscilla Theatre, Cleveland, Drops to Ten Cents

The Priscilla Theatre, Cleveland, Ohio, located in East Ninth Street, between Superior and Euclid Avenues, has lowered its admission price to 10 cents. It came as a shock to other exhibitors.

At the close of the regular vaudeville season, the Priscilla management opened with first run showings of Bluebird and Butterfly pictures, at the standard prices of the house—that is, 10, 20 and 30 cents for admission. The house is large enough, and the features good enough to make the new proposition a paying one, they contend.

Robert C. Newman, Old-Time Property Man, Toronto, Dead

Robert C. Newman, of Toronto, Ont., who for three years had been Inspector of Moving Picture Theatres for the province, died suddenly July 9, at Piqua, Ohio, where he had gone to attend a convention of theatrical mechanics.

IN AND OUT OF TOWN

Visitors to New York were few last week owing to the more pressing business in Chicago.

Albert Scowcroft, president, and Lester Park, general manager of Ogden Pictures Corporation, are still in town attending to the marketing of the first picture of the company's, featuring Lillian Walker.

Miss Walker, after a short stay in the city, is enjoying a vacation on her farm near Saratoga Springs, New York.

Adam Hull Shirk, late of the "Dramatic Mirror," left for Long Beach, Cal., last Thursday.

Ray Gallagher, formerly a member of the Vitagraph publicity department, and more recently in the New York General Film Exchange, left for Albany last week to assume the position of branch manager for the same concern.

Big Output of Short Films in Fall from Allen

Mo-Toy Comedies, Released by Peter Pan Company, Make Remarkable Headway with Public Regardless of This Torrid Weather

AFTER a year of careful study of the production of short projects, H. C. Allen, president of the Peter Pan Film Corporation, is preparing to begin in September to give the exchanges an unusual output of short films.

The Mo-Toy Comedies, which are being released by the Peter Pan organization, are enacted by doll actors and present an entirely new feature in the field of production.

As an associate of certain men in the financial district, Mr. Allen formerly headed the Educational Films Corporation, and in that capacity had a rare opportunity to study the production of short subjects. The success of this corporation convinced him of the possibility of releasing worthwhile short novelties, providing that proper material and proper sales plan, organization and publicity were coordinated. With this thought in mind he has formed an organization including some of the strongest men in the business, the details of which will be made public during the next months.

"Mo-Toy Pictures," says Mr. Allen, "came into the market during the height of the summer heat, and that would appear to some extent a handicap. The bookings, however, have been most successful, and the pictures are being played all over the country. Proctor and Loew are booking them solid for their theatres in New York. We know that they cannot help but be successful, for they cannot fail to please a discriminating audience. We release only the most distinctive subjects and they are absolutely new to any audience. At present a great advertising campaign is under way, which will be a material aid to both distributors and exhibitors. Additional plans are being completed, but the details will be announced when something really reliable it at hand.

"I think people want to see something light and novel just at this time. Mo-Toy Comedies can be seen by any man, woman or child, because they are clean and amusing and full of cheer. They are different from anything that has ever been attempted in the moving picture industry."

Wharton Releasing Plans Are Now Under Way

"THE Great White Trail," produced by the Whartons, will be marketed on the state rights plan by the Wharton Releasing Corporation, 130 West Forty-sixth street, New York City, recently organized for the exploitation of pictures made by the Ithaca producers, the makers of "Patria," "The Exploits of Elaine" and other box-office attractions.

The Whartons have decided to reserve New York state and northern New Jersey, comprising the New York state rights territory, for themselves. Therefore, from the new company, "The Great White Trail," and other products of the Ithaca concern will be marketed directly to the exhibitor throughout the New York territory.

The officers of the new company are: Leopold D. Wharton, Edward Small and Charles S. Goetz. Of these Mr. Goetz and Mr. Small will handle most of the marketing end of the business, Mr. Wharton's time being largely occupied in working with his brother, Theodore Wharton, on production at Ithaca.

Charles S. Goetz is the vice-president of the firm, and if experience counts for anything, Mr. Goetz should be able to show a few new things in the selling end of the picture game. He has been in the business practically ever since pictures were pictures, and has been associated in the selling end of the business with the World, Fox, General and Artcraft. He opened the first office for the Fox Film Corporation. He was also the St. Louis manager for the General Film Company.

Mr. Small is president of Edward Small, Inc., has been secretary of the Master Drama Features, and formerly was associated with Marcus Loew.

"We plan to give every one who does business with us the maximum of service and quality," says Mr. Goetz. "Whether that be the exhibitor who books from us through New York state, whether it be the state rights buyer or the foreign buyer, we shall continue to do our utmost, after the picture is sold, to bring the public to the theatre."

Woman Censor in Ohio Speaks Well of "Purity"

W. M. James, of the Broadway theatre, Columbus, who was sued for showing "Purity" in its uncensored form, called as a witness Mrs. Maude Murray Miller, of the Ohio State Board of Censors.

Mrs. Murray testified that she had passed "Purity," and that all the eliminations asked had been made by McMahon and Jackson. She said it was as clean a picture as any one would want to see, and that, though it had short flashes in the nude, the story was beautiful, clean and lacking suggestiveness.

Mrs. Miller is the member of the Ohio Board, who on two occasions passed "The Birth of the Nation," rejected twice by other members, but finally approved by the entire Board.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

MORE than a score of companies are to be added to the Triangle producing staff at Culver City and Hollywood studios, according to a statement announced this week by Vice-President and General Manager H. O. Davis, who arrived Tuesday from the East.

Mr. Davis brought with him plans perfected while in the East for the enlargement of the Culver City studios, and the work of building additional stages on the sixteen-acre tract adjoining the original studio was commenced this week. Mr. Davis is authority for the statement that when the work of enlarging the present plant is completed the Culver City studio will be the largest motion picture producing one in the world.

Mr. Davis did not make any other definite statements concerning the plans of the company other than the above facts. Announcements will shortly be made concerning additions to the producing staff, both with respect to directors, writers and players.

"We are going to live up to our recently adopted slogan, which is 'The best of yesterday will not be good enough for tomorrow,'" Mr. Davis said. "The time has come when Triangle will no longer attempt merely to make motion pictures; we will be making dramas and telling stories. More money will be put into the quality of the productions than ever before in the history of the industry, and how well we will have succeeded in accomplishing the desired results will be evident in the finished offerings."

J. G. QUINN, who came to the Coast to serve as assistant to Mr. Parker, who became general manager of the reorganization following the sale of the Kessell and Baumann interests, and who is still connected with the Triangle in an executive capacity, made the statement to the NEWS representative that all members of the Sennett Keystone staff, including employees of all departments, would become affiliated with the Triangle for the production of Keystone and Triangle Comedies.

"The directors who will go to work Monday to produce these subjects are Charles Avery, Harry McCoy, Harry Kerr, Reggie Morris and Herman Raymaker," Mr. Quinn said. "The studio at 4500 Sunset, formerly known as the Fine Arts, will be known in the future as the Triangle-Keystone, and all comedies will be made there. Sufficient staff will be maintained to make sufficient releases for one two-reel Keystone weekly and two one-reel Triangles weekly."

E. G. Patterson advised that plans are being completed now for the enlargement of the producing staff at the Culver City Triangle studio, where Mr. Patterson is serving as manager. He is also supervising the reorganization of the comedy department of the Triangle under the direction of General Manager H. O. Davis.

From other sources it was learned that Bert Glassmyre, who has been a member of the Keystone scenario staff following a long experience in writing for the screen with the Biograph and other companies, is to be manager of productions of the Keystone Triangle comedies, and Harry Wulze will be his assistant. Wulze has been a member of the West Coast film colony, serving in the capacity of writer for Keystone for a number of years, and has had considerable experience as director at the same plant. Walter Frederick and Anthony Caldeway will be staff writers under Mr. Glassmyre.



Douglas Fairbanks and M. H. Clune in the Lobby of the Broadway Theatre, Los Angeles, Where a Station of the Fairbanks Chapter of the Red Cross Was Maintained

THE producing forces of the Triangle studio were increased this week by the addition of T. N. Heffron, who has been on the Coast for the past two years. He originally came West as director for the Selig Company, and after making a number of multiple-reel subjects there, he served for a long period at the American studio at Santa Barbara, making Mutual subjects. For the past several months he has been affiliated with the Nevada Film Company, where he directed the production of "The Planter," which stars Tyrone Power. Mr. Heffron has been assigned to direct Marjorie Wilson in a subject especially written as a starring vehicle for her. Charles Gunn will play the opposite lead. The story for this photoplay is laid in Kentucky and has a feud and moonshine atmosphere plot written by Monte M. Katterjohn. The company has gone to Felton, Cal., where admirable mountain scenes for such a picture can be secured.

A great quantity of circus paraphernalia, including a large net, was used this week as a protection measure when Bessie Love insisted that a double should not be used in a hazardous act, which provided she should walk across a ledge six inches wide, 200 feet long and about 50 feet in the air. The stunt was performed successfully, and Miss Love is said to have danced a jig in the center of the ledge to allay the fears of her director, Charles Miller. This is one of the scenes for the subject entitled "Wee Lady Betty."

DIRECTOR WALTER EDWARDS is using two big sets this week especially built for a Louise Glaum subject he is now making. One represents back of the proscenium arch of a theatre, and the other shows the auditorium and stage from the rear of the house. Mr. Edwards found many articles in his old prop trunk that will be used to lend atmosphere to the "behind the scenes" scenes, among this collection being call sheets used a number of years ago when he was playing the leading role in "Sherlock Holmes." The theatre has a seating capacity of 400, complete even to the smallest detail, including bonbon boxes on the rear of the seats. Kleig lights were used as substitutes for the footlights, and some wonderful photographic effects were secured.

More than $25,000 worth of furnishings were needed for the boudoir, reception room and hallway set of a modern mansion Director Raymond B. West is "shooting" this week for the coming Dorothy Dalton subject. The interiors are furnished in rustic and burnished gold, with genuine tapestry, mahogany and teakwood furniture. Director West believes too much is left to the imagination of the average person who witnesses motion pictures, and he personally supervised the dressing of this set to insure that it be complete to the smallest detail.

SEVERAL hundred dollars' worth of furniture and properties, and a like amount of clothing, was destroyed in a fight scene in which fifty Triangle players took part this week for the subject, "Wee Lady Betty," starring Bessie Love. Frank Borzage played the lead in this, and he and a number who took part now have marks to show the ferocity with which the battle was fought. Several cameras were used to get different angles of the fight.

Lynn Reynolds and a company including Olive Thomas, George Chesebro and George Hernandez, this week left for Arizona, where exteriors will be made for a photoplay written and directed by Reynolds, which has a locale laid in Arizona.

Mrs. Alice Moore has been selected as an assistant art director at the Triangle studio, and will supervise the creation of all settings with respect to furnishing, decorations, etc. Mrs. Moore is a former actress of the speaking stage, who has been in pictures for several years. While thus employed she displayed a keen interest in preparation of sets, which resulted in her transfer to that work.



Mignon Anderson and Lew Pierson in "A Wife On Trial"—A Coming Butterfly Release

transfer to that work. She has the distinction of being the first woman art directoress of the Triangle studios.

A LARGE number of scenes for the Cecil B. deMille-Geraldine Farrar story have been taken. This photoplay will be of a Western nature, laid in the Aztec period of American history. A very large cast has been selected for work in this production, many of the players selected having appeared with Miss Farrar in "Joan the Woman" and his other previous subjects.

"Rebecca of Sunnybrook Farm," coming Mary Pickford-Artcraft, has been completed with respect to the filming of scenes, and Marshall Neilan, director, is now editing the film. Miss Frances Marion, who prepared the scenario for the "Rebecca" picture, now has another script ready, and filming will begin shortly.

The first Julian Eltinge subject, in which the famous feminine impersonator plays the role of the leading woman and leading man, has been completed by Director Donald Crisp.

Louise Huff and Jack Pickford are working in a new story under the direction of William C. deMille, and Sessue Hayakawa will next work under the direction of George Melford, who is busy with the preparation of the script.

A benefit dance for the Hollywood children's hospital by the Lasky Home Guards' band was given Saturday evening, July 7, when one of the big stages was used.

WITH the comedy drama "Sky High" completed, Director Elmer Clifton this week took up the making of "It's Up to You," a romantic story of a comedy-drama nature laid in American and European cities. As with "Sky High," Herbert Rawlinson and Brownie Vernon will be co-starred in this subject.

Director Marshall Stedman is working on a three-reel drama which features little Lena Baskette, supported by Beatrice Van and Fred Montague.

SEVERAL changes have been made during the past week in the producing force of Universal City. One of the most important, perhaps, is the innovation with respect to comedies. In the future all are to be made under the personal supervision of Roy Clements, who will be in charge of the stories, scripts, filming and editing. Five directors in addition to Mr. Clements will be included in the staff. Burton George, who has been with the Universal for the past several weeks, and Harry Edwards, who was added this week, will direct Eddie Lyons and Lee Moran in Nestor Comedies alternately. Allen Curtis and William Beaudine will alternate in making Joker Comedies with the same company. Craig Hutchinson will continue with the direction of Max Asher, who is this week appearing in "The Handy Man," a theatrical story, with Gladys Tennyson playing the feminine lead.

GRACE CUNARD, who has appeared in Universal serials and subjects for the past three years or more, but who has worked away from Universal City for the past year, returned to that producing plant this week, and will be featured in subjects made under the direction of W. B. Pierson. Her first release will be titled "Gold Lust," a Western dance hall story written by Pierson. Other leading people will be Eileen Sedgwick and George McDaniel.

Vivian Rich, featured in many American-Mutual subjects, has been engaged by the Universal, and is now appearing opposite Franklyn Farnum in a five-reel Western comedy drama at present known as "The Maverick," being produced by Joseph de Grasse. Miss Rich has taken a vacation of almost a year, and Universal City officials believe she will be welcomed back to the screen by her many former admirers.

Another five-reel subject put in production this week is known at present as "The Bumble Bee," and is being directed by George Marshall. This is a combination of

SCORES of automobiles of every size and type were required this week by the William Fox studio producing force to transport the great number of extra people from the studio to the streets of Alexandria, located on Nigger Slough, a near stagnant stream in the vicinity of San Pedro, a distance of thirty miles from the producing plant. At this point the larger scenes for the production will be made, and every day twelve hundred or more people have been busy working in scenes of the coming Theda Bara production, "Cleopatra," under the direction of J. Gordon Edwards.

ECONOMY in transportation of children has been made possible by Los Angeles traction lines running special cars for motion picture companies. The first organization to use this method is that of the Franklin Brothers of the William Fox studio. For the past two weeks they have been making scenes for "Aladdin and His Wonderful Lamp" at Los Angeles harbor, a distance of almost thirty miles away from the studio. It was found the cost for carryall trucks would amount to eighty or ninety dollars a day. The traction lines are furnishing two cars at a cost of $42.50. The company requires about 125 people, including the kiddies and their parents.

Millard Lee Fillmore Webb, who has gained the reputation of being the best dressed assistant director of the Los Angeles motion picture colony, has resigned as assistant for the Franklin Brothers of the Fox organization, and will be permanent assistant to John Emerson of the Douglas Fairbanks-Artcraft Company.

WILLIAM PARSONS, general manager of the National Film Corporation of America, this week made contracts for leads in the coming unusual production, "Tarzan of the Apes." Mr. Parsons has been successful in inducing Spellan S. Windrow, internationally famous athlete, and world champion broad jumper, swimmer, hammer and shot thrower, to play the lead in the second period of the subject. Mr. Windrow is six feet two inches in height, weighs 200 pounds, and is believed to be the best man available for playing the part of Tarzan. Those who remember the story will recall this character is a man who was mothered and reared by a female ape, following the death of her own offspring and her kidnaping a child from an explorers' party. In the early period of the story Gordon Griffith will appear as Tarzan when a boy. Young Griffith is about twelve years of age, and has already been twelve years of age.

Director Scott Sidney and the scenario staff have the story ready for filming, and now that the properties and settings have been completed work will be begun within the week.

BUSINESS MANAGER CHARLES CHRISTIE of the Christie Film Company is in a local hospital, where he is recovering from a throat operation performed early this week. Indications are that he will be able to return to his work at the studio within a few weeks.

"Local Color" is the title given the comedy now being made by Al E. Christie. The plot pertains to an author who went to the country to meet a fair and innocent lass, but instead met an actress who was there on a vacation and posed as the unsophisticated girl. James Harrison is the writer and Margaret Gibson the actress, and the supporting cast includes Ethel Lynn, Lucille Pietz, Eddie Gribbon and Eugene Corey.

THE third Baby Marie Osborne picture of the Lasalida Company has been completed for Pathe. It is titled "Baby Pulls the String," and consists of five reels. Work will be started immediately on the next release, which at present has been titled "The Child of M'sieu." This has a comedy-drama plot, and one of the important situations revolves about Baby Marie's loss of one of her baby teeth from its temporary "mooring" in the center of her lower set. This tooth has been wanting to come out for some time, and the situation was built about it. The picture will be directed by Harrish Ingraham, while William Bertram, who directed "Baby Pulls the String," edits that subject and prepares script for his next one.

Crane Wilbur, Juanita Hansen and a big cast will work under the direction of Lorrimer Johnston in a subject for Art Drama program which has been titled "Devil McCare."

THE first Mary MacLaren photoplay produced at the Horsley studio, and which was originally known as "A Daughter of the Well-Dressed Poor," is to be released under the title "The Counterfeit Soul." Thomas Ricketts is taking up a new subject with this star.

The Cub Comedy Company is making "Jerry on the Railroad," featuring George Ovey; and the Selburn Comedy organization, including Gertrude Selby and Neal Burns, have started on a new picture.

Ben Cohn, well-known scenario writer of the West Coast colony, has been engaged by David Horsley, and is now at work in the preparation of scripts for his several producing units.

A BIG automobile was smashed to a worthless heap this week when it was driven at high speed into a moving freight train running on a track diagonally with the highway. This scene was enacted by Helen Holmes, being featured in the coming Signal Mutual serial, "The Lost Express," and the scene served to give the chapter a name—"The Wreck at the Crossing."

The Signal Company had an outing Sunday of the past week, when Director J. P. McGowan leased a speed launch and almost all members of the producing staff were taken to Catalina Island, where a pleasant day was spent.

David Voorhees, who has been appearing in Lonesome Luke Comedies, made by the Rolin Film Company for the Pathe program, has received notice to report for duty July 15 at Fort McArthur, Long San Pedro, Cal. Voorhees is drum major of the coast artillery corps band. He weighs a trifle more than 200 pounds and is almost six and a half feet in height. It is claimed he has the distinction of being the tallest man now enlisted in the U. S. Army. He is a nephew of the late Senator Voorhees.

THE million dollar feet of Charles Chaplin are inactive, and the comedian is at a local hospital recuperating from the effects of two carbuncles on his limb. He started work in his last picture for the Mutual, but was forced to give up the work because of what he thought to be boils. They developed into carbuncles, and lancing took the comedian to the hospital. It is believed it will require at least two weeks for him to convalesce sufficiently to go back to his work in finishing the twelfth Mutual release.

WHILE Director John Emerson and Scenario Writer Anita Loos are editing the latest Fairbanks-Artcraft subject, "Down to Earth," this week, Mr. Fairbanks, in company with Henry Mosher, wealthy Easterner, is hunting mountain lions in the wild and woolly California mountains.

Preparations are being made at the studio in Hollywood for production of the next Fairbanks subject, and already a number of players for the cast have been named. Included in this list will be Charles Girard and "Spike" Robinson.

ACTIVE work of preparing for production of the first Mena Film Company's subject was begun this week upon the arrival of G. C. Driscoll, director of the company and manager of production. This New Jersey corporation, capitalized at $250,000, plans to make four multiple-reel subjects each year, which will be released through their own organization, with offices in principal cities of the United States, South America and Europe. All subjects will be of seven reels or less in length, dealing with biblical subjects popularly presented and historically correct. No attempt will be made to give to these the tone of a sermon, and it is the hope of the company they will find ready booking at the theatres. All subjects will be booked as road attractions, each print having a musical organization, company manager and advance agent.

Hollywood Hookum

August 4, 1917 NEWS MORE NEWS

H. O. Davis, G. M. of Triangle, is in our town.

Capt. Leslie T. Peacocke has figured it out that posing for films is just like playing house of the children.

Another space has been discovered on the Horsley fence, so there's a possibility of a new star appearing here.

Mack Sennett came back to our town this week, and his Paramount duty of the future will be to make better comedies.

Announcement of an engagement was made by M. G. Jones this week. The bride-to-be is Miss Helen Jones, and the lucky fellow, Dr. James Steinberg.

Wally Reid used cocoanut oil for two reasons one day this week. He was sunburned at the beach in the morning, and burned at the stake in the afternoon.

Irving Lesser, who rents films as a pastime for All-Star Feature Distributors, celebrated his birthday. This year it came on Friday, July 13th, and Irving was twenty-three.

Uncle Sam's lieutenants of the mail service now deliver all mail addressed to "The Big, Genial, Jovial, Director, Los Angeles, California" to Milt. Fahrney at Horsley's.

An actor told Walt. Edwards he had worked for Walter's father twenty years ago, and then he learned it was not Walter's father, but Walter himself that he had worked for.

Bob McKim is said to have registered for conscription recently just to prove to his friends that he was not over thirty. Bob, if that's true, you're some sport.

Charlie Miller claims it is easier to be lineman for a wireless telephone company than director of a motion picture organization, but still stays at his job at the Triangle.

Crane Wilbur was thrown out of a barber shop this week (just for scenes in a film) but passersby thought the ejection was brought on by Crane's refusing to let 'em cut his hair.

The livery stable, where Bill Hart keeps Fritz during his vacation days, guarded the Westerner's saddle by having a vault built at their barn, where it could be securely locked up all the time the actor was not using it.

Everybody around the Rolin studio seems to be prosperous these days.? Ed Roach has bought a new Cadillac, and Beebe Daniels is flitting to and from her beach bungalow in a special Scripps-Booth with shiny paint.

Dusty Farnum and Winifred Kingston were executed as American spys by Germans one morning last week, and that afternoon attended a banquet given by the Kaiser, or something like that, all of which makes this film life worth while.

Eddie Lyons, Lee Moran and Nestors left for Salt Lake Omaha and points East, their destination being the Chicago Convention coliseum. Eddie will greet his 5,000 admirers at Beardstown, Ill., the home of Consolidated Crepe Hair Branch factory.

Charley Fuir, now a full fledged member of Los Angeles Film Colony, has received a wire from his brother in the East advising the birth of twin boys. Inasmuch as the wire stated they both displayed wonderful lung power, Charlie has wired back suggesting the boys be named Victor and Edison.

The same man who invented the method of catching birds by throwing fresh salt on their tails told Douglas Fairbanks, the spotlight of an automobile would attract coyotes, and a night trip across deserts with a trusty rifle would be great sport. Doug. spent the entire night without a single shot.

Transcontinental wireless brings the glad tidings to HOOKUM that Pete Milne, the editor of the Longacre Lampoon, internationally famous for his marcelle pompadour, is to leave one Broadway for another in the West. Many introductions are being planned for this panner of films, and a warm reception on July 25th is assured.

Ben Deely, the black-face comedian of the bell hop fame and Harry Wulze, Keystone scenario writer, are both suitors for the hand of the daughter of Tom Kennedy, and a duel is to be staged in one of our popular cafes if the pair ever meet there. Tom says he's neutral. Wulze insists he will use dynamite or German gas bombs on his opponent, and Deely is having an armor plate suit with gas mask made for him. The woman in the case refuses to be other than neutral. She is only fifteen months old.

Uncle Tom Geraghty, Benjamin Zeidman, and Paul Patrick Dowlan are instigators for a wonderful, get-together of all Toreadors' in the nature of a clambake on the beach of Kaiki-ki, near Santa Monica, Sunday, fifteenth. Every thrower of the bull and all their friends were there. The features of the day were the contests and fashion displays, mostly of the abreviated order it may be said concerning the latter. The "Motion Picture News" trophy, a three-foot silver loving cup was the prize for the dancers, this presented by the editor of HOOKUM and Charlie Fuir. (We're going to print a picture of the winners as soon as the judges dare to make an announcement.)

SCREEN EXAMINATIONS

"The Warrior"

(Itala—Seven Reels)

REVIEWED BY PETER MILNE

WHEN a man, even though he top his fellows head and shoulders, pushes over a horse and rider, carries three men around on his back, and cleans up a squad or so of soldiers, one sits up and takes notice, and says "marvelous," despite the fact that he is intimately acquainted with the stunts of Douglas Fairbanks and Pearl White. Maciste, always remembered giant of "Cabiria," performs these and many other amazing feats in "The Warrior," the latest Itala production which Harry Raver is handling on this continent. Seven reels covers quite a period of time throughout which to make an audience burst into laughter and applause without a sign of fatigue, yet it was in this way that the invitation audience at the Criterion theatre took the picture and the appreciation was spontaneous; not all in deference to Mr. Raver's invitation.

The amazing strength of Maciste led the producers to provide him with a vehicle, which mingles stunts that amuse and stunts that thrill. One laughs heartily at the sight of him devouring an entire chicken and a side of beef, getting fitted for a uniform and lugging his Austrian enemy all over the Alpine snow by the hair. But when he displays native agility in climbing up the side of a mountain or going up a rope hand-over-hand one has equally just cause to marvel. A little trick work has been introduced, which enables the films to show Maciste lifting an offensive Austrian officer out the window on his toe and swinging a soldier around over his head, but by and large "The Warrior" is real, and from this quality does it gain its amazing interest.

That Maciste is a capable actor, no one will deny. He has the bright and happy personality that lends a touch of humor to everything he does, no matter how terrific his deeds are in themselves. He has a contagious smile showing a fine set of teeth. Gaston Fluery of "Le Figaro," Paris, says "Maciste, the Warrior, will bear after him all the cheers and all the hearts of France," and, to localize the line, "the United States" may be substituted for "France," and the truth of it will be just as poignant.

But Maciste is not all that there is to "The Warrior." He is a lot, but, at that only about half, which is enough for any actor. The backgrounds of the picture are magnificent. There are scenes taken in the lofty Alps showing the Italian soldiers on the march—and on the climb. Scaling up sheer walls of ice and snow and going over monstrous cavities on a rope. Beautiful banks of clouds rest on snow-covered peaks in the distance, while such superb photography has never been seen before, except, perhaps, in films of the same brand. Scenically alone "The Warrior" would rank one hundred per cent.

All in all "novelty" sums up "The Warrior." It is the biggest novelty of the year on either screen or stage. It offers a new form of entertainment, which every one at the Criterion theatre seemed to welcome with open eyes.

THE STORY

The story follows the adventures of Maciste as a member of the Alpine division of the Italian army. His many encounters with the Austrian, Fritz, his rescue of the old Italian Count and his daughter from the invaders and the manner in which he reunites the girl with her lover are the principal episodes in the ever-entertaining picture.

"Alma, Where Do You Live?"

(Newfields Producing Corp.—Six Reels)

REVIEWED BY JOSEPH L. KELLEY

"ALMA, WHERE DO YOU LIVE?" adapted to the screen from the stage play by Adolf Phillips, produced by the Newfields Producing Corporation, is an interesting light drama, and Ruth MacTammany, who is featured in the role of "Alma," does much to keep her audience from dwelling upon the shortcomings of this picturized drama—namely, the absence of strength in the main plot and too much counter-plotting. However, the strong dramatic element could scarcely be expected in such a production.

Why the bit of war drama was woven into the plot is not easily discernible, unless it be that the one who did the continuity was struck by the thought that it was timely. It is timely, if a star other than Miss MacTammany were taking the leading role. But since Miss MacTammany makes such an effeminate soldier and one so obviously so, the efforts of the one responsible for this scene were made in vain. What is meant to be a serious scene verges closely upon the burlesque. However, this may be overlooked. The opening scenes, exteriors, present some pretty "shots." The photography is unusually good. George Larkin, in the chief supporting role, is convincing. Walter Mack, as Anatole Peach, typifies the unsophisticated ward. Jack Newton does well as Pierre Dufour. Others, in a good supporting cast, are John Webb Dillon, Frank McNish, Mattie Keene, Marian Kinmaird, George Gaston, Joseph Phillips.

THE STORY AND PLAYERS

Alma (Ruth MacTammany) while riding in the woods, loses her way. Gaston Duval (George Larkin), an artist, finds her. A strong friendship springs up between the two. Francis Cadillac (George Gaston), a millionaire, dies, leaving his fortune, upon the performance of certain conditions, to Anatole Peach (Walter Mack), his ward. Alma is induced to make love to Anatole so that under his guardian's will he will lose the fortune.

Alma is engaged by Count Ladislow (John Webb Dillon) to take the leading role in the "The Slave Girl." Alma's father, Pierre Dufour (Jack Newton), is a famous artist. He and Gaston attend the opening performance and Gaston learns the answer to the question, "Alma, Where Do You Live?"

Alma's attentions to Anatole makes Gaston jealous, but upon learning that her attentions are feigned, Gaston becomes reconciled and everything ends happily.

"Peggy, the Will o' the Wisp"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

TALENTED Mabel Taliaferro as star of this picture, and Director Tod Browning, who was alive to every possibility in the script, have made it a worth while production despite its almost deplorable lack of story. The scene of action is Ireland, and the meagre plot has to do with the rivalry of the gallant hero and the despicable villain for the hand of Peggy. The murder introduced almost at the last quickens the interest somewhat, but for the body of the picture one must rely solely on laughs for interest. The reference to the Irish legend and the revival of its gallant hero by Peggy is a pretty piece of work, and helps largely in speeding by the reels, but with all its good points one cannot help but feel the lack of real pictorial vitals in "Peggy, the Will o' the Wisp."

Miss Taliaferro, in this picture, proves that she has few superiors in the art of screen acting. Her every expression conveys a meaning, regarding which there is no question, while her vitality and prettiness count wonders in her behalf. As a comedienne she is excellent, as the manner in which she handles the role of Peggy clearly shows, and it is only to be regretted that she was not provided with a vehicle more worthy of her delightful talents. The support is well selected, and offers a striking and at times humorous array of types. All these merits the Sunday audience at the New York theatre appreciated and even applauded, but there were a few yawns registered by some of those present.

Mr. Browning's direction is entirely creditable. The camera work, however, could have been a good deal better, while the same applies to the lighting.

THE STORY AND PLAYERS

Peggy (Mabel Taliaferro) rebels against the harshness of a stingy old Irish landowner (Sam J. Ryan), and in order to relieve the suffering of his tenants plays highwayman at night, robbing from the rich to give to the poor, thus following an old Irish legend. Her sweetheart, Captain Dacey (Thomas J. Carrigan), is commissioned to capture the highwayman, but his activities are brought to a sudden halt by the discovery of the landowner, mur-

dered, with Dacey's gun beside him. Peggy, using her wits, again poses as the highwayman and preying upon the superstition of the dead man's nephew and heir (Nathan Sack), forces from him his confession of the crime.

W. J. Gross, Thomas O'Malley, Florence Ashbrooke and Clara Blandick are others in the cast.

"When You and I Were Young"

(Art Dramas (Apollo)—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"WHEN YOU AND I WERE YOUNG," from the Apollo Studios, released on the Art Dramas program, is a light drama, its trend following a story as suggested by the lines of the old song by the same name. The material supporting the plot element is not suggestive of originality, but it is developed in a pleasing way and presented by a cast of average players.

The story of a youthful romance is told, and Alma Hanlon, as Dorothy Miller, a young country girl who wishes to become a writer of note, gives an average performance. Miss Hanlon lacks a naturalness of action to convincingly impersonate the role of Dorothy. The scenarioist has taken a bit too much trouble in arriving at definite action, but in the latter reels the picture takes on a certain strength of plot. The climax leaves the impression that its convincing action is not warranted by that which goes before. Some of the sub-titles are appropriate, some others run to exaggeration. The director, whose name is not given on the program, used good judgment in selecting "location." The photography is good, as are the lighting effects. Florence Short, in the supporting cast, gives evidence of strong dramatic ability. Harry Benham, playing opposite Miss Hanlon, does well. Mrs. Tansey, Robert Mantell, Jr., Louis Sterns and Louis Thiel complete a good supporting cast.

THE STORY AND PLAYERS

Dorothy Miller (Alma Hanlon), a young country girl, is ambitious to become a writer of note. Her father (Louis Thiel) discourages her in her efforts. A young artist (Harry Benham) while in the country for local color, meets Dorothy, and they become strong friends. Dorothy runs away from home and goes to the city where she meets the artist. She writes a story of her own experiences and it is accepted by the father of the artist. The father has driven the son from his home. The events which lead up to a reconciliation between father and daughter and father and son are told, and the two are happily united.

"A Model Marauder"

(Kalem—Two Reels)

REVIEWED BY R. M. JOHNSON

"A MODEL MARAUDER," episode in Kalem's second series of "Stingaree"—the further adventures of the bush-ranger hero—is filled to the uttermost with action, being much faster than the previous episodes. It is better in other respects also, particularly in the scenes in which True Boardman impersonates the waxwork figures.

H. M. Mitchell, as Hawkins, who owns the waxworks, gets two minutes in which to capture the redoubtable Stingaree, trapped by the troopers in the waxworks tent. Hawkins marches in bravely enough, revolver in hand, only to find the wax figures, each on its pedestal, as lifeless and unreal as ever, to all appearances. But the semblance of King Lear wakes suddenly, pokes two pistols under Hawkins' nose and takes instant command of the situation. It is the resourceful Stingaree, of course.

This is as odd a hold-up as was ever staged and will get across with the audience, giving the spectators a genuine surprise and delight. It may not be logical, but it will hit the crowd that likes melodrama in allopathic doses, and this is the section of the public that no doubt E. W. Hornung expects to reach. Hal Clements in this episode, in the part of Stingaree's friend Howie, does good work. Release of the two-reeler is through General Film.

"Richard the Brazen"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

EXCELLENT entertainment is provided by this melodrama, the handling of which seems to have well concealed the few illogical incidents of the plot. Edward Peple and Cyrus Townsend Brady are co-authors of the story, while the direction was in charge of Perry N. Vekroff, who is making some of the Vitagraph's best features. The story revolves around the romance of Richard Williams and Harriet Renwyk, the former passing himself off as an English Lord in order to gain admittance to the latter's home. The deception is responsible for a number of stirring complications which culminate in a climax of real power.

While coincidence plays a consequential part in "Richard the Brazen," it results in such entertaining twists that it will quite probably be overlooked. In the main, the skill of the scenario writer, who has pictured an exciting story, allowing its salient points to register in scenes instead of subtitles, will be the outstanding memory either consciously or subsconsciously. There is plenty of good comedy besides melodramatic tension and Mr. Vecroff has given the whole a production in which there are few flaws.

Harry Morey and Alice Joyce are featured and their work in all departments is of the highest order. The supporting cast includes a large number of players, everyone of whom appears to good advantage in his or her part.

THE STORY AND PLAYERS

Richard Williams (Harry Morey), a Texan, and Lord Croyland (Charles Wellesley), an agent of the British Government, arrive in America. In an automobile accident Croyland is hurt and Richard volunteers to carry important papers of his friend to Renwyk (Franklyn Hanna), a munitions manufacturer. Renwyk believes him to be Lord Croyland, and when Richard sees his daughter, Harriet (Alice Joyce), he decides to remain so for the time being. Bill Williams (William Frederic), Richard's father, hearing of his arrival, comes east. He arrives at the house of Renwyk just as the manufacturer has discovered his real identity. Richard is attempting to save the name of Harriet, whom he believes indiscreet. The confession of Harriet's cousin (Agnes Eyre) clears up this matter and things finally end happily.

Robert Kelly and Bill Bailey also appear.

"In Slumberland"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

AN extravagantly staged picture of Irish folk is presented in "In Slumberland," in which Thelma Salter, the child actress, is billed as the featured player. The story, by L. V. Jefferson, is laid in a previous generation and gives the cast a chance to appear in costumes of a most picturesque sort. The plot concerns the efforts of a villainous old landlord to win the heart of Nora McCree, after her husband has been forced to join the army. The dream of fairyland which visits Little Eileen McCree fulfills the duty of the usual allegory and brings about the defeat of the landlord and the return of the husband.

The interest is firmly held throughout the picture by the various machinations of the heavy, which though rather trite in a dramatic sense, answer the purpose well enough. Irvin Willat staged the picture lavishly and with great attention to colorful detail. The dream stuff is as fantastical as could be desired, while for the straight scenes, entire street sets have been erected and locations carefully chosen and well dressed up to represent the time and place. The photography offsets the whole to good advantage.

Exhibitors may be inclined to fight shy of the picture because of its title, but while as suggested, the subject will provide excellent entertainment for children, there is no reason why it should not be presented before adults as well, for the fantastic has not been overworked, and it never ousts the story proper from its rightful place of prominence.

Thelma Salter plays engagingly in the stellar part, while the adult portion of the cast, headed by J. P. Lockney, Laura Sears and Jack Livingston, does work of an unusually high order.

THE STORY AND PLAYERS

Kennedy (J. P. Lockney) leads Patrick McCree (Jack Livingston) to believe that he has committed a murder and forcing him to join the army en route for South Africa, thereafter pays court to his wife, Nora (Laura Sears). He intercepts Pat's letters and forces his attentions upon Nora until she is distracted. Pat, returning home, is waylaid by Kennedy and stunned by a blow. That night little Eileen McCree (Thelma Salter), dreams of wandering in fairyland, of meeting her father and of being told that he is just "betwixt and between." Awaking, she follows out the fairy's advice and discovers her father, regaining consciousness, who returns home in time to save his wife and home.

"The Trail of the Shadow"

(Rolfe-Metro—Six Parts)

REVIEWED BY PETER MILNE

NEW twists have been given this rather old melodramatic number featuring Emmy Wehlen, with the consequence that it takes on additional interest. It commences after numerous events have already transpired in the lives of the principals and the unfolding of these by means of the fadeout creates a greater amount of suspense than that which is usually found in the opening reels of a feature production. In other words, it is the treatment that makes "The Trail of the Shadow" thoroughly interesting as a whole. Looking at it from the standpoint of its story alone it is conventional and rather obvious, but very few will take this viewpoint.

The story was written by O. A. C. Lund, scenarioized by June Mathis and directed by Edwin Carewe. Many of the locations used are very beautiful, while the photography offsets all of them to good advantage. The double exposure work of which there is an unusual portion is excellent. The vision seen by Sylvia with the running brook as a background is an extremely well done piece of work.

Miss Wehlen makes an appealing and attractive character of the featured role. Eugene Strong, who in a good many poses has a peculiarly Bushmanesque appearance, is a typical hero, while the supporting cast does efficient work.

THE STORY AND PLAYERS

Sylvia Mason (Emmy Wehlen), living alone in the West, meets Henry Hilliard (Eugene Strong), an Easterner, and before his departure the two are in love. One evening Leslie (Harry Northrup), "The Shadow" comes to her cabin, and forces her to hide him from the police. It turns out that Leslie is the man who ruined and killed her father when Sylvia refused to marry him. He attacks her, and, when she faints, he leaves a note, saying that she is "his," and that the only way out is for her to marry him. So when Mrs. Hilliard (Kate Blancke) believing Sylvia beneath her son offers to buy her off, she accepts in order to disillusion Henry. He, however, learns her story from the Padre (Fuller Mellish), and goes in search of her. She has gone to Leslie. The men fight, and Leslie receives the worst of it. Before he dies he confesses that he lied to Sylvia.

Others in the cast are Frank Currier, Alice MacChesney and De Jalma West.

"The Golden Idiot"

(K-E-S-E (Essanay)—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

ROBERT RUDD WHITING, in preparing for the screen "The Golden Idiot," paved a golden way for Bryant Washburn to enter the hearts of his audiences. It is safe to say here that Mr. Whiting had Mr. Washburn in mind when he prepared the scenario and from this we may draw the conclusion that Mr. Washburn felt indebted to the author for his very accurate knowledge of his abilities to interpret the human traits of the wanderlust. From whatever angle we view "The Golden Idiot" and Mr. Washburn's work, we must concede that both the author and the interpreter of his work have given to the screen, not a wonderful story or wonderful acting, but a new story and a perfect naturalness in its presentation.

The simplicity of this Essanay production is its cardinal virtue. The author, the interpreter and the director worked as one—each with a view toward simple naturalness. The extravagant, the spectacular, the pretentious—all have been left in the studio. Barry Owen when he leaves the city room of the daily newspaper, leaves behind all the artificiality of the city life, the conventional attire, the conventional mannerisms, the conventional life. He strikes the broad highway—a man, a real man, a "golden idiot." The life, as it comes to him, is received with open arms. He receives the apron of the waiter with the soul of the diner and meets Nature with all the confidence and undisguised buoyancy of youth.

When Barry meets the girl a certain time elapses before they meet again. The scenarioist does not have them fall into each others arms, complete their courtship and marry, all within the time it takes to run one reel. Their meetings and their progress follow in logical sequence and the final union comes when we would have it, not when the author chooses to say the word. The sub-titles should serve as models for aspiring scenarioists. Every word conveys a meaning and every meaning is as essential to the picture as spokes are to the wheel. Virginia Valli is only second to Mr. Washburn in this criticism. She never "overdoes" a scene nor does she "act." She is natural. Arthur Metcalfe does fine. Arthur Berthelet, who directed, could not have improved upon the production. "The Golden Idiot" will stand the scrutiny of the "close" observer without a quiver.

THE STORY AND PLAYERS

Barry Owen (Bryant Washburn) occupies a place on the "copy" desk of a city newspaper. He receives word that his wealthy uncle wishes to see him. He visits his uncle and is informed by the uncle that his fortune will be left to his nephews under certain conditions. The conditions are that the nephew who has the most money at his (uncle's) death, shall receive of the fortune in proportion as his capital has increased. Barry goes on a wild "tear," leaves the newspaper office and strikes the open highway to start anew. He meets an author, tells him his story and is engaged as secretary. From this adventure he moves into others and meets the girl who eventually becomes his wife. His uncle dies and since his cousin, who was a rich broker, went "broke" owing thousands of dollars and Barry was possessed of fifty cents, to him (Barry) came the fortune.

"The Mother Instinct"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

WHAT might be described as "heart interest" drama is offered in "The Mother Instinct," which features Enid Bennett, but which awards the biggest part to Margery Wilson. It is cut from material of a very conventional sort, but the usual superb Ince treatment has lifted it from the ranks of ordinary features where its story virtually places it, and raised it to a plane of real pictorial excellence.

Maude Pettus is the author, Lambert Hillyer did the continuity, and R. William Neill directed. The scenes alternate between the sea coast and the Latin Quarter of Paris, and both locales have been realistically presented. The customary lavishness, present in the greater number of Ince pictures, which counts largely in making them realistic as to atmosphere, is apparent in many places throughout "The Mother Instinct." The exterior of the sea coast village and the costume ball in Paris give undeniable evidence that no expense was spared in the production.

Miss Bennett appears to that refreshing and appealing advantage which is always associated with her, while Miss Wilson plays her big scenes with a striking show of feeling. Tod Burns, who made such a lasting impression as Giles, in Bessie Barriscale's last Ince picture, shows his versatility by handling the serious role of Pierre in fine style, while Rowland Lee and Jack Gilbert present their respective characters exceedingly well.

THE STORY AND PLAYERS

Eleanor Coutierre (Enid Bennett), an artist's model in Paris, is visited by her sister, Marie (Margery Wilson), who resides with her mother (Gertrude Claire), on the nearby sea coast. When she departs she leaves her new born baby with Eleanor, that she may retain the love of Pierre (Tod Burns). Mother Coutierre is led to believe by Eleanor that the child is hers. Jean Coutierre (Jack Gilbert), brother of the girls, has many times expressed his hatred of Raoul (Carl Ullman), and one morning when he is found dead, Jean is accused and arrested. When on trial with all evidence against him, Marie confesses to the crime, saying that Raoul was the father of her child. The court releases Marie and Pierre forgives her, while Eleanor is then left free to marry Jacques (Rowland Lee).

"The Fatal Ring"

(Pathe—Fifth Episode)

REVIEWED BY JOSEPH L. KELLEY

"DANGER UNDERGROUND," the fifth episode of this Pathe serial, is without a doubt, the best two-reel showing coming under the name of a serial chapter. The "punch" is given in the initial scene and for originality and the opportunities for daring and thrilling action which it offers Pearl White, it has never been excelled. Down a water main, through the dark recess of an outlet, Miss White is dashed by rushing waters, and upon reaching the North River, she executes a thriller among thrillers. With scarcely a hair's breadth between herself and the bow of a North River ferryboat as it is about to come flush with the dock, Miss White drags her body only a few inches in advance of the ferry. It is a thrill with an accent. Earle Fox, Ruby Hoffman and Warner Oland are all excellent. A word of praise is due the direc-

tor for the fine production he has given this and preceding chapters of the "Fatal Ring."

THE STORY AND PLAYERS

Pearl has fallen into a water main and is carried through an underground tunnel to the river. Tom Carlton sees her as she is carried into the river and a thrilling rescue is staged. Knox has but one day left to secure the diamond. Locked in a secret room, the Priestess, Carslake and Knox are planning. Tom and Pearl gain admittance and find themselves covered by revolvers in the hands of supposed policemen. A series of exciting events are enacted in which all are active. Pearl is condemned to death by the laws of the Order. She is suspended over a boiling caldron and slowly lowered. The chapter ends with Pearl suspended thus.

"A Self-Made Widow"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"A SELF MADE WIDOW," written by Henry Albert Phillips, is a comedy-drama featuring Alice Brady. Rather does it set out with both comedy and drama in view, but after the introduction of the main situation the complexion of things is altered to the melodramatic. The comedy, as much of it as there is in the first two reels, will probably register. There is the small town stuff done in the usual way which always seems to answer its purpose. But the serious parts of the picture are in no way sincere and convincing.

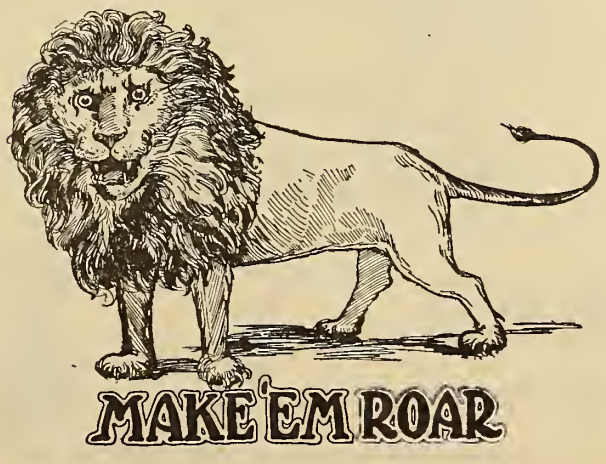
When an author takes his leading feminine character and gives her foolish things to perform, impossible things, and then tries to draw sympathy to her when she gets in a tangle, the results are not in the last plausible. This is what Mr. Phillips has done with the central character in "A Self Made Widow," Sylvia Smith, the part which Miss Brady carries. All the good acting in the world would hardly suffice to make such a role appealing and Miss Brady has been given few dramatic scenes.

The detail of the direction is not quite up to standard. The fall taken by Sylvia is obviously for the camera and we fail to see why Castleton's beard proved such a complete disguise. John Bowers is the hero and the supporting cast is rather below the high World Film average in this department. Travers Vale directed.

THE STORY AND PLAYERS

Sylvia Smith (Alice Brady), a country girl, full of romance, arrives in the city with her Romeo to discover his wife and children waiting for him. Not wishing to go back and bear the jeers of the townsfolk she wanders about the city. She discovers the coat and supposed suicide note of Castleton (John Bowers), who has sailed away from his fortune as common sailor. Sylvia meets a forger (Herbert Barrington) and pays him money to marry her under Castleton's name. She then falls heir to his fortune. On his return, Castleton, sensing the situation remains at his home as gardener and gradually falls in love with Sylvia. After several misunderstandings matters are finally straightened out and Sylvia and Castleton really become man and wife.

Curtis Cooksey, Justine Cutting, Richard Clarke, Henrietta Simpson and Lila Chester are others in the cast.



"What Money Can't Buy"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

RE-ENTER the mythical kingdom to the tune of romance and high finance and intrigue. "What Money Can't Buy" is an adaptation made by Beulah Marie Dix from George Broadhurst's play, and with the attractive team, Jack Pickford and Louise Huff, in the parts of the lovers it makes an entertaining photoplay. Few will worry over the fact that the title is misapplied. The apostrophe and the "t" should be dropped from "can't" to convey the proper impression, for it is money that counts in the story.

It seems rather useless to dwell on the excellent work of the leading players. Miss Huff makes a truly appealing character of the Princess, and Mr. Pickford, though somewhat limited in his field of activity, handles his role excellently. Such prominent members of the Lasky stock as Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze and James Neill appear in the supporting cast, giving the exhibitor just cause in advertising it as "all-star."

Mr. Broadhurst's play, outside of the fact that it evidently gave the adaptor few opportunities to fully develop the various characters, proves a satisfactory, if not brilliant, basis for a picture. Lou-Tellegen was in charge of production and has done acceptable work, inasmuch as he was never dealing with scenes that extended from the intimate into the spectacular. The usual excellent Lasky light effects prevail throughout the number.

THE STORY AND PLAYERS

King Stephen (Raymond Hatton) of Maritzia is heavily in debt to Texler (Hobart Bosworth), who is willing to cancel the debt providing the King force his daughter, Irenia (Louise Huff), to marry the conspirator Vasloff (James Cruze), and also award him the contract to build a railroad through Maritzia. Hale (Theodore Roberts), an American, is the other bidder for the contract. His son, Dick (Jack Pickford), falls in love with Irenia. Vasloff, angry at his success, has him arrested on a trumped up charge and then attempts to force him to write a note to his father telling him to give up the contract. In the meantime, however, Irenia and Hale have joined forces to evolve a plan which eventually defeats Vasloff and Texler. When the King discovers that Dick has some royal blood in him the marriage is made possible.

"The Rescue"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

A PLOT of considerable spice, which however, never grows offensive, pretty scenes, pretty and capable actresses and a surprise ending united to make "The Rescue" a most entertaining piece of pictorial story-telling. Dorothy Phillips is featured and displays a great amount of dramatic ability in the role of Anne Wetherall, the divorcee, who contrives to win her ex-husband again to save him from a younger woman. Bluebird always seems to procure exceptional vehicles to exploit the talents of Miss Phillips, and her supporting cast and "The Rescue" is no exception to this general rule.

It is an adaptation of a magazine story written by Hugh Kahler, which Ida May Park prepared and directed for the screen. The number of pretty gowns worn by Miss Phillips and Molly Malone, who appears in striking contrast to the star, will undoubtedly furnish the picture with a great appeal to women. But the usual cosmopolitan theatre audience will in all probability take "The Rescue" as something out of the ordinary and will appreciate its surprises and unusual twists, of which there are quite a number.

Miss Phillips has that variety of role which taxes the actress to the full extent of her capabilities. Quick changes of mode, expressions which signify at times two distinct and separate meanings—she is called upon to effect and she never fails in producing the desired results. The supporting cast, in which Miss Malone is the outstanding figure, does work of real worth.

THE STORY AND PLAYERS

Anne Wetherall (Dorothy Phillips), an actress, divorced from Kent Wetherall (William Stowell), because of a misunderstanding, receives a summons from Nell Jerold (Gretchen Lederer) to visit her home in order to prevent her daughter, Betty (Molly Malone), from marrying Kent. Anne and Betty enter upon a battle royal for the affections of Kent, the former finally wins

out and to prevent him from marrying another she marries him again. Then it develops that it was all a ruse on the part of the Jerolds to effect a reconciliation between Anne and Kent.

Lon Chaney, Gertrude Aster and Claire Du Bray have other prominent roles.

"Youth"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

AN average version of the prodigal son plot is presented in "Youth," written by Roy S. Sensabaugh. The stumbling block in the path of the hero is drink, and after feeling its effects for three reels, he is reformed by the scorn of the woman he loves and the "horrible example." The first reel offers some comedy that borrows its sparkle from wine and seltzer, and which is void of unpleasant after effects for the spectator. The college stuff and the extravagantly staged masquerade ball followed by some intimate scenes of the hero, and his companion roaming the streets in ancient costumes are episodes that abound in comedy, which, though low, in the technical sense of the word, are undeniably laughable.

When the picture strikes its serious vein it interests and proves ultimately satisfactory with the triumph of the hero over the enemy—drink. In passing, drink is villain enough for "Youth," and so there is no character that assumes the role of impersonator of evil. Carlyle Blackwell is a good hero, although a little too posey in some of his scenes. Johnny Hines as his Jap servant creates a humorous figure, and says a lot of things in subtitles that are mindful of Wallace Irwin's Japanese school boy stories. June Elvidge and Muriel Ostriche hold down the feminine portion of the cast in a satisfactory manner.

Romaine Fielding directed. He is at his best in the outdoor scenes, staged around a dam in the progress of construction. The photography and lighting are entirely acceptable.

THE STORY AND PLAYERS

Bryan Goodwin (Carlyle Blackwell), after one of his many sprees, is sent by his father (Robert Broderick) to Tennessee, where a dam is in progress of construction. He meets Jean Elliott (June Elvidge), sister of the engineer in charge of the construction work, and falls in love with her. While under the influence of liquor he insults her, and later, smarting under the sting of her retort, he starts to make good. He is the means of reforming her brother (George Cowl), who is also addicted to drink, and finally when his regeneration is complete, Jean pardons him at the request of his father.

Victor Kennard, Henrietta Simpson and Henry West complete the cast.

"The Neglected Wife"

(Balboa-Pathe—Thirteenth Episode)
REVIEWED BY JOSEPH L. KELLEY

STRONG action enters the plot of this late episode entitled "Revolting Pride." The desperate ends to which Kennedy is being driven because of his inability to convince both Margaret and his wife that his actions are meant for the best, are reflected in his resort to drink. Doyle's activities for revenge are rewarded in a measure, and Kennedy's political campaign receives a sudden set-back. The action in this episode moves fast and the director has given it an excellent production.

THE STORY AND PLAYERS

Kennedy continues his search for Margaret. He becomes discouraged and resorts to drink. Doyle's gang visits Margaret's apartment during the night and she is saved by Norwood. Kennedy returns from a campaign speech to his home, drunk, and discovers in his wife's dresser a letter which Margaret has written to Mary. He believes his wife is responsible for Margaret's indifference. He decides to find Margaret.

Suite No. 610, Times Bldg.,
N. Y. City, June 15, 1917.

ROTHACKER FILM MFG. COMPANY,
1339-51 Diversey Parkway,
Chicago, Ill.

Gentlemen: To say that I am highly gratified with the prints of "PARENTAGE," would be putting it mildly.

You have carried out my ideas to the letter, and the work is superb.

The light effects turned out beautifully and far exceeded my fondest expectations.

"PARENTAGE" opens at the Rialto in New York the week of July 8th. The Chicago opening will be at the Colonial Theatre, commencing convention week, July 15th.

Again thanking you for your most delicate handling of my picture, I am,

Very truly yours,
HH-K (Signed) HOBART HENLEY

G. W. BRADENBURGH
802 VINE STREET PHILADELPHIA, PA.

Name	Length		Star	Price
Littlest Rebel	6000	feet	E. K. Lincoln	$175
Little Girl That He Forgot	5000	"	Beulah Poynter	125
Shores Acres	5000	"	Jos. Herne	125
Lena Rivers	5000	"	Beulah Poynter	125
The Lure	5000	"	Claire Whitney	125
Rip Van Winkle	5000	"	Thos. Jefferson	100
Butterfly	5000	"	Barbara Tennant	100
Prisoner of Zenda	4000	"	James K. Hackett	100
Mother Love	6000	"	Marion Leonard	150
In the Name of the Prince of Peace	4000	"	Laura Sawyer	100
Little Miss Brown	4000	"	Vivian Martin	100
In the Land of the Head Hunters	6000	"	Splendid	75
The Land of the Lost	4000	"	Massive	100

All films supplied with one, three and six sheet posters, photos and other advertising at the above prices. C. O. D. Privilege of examination upon receipt of $10.00 in advance.

ABC FILMS
AMERICAN BIOSCOPE COMPANY—INC.
"The House of Film Specialities"
CHICAGO—U.S.A.
— For YOU





Author and Associate Producer of Half a Thousand Comedies

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire Aug.



LATE NEWS

Brumbaugh Slices Only $4,000 from Censor Budget

Although Governor Brumbaugh of Pennsylvania on July 17 lopped $2,132,376 from the $36,000,000 general appropriation bill to cover the expenses of government for the next two years, he cut only a $4,000 slice out of the $107,720 budget of the State Board of Motion Picture Censors, reducing it to $103,720.

The only item of the censorship budget to suffer was the $20,000 originally provided by the Legislature to cover the expense of prosecuting violators of the censorship law. This amount was reduced to the extent of the full $4,000, which, it is believed, will in no sense cripple the work of the board.

With much formality Frank R. Shattuck, the new chairman of the State Board of Censors, took his oath of office before Judge John M. Patterson, of Common Pleas Court No. 1 of Philadelphia. He was accompanied there by Attorney General Francis Shunk Brown, Assistant District Attorney William F. Brown, former Director of Safety David J. Smyth, and other prominent Philadelphians. Mr. Shattuck was sworn on the Bible.

Lower Court Decision Favoring Theatrical Managers

Judge Hendricks of the Supreme Court, New York County, has rendered a decision laying down the rule that a theatrical manager who has acquired rights of production is entitled to restrain the author or anybody else from producing the play in motion pictures.

The decision is in the case instituted by Charles Frohman, Inc., against William Somerset Maugham and Famous Players-Lasky Corporation, in which the court grants an injunction restraining the defendants from producing in motion pictures Mr. Maugham's play, "The Land of Promise."

The right to produce this play in America, Canada and England had been acquired by Charles Frohman. The contract did not, however, in terms expressly give Charles Frohman the moving picture right.

This decision is of importance because it affects many similar cases and protects the rights of theatrical managers.

Emmick Buys Moss Productions

The Peerless Film Exchange, owned and managed by E. H. Emmick, has secured rights for a number of the B. S. Moss releases for California, Nevada and Arizona territory, which the company handles from their exchanges at San Francisco and Los Angeles. The list of subjects bearing the Moss trade mark includes "Boots and Saddles," "The Girl Who Doesn't Know," "In the Hands of the Law," "The Power of Evil" and others. The Peerless has also secured rights for the Graphic release, "The Woman and the Beast."

Germany Buying Junk Film for Explosives—Irwin

Quiet Buying of Old Stock in Large Quantities Reported by V-L-S-E General Manager—Nitro Cellulose Employed in Manufacture of Powder

RESULTING from a long period of secret service work, Walter W. Irwin, general manager of V-L-S-E., announces that he has brought to light negotiations of German agents who are quietly buying up all junk motion picture film possible for use in the manufacture of explosives.

Mr. Irwin reports that this junked film is being shipped in large quantities to Germany through the Scandinavian countries.

While Mr. Irwin is not yet absolutely certain that such a practice is being conducted, the fact remains that Germany is facing a shortage of nitro-cellulose bases which form the main constituent for high explosive powder, and that motion picture film is a nitro-cellulose derivative. Celluloid film can be transformed by a comparatively simple chemical process into a condition suitable for use in gunpowder manufacture.

As soon as Mr. Irwin was informed of the inquiry for discarded motion picture films he engaged the services of investigators, whose preliminary reports tend to show that his surmise that this discarded stock is being shipped abroad is true.

According to the preliminary investigation, the discarded stock is consigned abroad under the guise of films shipped for exhibition purposes. Much of the film will stand inspection by the ordinary layman, or even a government inspector, who might think that this discarded film is still available for exhibition purposes, whereas an expert would know almost immediately that it could not be used for exhibition purposes.

Mr. Irwin feels that his short preliminary investigation has produced results which justify him placing the entire matter before the government and leaving the entire adjustment in the hands of the proper government officials.

As a result of the activities of persons who have been making inquiries for used film the bid price has advanced approximately six cents a pound in a very short time. The usual price for a pound of gelatine-covered celluloid has remained steady at about twenty-two cents a pound for several months until very recently, when offers as high as thirty cents a pound have been received.

The amount of discarded film in the hands of the larger producing companies is tremendous. It will run into the hundreds of thousands of tons.

None of the larger companies have sold any of their discarded stock for some time, and after Mr. Irwin's investigation it is likely that all will agree to hold their discarded stock until after the termination of the war.

Weeks in Charge of Foursquare Office in Detroit

GEORGE W. WEEKS has been appointed division manager for the M. H. Hoffman, Inc.-Foursquare Exchange, which will be immediately opened in Detroit in temporary offices at 983 Peter Smith Building. Mr. Weeks will be in charge of the territory comprising Michigan, Ohio, Indiana and Kentucky. Among the various Foursquare features ready for summer release are "The Sin Woman" with trio of stars, Irene Fenwick, Reine Davies and Clifford Bruce; "The Bar Sinister," the Edgar Lewis production; "Madame Sherry" with the original music score including the well-known piece, "Every Little Movement," heard at all the performances of this popular play, and with Gertrude McCoy as the star; "Her Fighting Chance" by James Oliver Curwood, with Jane Grey as the star; and Brodsky's "A Trip Through China" in eight reels.

The first two of the Foursquare fall releases which Mr. Weeks will be able to offer exhibitors in his territory are "The Silent Witness," starring Gertrude McCoy. This photoplay is based upon the well-known play of the same name, which at the time of its Broadway run was declared to be the most sensational drama since "Madam X"; and "The Fringe of Society," an original photoplay by Pierre V. R. Key, with the following cast of stars: Ruth Roland, Milton Sills, Leah Baird, J. Herbert Frank, Ollie Kirkby and George Larkin.

Mr. Weeks will shortly establish offices in Cleveland and Cincinnati. "Big George," as he is generally known throughout the Middle West, is one of the best liked men in that part of the country, and was long associated with Universal-Bluebird features, and his personality won him a host of friends and admirers.

Newark Picture Houses to Be Open in Summer

Mayor Thomas L. Raymond, of Newark, N. J., has for the first time in many years given the managements of local picture houses and other theatres the right to remain open during the summer months.

The mayor's action followed a request by a majority of the local exhibitors that the usual official decree to close the playhouses during the months of July and August be abandoned this year. Exhibitors declare that they cannot afford this year to close their houses even for a few weeks.

F. J. Seng Will Continue to Help Exhibitors

National Advertising Will Not Cease After All Territory Is Sold for "Parentage," Announces Operator Controlling the Feature

FRANK J. SENG believes that it is his duty to assure exhibitors of his intention to consider their interests first and last in connection with the marketing of "Parentage." In a detailed statement covering the points he considers essential, he says:

"I want to make it perfectly clear that I heartily indorse the idea advanced by so many of the territorial rights buyers, namely, that the publicity and advertising for any special feature production be continued long after the picture has been allotted and the distributor's interest in it has supposedly ceased.

"And it is with considerable pride that I call attention to the fortnightly house-organ that will be devoted exclusively to the interests of all those exhibitors who will want to book 'Parentage.' 'The Parentage Messenger,' searching out every nook and corner of the country twice each month, will speak for itself. Its usefulness as a bearer of tidings from the firing line ought to convince the industry that I realize my obligations do not cease when there is no more territory to be sold.

"I also intend to back up my belief in the need for closer co-operation between distributor, buyer and exhibitor by a continued use of the advertising pages of the trade magagines. These trade advertisements, like our house-organ, will be of greater sales value to purchasers of prints because they will smooth the pathway to additional bookings and keep exhibitors advised of what the other fellows are doing to make money with 'Parentage.'

"In the Greater New York territory the twenty-four sheet stands that were so resultful during our big, record-breaking week at the Rialto theatre will carry for another month a direct appeal to the public. A special four-sheet reading Ask Your Local Theatre to Book It! takes the place of the Rialto dating and will be on the job night and day creating new business for later runs. Wherever it is practicable I have directed my organization to secure extensions of contracts for billboards and continue Mr. Henley's message of home life until another local exhibitor is ready to make his dates. If the paper is weatherbeaten I will urge the posting of fresh stands in every instance.

"I do not wish to go on record as favoring the billboard above the newspaper as an advertising medium. If it were possible to obtain sufficient revenue from the sale of a single independent production I would most certainly back up every booking with a newspaper campaign of my own. But, having determined to ask only reasonable prices for all territories, I will not stand by and see the buyers held up for more money than they can afford to pay, not even to divert such moneys to the purchase of newspaper space.

"Just one more thought: I fully expect the coming of an era of prosperity in the sale of independent pictures so far-reaching that it will demand of distributors national advertising and they will willingly spend their appropriations to reach the ultimate consumers—the motion picture audiences; and it will be good business for them to do it, too."

"Peg o' the Sea" Next Art Drama for Jean Sothern

Jean Sothern has a pleasing role, it is said, in her next play "Peg o' the Sea," produced by the Van Dyke Film Corporation and to be released by Art Dramas, following "The Eye of Envy" a Horsley-Art Drama.

George H. Wiley, president of Van Dyke, announces the story was written by Winifred Dunn. The plot is laid in a seacoast town. Many quaint types of New England fishing villagers are introduced, and these form a comedy element which matches nicely with the human interest of the story.

As soon as the interiors have been completed, under the direction of Eugene Howland, who made Miss Sothern's "Miss Deception," the company will journey up the eastern coast to secure a location for the sea scenes and the village locale.

"His Wedding Night" in Cutting Room

Roscoe ("Fatty") Arbuckle has finished filming "His Wedding Night," a two-reel Paramount-Arbuckle comedy, and is now engaged in cutting the picture. The subject is said to afford the comedian an opportunity to spring a number of novel stunts. The date of release has not been announced.

Ince Will Produce Others Besides Hart Pictures

Thomas H. Ince will personally stage from two to four of his own productions during the next year in addition to the Hart-Artcraft pictures. These subjects will be released through Artcraft Pictures Corporation.

A telegram from Mr. Ince received by Walter E. Greene of Artcraft, states that these specials will be similar to Billie Burke in "Peggy" and "Civilization" and will offer pretentious films with unusual themes.

Activities in connection with the production of the initial Ince-Hart offering have already been started at the West Coast studio. The supporting cast is practically complete and the script by C. Gardner Sullivan is ready for screening.

In speaking of Mr. Ince's own special pictures, Mr. Greene said:

"Once again Artcraft proves itself faithful to its promise to exhibitors. In announcing the release of Mr. Ince's own special productions, Artcraft further carries out its promise of making it possible for exhibitors to show such cinema offerings as were heretofore presented to the public in the regular 'legitimate' theatres throughout the country."

We feel sure that exhibitors will await with the keenest interest our later announcements of Mr. Ince's pictures.

H. O. Davis, Triangle, Announces Increase in Production

With plans for the future development of the Triangle Film Corporation's producing plant at Culver City to make it the largest concern of the kind in the world, H. O. Davis, vice-president and general manager, has arrived in Los Angeles from New York. He will spend several weeks there in the interests of the company.

"Accomplishments are always more convincing than statements," said Mr. Davis. "The slogan recently adopted by our Eastern department strikes the keynote of the situation. It is: 'The Best of Yesterday will not be good enough for To-morrow.'

"The time has come when Triangle will no longer attempt merely to make motion pictures; we will be making dramas and telling stories. More money will be put into the quality of the productions than ever before in the history of the industry, and how well we will have succeeded in accomplishing the desired results will be evident in the finished offerings."

Reuben Samuels Claims Full Insurance Protection

The Reuben Samuels Company, 80 Maiden Lane, New York, desire to state that only an expert insurance broker can draw up a contract that will protect a motion picture concern in every way. There are so many factors entering into the contract that special forms are necessary. Mr. Samuels told a MOTION PICTURE NEWS representative that he has these forms.

"It is with no small feeling of pride that I point to our handling of the Famous Players' account at the time of the studio fire," said Mr. Samuels. "Every cent of the money was collected.

"Mr. Arthur Stebbins, our general manager, is an expert at checking up policies."

Some of the Reuben Samuels Company's accounts are: Famous Players-Lasky Corporation, Paramount, Artcraft, Douglas Fairbanks Corporation, Paragon Films, Inc., B. S. Moss theatres, and many others.

Weinberger in Charge of Rosetwig at Buffalo

Mack D. Weinberger, well known in the exchange end of the business, has gone to Buffalo, where he will manage the Buffalo office for the Rosetwig Feature Films.

The Rosetwig Feature Films have purchased the New York rights to "Corruption," and all the upstate bookings will be handled by Mr. Weinberger.

Mr. Weinberger will shortly leave Buffalo on a trip through the state, where he expects to meet all the exhibitors and interest them in the picture.

His offices are located in the Chapin Block Building, 15 West Swan street, Buffalo, N. Y.

Upton Joins Regiment

John Upton, of the Vitagraph scenic department, resigned Saturday to join his regiment, the Fourteenth New York. Upton is one of the youngest Vitagraph men to join the colors.



Goldwyn Pictures Corporation Booth Designed and Built by Hugo Ballin and Herbert Messmore of Goldwyn Art Directorial Staff

Supply Companies Show Well

The Simplex booth, well filled with projecting machines, gave the fans a peep into the operator's domain. The feature of the display was a handsome, up-to-date model of a Simplex machine revolving on a raised pedestal in the middle of the booth. E. M. Porter and L. W. Atwater were in charge of the display.

Rose Tapley, Vitagraph's "missionary," was the attraction at that company's elaborate booth. Every evening she was introduced to the fans, and she was also guest of honor at a number of dinners and luncheons. Nat Stronge, Vita's publicity director, was also honored at a number of dinners, including one at the College Inn, given for the most part by newspaper men.

The Seeburg Piano Company had one of the popular spots on the floor. Beautiful decorations set off the Seeburg-Smith combination piano in the booth. J. C. Gerlick was in charge.

The Marquette Piano Company had a Cremona organ display that kept the fans hovering about with its music. J. C. Cox was in charge.

Bartola Instrument Company was represented by Charles C. Pyle and a beautiful Bartola instrument within a handsomely made up booth. The Kimball instruments were also much in evidence.

The Westinghouse Electric Company had a varied and interesting display. H. M. Wible and H. H. Rhorbaugh had charge of the display of special ventilating apparatus within their booth.

Projectors, accessories and other equipment made up the Nicholas Power display. The National Carbon Company occupied a big booth with W. C. Kunzmann, of Cleveland, in charge. The Midwest Theatre Supply Company showed supplies of all kinds. P. A. Williams was in charge.

The United Theatre Equipment needed every inch of their space to put on display the scores of necessary adjuncts for a theatre and handled by them. Ralph Fulton, J. H. Hallberg and G. Hollins were in charge.

The Motiograph booth had on show their well-known Motiograph machines. O. F. Spahr, S. P. Blakely and C. A. Hahn greeted and explained the mission of motiograph. The Typhoon Fan Company impressed the crowd with what they had to sell by having one of their biggest fans on the move all the time during the exposition. The National Automatic Door Company occupied a nice space with their patented safety door. F. J. LeBeau was in charge.

Shows Making of Pictures

The Rothacker Film Company not only advertised but entertained. In the annex at the south end of the hall the fans saw in progress almost continually the method by which a motion picture is made. The equipment, actors, machines, lights, etc., were furnished by Rothacker.

Cahill-Igoe probably got as much out of the exposition as anybody. Occupying an advantageous space on the floor they showed their various samples of programs and novelty badges, rings and pictures that they get out for motion picture theatres. Patrick Garvey and Paul G. Smith were in charge.

Three Chicago dailies, the "Examiner," the "Herald" and the "Daily News," all were represented on the floor with booths and special attractions. Among the latter was their well-known film critics, such as Louella Parsons, Kitty Kelly and W. K. Hollander. H. C. Holah did noble work in the "Herald" booth, where a specialty was made of handling the various screen stars every day.

The personality of Jake Wells, of Virginia; the calm, cool-headed activity of Charles Pettijohn, of Indiana, and the sincerity and fair play spirit of Frank Rembusch helped the progressive exhibitors forming the new association to see the light when they did.

"Those Babies"

Following are some of the delegates prominent in the formation of the American Exhibitors' Association:

California, Attorney O'Donnell, Los Angeles; District of Columbia, Harry Crandall, Washington; Illinois State (to be filled later); Chicago City, A. J. Krug; Indiana, Frank J. Rembusch; Kansas, W. H. Willey; Kentucky, Louis Dittman; Louisiana, N. Thatcher; Maryland, Guy Wonders; Massachusetts, Harry L. Kincaid; Michigan, S. A. Moran, Ann Arbor; Detroit, Peter Jeup; Minnesota, Al Steffes; New York City, Sam Trigger; New York State, I. M. Mosher, Buffalo; Ohio, Sam Bullock, Cleveland; Oklahoma, A. B. Momand; Pennsylvania, Fred J. Herrington, Pittsburgh; South Carolina, George C. Warner; Texas, Charles E. McElravy; Virginia, Harry Bernstein; Wisconsin, J. E. Sherwood.

Just a few of the many members enrolled at the first meeting follow:

Louis H. Frank, Chicago; Selby A. Moran, Ann Arbor, Mich.; George Hembuch, I. H. Simpson, W. J. Slimm, Ohio; George P. Wilbur, Wyandotte, Mich.; J. Louis Rome, Baltimore; O. R. Browne, Raleigh, N. C.; Philip Banovitz, Chicago; Herman Schoenstadt, Illinois; Henry Schoenstadt, Illinois; H. R. Mason, B. H. Stephens, North Carolina; O. W. Moore.

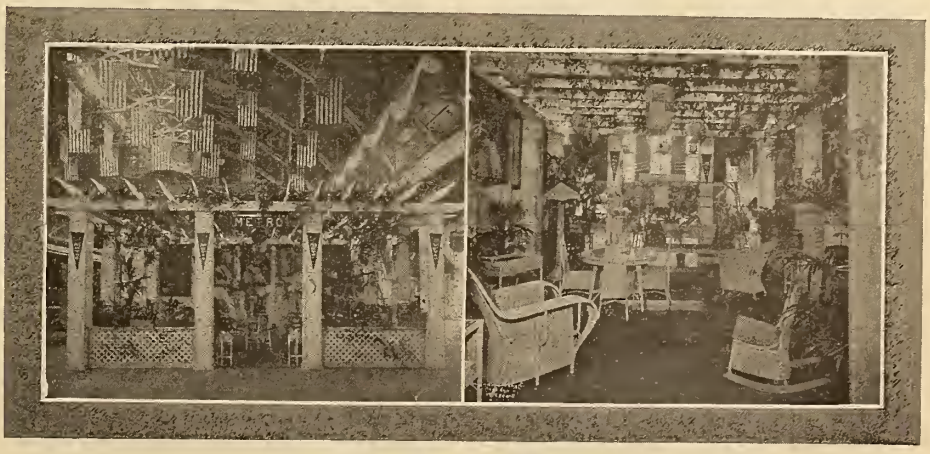
Edwin Booth, Indianapolis; Frank Coon, Milwaukee; J. E. Feeney, Oklahoma; J. Sells, Virginia; A. E. Bennett, Muncie, Ind.; D. M. Bain, Wilmington, N. C.; Paul Laugheinnicher, Milwaukee; Joseph G. Rhode. Kenosha, Wis.; John S. Slocum, Mangun, Okla.; P. W. Wells, Georgia; C. R. Andrews, Indiana; H. C. Kliehm, Pittsburg; J. L. Oliver, Chickasha, Okla.; Ira D. Howard, Winamac, Ind.; O. J. Chandler, Peru, Ind.; King Perry, Lima Theatre, Detroit; Jay E. Sherwood, Madison, Wis.; H. Bugh, Fond du Lac, Wis.; Charles Olsen, Ike Butman, Dr. J. M. Rhodes, A. H. Zrahennig, Indianapolis; H. B. Varner, Lexington, N. C.; C. H. O. Dennely, Indiana; A. P. Tugwell, Los Angeles; J. S. Gauman, Wisconsin.

Anna M. Kesner, Chicago; Emma Kobilak, Chicago; E. J. Crall, Virginia; Henry Lutz, Thomas Kahn, Isadore Schulkin, Illinois; I. Bertman, A. C. Zaring, A. L. Wischer, Indiana; F. A. Schneider, Detroit; Henry Bernstein, Virginia; E. McGrath, Detroit; S. H. Joney, Oklahoma; Guy L. Wonders, Baltimore; J. H. Moulder, Oklahoma; Maurice A. Choynski, Chicago; R. D. Craver, Charlotte N. C.; W. H. Willey, Mulberry, Kan.; A. J. King, Chicago.

J. H. Silliman, H. Tinz, Milwaukee; George W. Heinbuch, Cleveland; William Fait, Jr., Utica; H. M. Crandall, Washington; H. J. Paradis, Wilson, N. C.; Adolph Powell, Chicago; Wallace W. Baker, Detroit; J. Henry Saunders, Missouri; J. S. Grauman, Wisconsin; Anna M. Kesner, Illinois; E. T. Crall, Virginia; Isadore Schulkin, Illinois; H. Treulich, Illinois; I. Bertman, Indiana; A. C. Zoring, Indiana; A. L. Wischer, Indiana; Max Cooper, Illinois; A. C. Nucio, Chicago; August Zilligen, Jr., Chicago; A. F. Gundley, Chicago; Lubliner & Triny, Chicago.

Clara K. Young to Produce at Thanhouser Studio

Arrangements are being made for Clara Kimball Young to temporarily take over the Thanhouser Studio at New Rochelle and start work on her first picture, "The Marionettes," which will be produced by her own organization under her personal direction.



Metro's Artistically Decorated Booth

Fox Divides Exchanges to Handle New Films

**Department No. 1 Will Handle Fox Specials and Comedies—
Department No. 2 Will Handle New Standard Brand**

FOR the information of exhibitors, William Fox announces that the exchanges of Fox Film Corporation have been divided into two departments to better facilitate their growing business.

Department No. 1 will handle the 52 one-a-week Fox Special Features as well as the Comedy Pictures.

Department No. 2 will be known as Standard Pictures Department, and will handle Theda Bara, William Farnum, "Jack and the Beanstalk," "The Honor System," Fox Kiddies, as well as any other big productions released under the Standard emblem.

The following is the division of Fox managers by exchange, address and department:

Exchange	Address	Fox Features Manager	Standard Pictures Manager
Atlanta, Ga.	111 Walton street	Sam Dembow	Sam Dembow
Boston, Mass.	10-12 Piedmont street	C. G. Kingsley	William Shapiro
Chicago, Ill.	Mallers Building	J. E. O'Toole	Harry Willard
Cincinnati, O.	412 Vine street	Rudolph Knoepfle	Jack Connant
Cleveland, O.	750 Prospect avenue	George Erdman	C. A. Browne
Dallas, Tex.	1907 Commerce street	Charles Wuerz	George C. Reid
Denver, Colo.	1442 Wolton street	A. F. Bergen	Robert Churchill
Detroit, Mich.	407 Smith Building	John Erickson	Joseph Kaliski
Indianapolis, Ind.	232 N. Illinois street	Charles W. Phillips	Burton Garrett
Kansas City, Mo.	928 Main street	C. W. Young	Robert Churchill
Los Angeles, Cal.	734 South Olive street	Guy Gunderson	Field Carmichael
Minneapolis, Minn.	627 First Avenue N.	W. H. Lawrence	E. A. Westcott
New Orleans, La.	832 Common street	Allan S. Moritz	Sam Dembow
Omaha, Neb.	315 South 16th street	Lester Sturm	Robert Churchill
Philadelphia, Pa.	1333 Vine street	W. J. Madison	George Dembow
Pittsburgh, Pa.	121 Fourth avenue	Frank C. Burhans	J. G. Ragland
San Francisco, Cal.	243 Golden Gate avenue	W. J. Citron	John J. Mooney
Seattle, Wash.	1214 Third avenue	W. A. Mead	Albert W. Eden
St. Louis, Mo.	3632 Olive street	E. E. Erickson	D. M. Thomas
Salt Lake City, Utah	McIntyre Building	Joseph Roden	Joseph Roden
Syracuse, N. Y.	445 South Warren street	William Alexander	G. R. Jermain
Washington, D. C.	305 Ninth street, N. W.	Carl F. Senning	Sam Meyers
New York	130 West 46th street	Jack Levy	Carey Wilson

George W. Beynon on "Babbling Tongues" Musical Setting

GEORGE W. BEYNON, who has been engaged to prepare the musical synchronization for "Babbling Tongues," Ivan Film Productions' picture, prepared the orchestration for "One Law for Both." He says "Babbling Tongues" has even greater capacity for musical adaptation.

"The bright beginning of 'Babbling Tongues' calls for a light vein of music," said Mr. Beynon. "I have suggested for this waltz and bright intermezzo, with a frivolous twist to the domestic scene of the maid and the butler.

"Gradually, as the tongues begin a-babbling, there comes an undertone of discontent, mutterings and sinister crashings. The play moves quickly into a tragedy, and the music becomes ponderous, interwoven with broken melodies and dissonant chords, themes and counterthemes striving one against another.

"Finally, as the plot moves swiftly to its close, the music rises in a mighty crescendo of fear and foreboding, commanding in its dignity, compelling in its force, and, reaching the zenith of its fearsomeness at the climax of the story, suddenly and with an abruptness—stops.

"A happy surprise follows, and the theme blares out its triumph, crying out its joy, shaming the backbiting, venomous motives, and brings the picture to its pleasant and glorious end."

Mr. Beynon hopes the musical accompaniment of this Ivan production will stand out as a masterful innovation. His work in Morosco's "Peer Gynt," in Famous Players Company, Lasky Company and Paramount, is described as of great value as a musical contribution to moving-picturedom, but all his earlier efforts will now be eclipsed.

Vitagraph Praises Jack Gilbert, Juvenile, in "The Mother Instinct"

"The Mother Instinct," a new Triangle production starring Enid Bennett, is the tenth picture in which Jack Gilbert has appeared since joining the Culver City forces two years ago. Vitagraph says in each of the ten plays the young juvenile has shown a constantly developing sense of dramatic effect.

In "The Mother Instinct," released June 15, the juvenile player is said to have contributed one of the finest delineations of the play. He appears as a young Brittany fisherman who is arraigned on circumstantial evidence for the murder of a worthless fellow, Pascal Bergere, who has brought shame to the boy's sister.

Child Villain in Fox Kiddie "Jack and the Beanstalk"

In the Fox Kiddie production, "Jack and the Beanstalk," the youngest stage villain in the world appears. She is a little girl, Violet Radcliffe, who takes the part of Prince Rudolpho.

In the play the prince is an aspirant for the hand of the royal princess. When the princess falls in love with Jack, the royal villain makes desperate efforts to get rid of his rival.

Part of the child villain's make-up is a dainty mustache and goatee, after the fashion of Napoleon's time. Little Violet strokes her facial adornment with all the ease and elegance of the most accomplished stage villain. It is one of the really funny things in the play.

China and Chinese Monthly Series from Educational

The first of a series of five reels to be released once a month under the title, "China and the Chinese—A Trip to the Flowery Kingdom," by Educational Films Corporation is the most unusual contribution yet received of a travel series.

It is hardly comprehensible how the Chinese coolies are used as domestic animals are used in this country, for service that it seems incredible should fall to a human being to perform.

Rice is the principal food of the Chinese—at least, of eighty per cent. of the population. Men, women and children operate treadmills to "irrigate" the rice fields. Wonderful wooden gears, with man-power to operate them, convert this human "power" into almost any use, from irrigation to grinding flour. The water buffalo is used in plowing, and apparently when there are not enough human workers to go round, for other work, but it would seem that greater "efficiency" can be gotten from the cheaper man-power. Man seems cheaper than beast here.

In contrast, the reel closes with street scenes, the "Hill of a Thousand Gods," carved from solid granite centuries ago, Chinese priests and a pagoda built to "prevent the spirits from molesting the hill."

First Triangle Play for Margery Wilson

TRIANGLE DIRECTOR TOM HEFFRON and company, headed by Margery Wilson and Charles Gunn, have departed for Felten, Cal., where they will film the exterior scenes for the first Triangle play starring Miss Wilson.

The piece hinges about a story of Kentucky feuds and moonshine plots, and was written expressly for Miss Wilson by Monte Katterjohn immediately after she signed a three-year contract with Triangle to play star roles exclusively. Charles Gunn will be seen in the leading male part, that of a quaint old Kentucky schoolmaster.

Feminine Fickleness Chided in O. Henry Picture

In "A Little Speck in Garnered Fruit," the latest General Film-O. Henry subject, inimitable sport is made of the fickleness of the feminine.

The bride wants a peach and the young husband goes out to get it. To do so he violates all the codes of the sport, gets a rib or two broken and comes home triumphantly with about the only fresh peach in the metropolis. The bride chides him, a bit disappointed. What she really wanted was an orange, of which there were millions.

Will Change Title of Seventh King Bee

The title selected for the seventh King-Bee Billy West comedy release, "The Genius," will probably have to be changed, as copyright interests in that name are said to be in existence. A play has also been called by that name, and it occurs on the title-page of a well-known novel by Theodore Dreiser.

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—Educational

July 4. Florida to Louisiana..... ——
July 11. China and the Chinese, No. 3..... ——
July 18. Alaska Wonders in Motion, No. 3. ——
July 25. Among the Senussi..... ——
Aug. 1. China and the Chinese, No. 4..... ——
Aug. 8. Alaska Wonders in Motion, No. 4 ——

DITMARS—"Living Book of Nature"

July 2. The Pigmy Circus.....2 C
July 9. Biography of a Stag.....2 C
July 16. The Life of a Moth.....2 C
July 23. Wolves and Their Allies.....2 C
July 30. Water Fowl.....2 C
Aug. 6. Mounting Butterflies.....2 C

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES

The Love Philtre of Ikey Schoenstein (Bernard Siegel, Mildred Manning)..2 C-D
A Departmental Case (Charles Kent, Carlton King).....2 D
Strictly Business (J. Frank Glendon, Alice Rodier).....2 C-D
"Little Speck in Garnered Fruit" (Carlton King, Nellie Spencer).....2 C-D
The Coming Out of Maggie (Nellie Spencer, Carlton King).....2 C-D
The Venturers (J. Frank Glendon, Jack Ellis, Agnes Eyre).....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

The Quarantined Bridegroom.....2 C-D
Two Laughs (Ben Turpin).....2 C
A Corner in Smiths (Robert Bolder, Rodney LaRock, Hazel Daly).....2 C-D
Seventy and Seven (Ellis Paul, Julien Barton).....2 C-D
Our Boys (Ellis Paul).....2 C
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
An Order of the Court.....2 D
At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....25D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JOHNNY AND EMMA RAY COMEDIES

Coughing Higgins.....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

The Prodigals Return.....2 D
The Last of Her Clan.....2 M-D
The Love of Princess Olga.....2 D
Won in the Stretch.....1 D
The Framed Miniature.....1 D
The Return of Soapweed Scotty.....2 D
The Friendship of Beaupere.....2 D
Movie Stunts by Tom Mix.....2 D
Knight of the Saddle.....2 D

Romance and Roses.....1 C
Baseball at Mudville.....1 C
Rescuing Uncle.....1 C

Uncle Sam Afloat and Ashore.....2 Educ.

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, July 14, 1917

Chris and the Wonderful Lamp.....4 reels
Luck of the Roaring Camp.....2 reels
Skylarking on Skiis.....2 reels
He couldn't Get Up in the Morning.....1 reel
Captains of Tomorrow.....1 reel

Saturday, July 21, 1917

Knights of the Square Table.....4 reels
Farmer Alfalfa and His Wayward Pup....1 reel
Your Flag and My Flag.....1 reel
The Making of 100-Ton Gune.....1 reel
What Form Means to an Athlete.....1 reel
The Story of the Willow Plate.....1 reel

Saturday, July 28, 1917

Billy and the Big Stick.....4 reels
Two Kentucky Boys.....2 reels
Climbing Mt. Washington.....1 reel
Gathering Bananas and Cocoanuts.....1 reel

Saturday, Aug. 4, 1917

The Half Back.....3 reels
The Boy Who Cried Wolf.....2 reels
Playing in Florida.....2 reels
Crystals in Formation.....1 reel
Joy Riders of the Ocean.....1 reel
Love's Laboratory.....1 reel

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Yellow-Umbrella.....2 D
July 4. A Place in the Sun.....2 D
July 11. Where Is My Mother?.....2 D
July 18. When Sorrow Weeps.....2 D
July 25. The Uneven Road.....2 D
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D

SELIG-HOYT COMEDIES

A Day and a Night.....2 C
July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C
July 23. A Runaway Colt.....2 C
Aug. 6. A Midnight Bell.....2 C
Aug. 8. A Dog in the Manger.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, July 2, 1917

DREW—The Matchmakers (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 9, 1917

DREW—Lest We Forget (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 16, 1917

ROLMA—Blood Will Tell (Ralph Herz)...1 C

Monday, July 23, 1917

DREW—Mr. Parker, Hero (Mrs. and Mrs. Sidney Drew).....1 C

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

Mutual Film Corporation

Tuesday, August 7, 1917

LA SALLE—Pigs and Pearls, 1 C..... 05705
GAUMONT—Mutual Tours Around the World, No. 40; Down the Senegal River in French West Africa, Bruges, an Old City of Belgium; Fishing Villages of France..... 05706

Wednesday, August 8, 1917

MUTUAL—Mutual Weekly, No. 136, 1 Top..... 05707

Thursday, August 9, 1917

CUB—Jerry on the Railroad (George Ovey), 1 C..... 05708
GAUMONT—Reel Life, No. 67: A Colored Baptizing in Old Virginia, Electricity from the Heart, The Tallest Boy in the World, An Undersea Garden, Making Schools Safe, Not a Shadow of Doubt (An Animated Drawing from "Life," A Bomb—and a Bomb-erang (An Original War Cartoon)

Paramount Pictures Corporation

Monday, July 23, 1917

BURTON HOLMES—Catching and Canning Oregon Salmon, 1 Trav.
COMEDY—Title not announced.
BRAY-PICTOGRAPH—No. 77, 1 Mag.

Monday, July 30, 1917

BURTON HOLMES—To the Summit of Mount Hood.

ARBUCKLE COMEDIES

April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rought House.....2 C

Pathe Exchange, Inc.

August 5, 1917

Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Harry Van Meter, Roy Clark), Drama 5 R. Lasalida.
The Neglected Wife, No. 13 (Revolting Pride) (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Harden and Corene Grant), Drama 2 R. Balboa.
The Fatal Ring, No. 5 (Danger Underground) (Pearl White, Henry Gzell, Ruby Hoffman and Warner Oland), Drama, 2 R. Astra.
Know America, No. 18 (Stray Shots in the Lone Star State), Scenic 1 R., Combitone Pictures.
Lonesome Luke (Messenger), (Harold Lloyd, Bud Jamison, Bebe Daniels, and Harry Pollard), Comedy 2 R., Rolin Film Co.

Wednesday, August 8, 1917

Hearst-Pathe News, No. 64, Topical 1 R.

Saturday, August 11, 1917

Hearst-Pathe News, No. 65, Topical 1 R.

August 12, 1917

The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Barthelmess and Wm. Dudley), Drama 5 R. Astra.
The Neglected Wife, No. 14 (Desperation), (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Hardin and Corene Grant), Drama 2 R. Balboa.
The Fatal Ring, No. 6 (Rays of Death), (Pearl White, Henry Gzell, Ruby Hoffman and Warner Orland), Drama 2 R. Astra.
Know America, No. 19 (Southern Colorado), Scenic 1 R. Combitone.

Wednesday, August 15, 1917.

Hearst-Pathe News, No. 66, Topical 1 R.

Saturday, August 18, 1917.

Hearst-Pathe News, No. 67, Topical 1 R.

Triangle Komedies

Sunday, July 22, 1917

His Fatal Move.....1 C
An Innocent Villain.....1 C

Sunday, July 29, 1917

Sole Mates.....1 C
His Widow's Might.....1 C

SENNETT-KEYSTONES

May 6. His Naughty Thought.....2 C
May 13. Her Torpedoed Love.....2 C
May 20. A Royal Rogue.....2 C
May 27. Oriental Love.....2 C
June 3. Cactus Nell.....2 C

Ultra Film Co.

A Day at West Point.
West Is West.
The Rustler's Frameup at Big Horn.

A. KAY (TERRY CARTOONS):

Twenty Thousand Feats Under the Sea.
Golden-Spoon Mary.....1 C
Some Barrier.....1 C
His Trial.....1 C

(TERRY HUMAN INTEREST REEL)

No. 1. "Character as Revealed in the Face." Educ. 1y
No. 2. "Character as Revealed in the E.... Educ. reels

reels

Universal Film Company

reels

Week of July 30, 1917

SPECIAL RELEASES

BISON—The Soul Herder (3-reel W. D.) Harry Carey.....
NESTOR—The Love Slacker (Comedy) Eddie Lyons, Lee Moran and Edith Roberts.....
L-KO—The Little Fat Rascal (2-reel Comedy), Merta Sterling, Phil Dunham and Lucille Hutton.....
UNIVERSAL ANIMATED WEEKLY—Weekly No. 84.....
STAR FEATURETTE—The Untamed (2-reel Drama), Mary Fuller.....
JOKER—O-My, the Tent Mover (Comedy), Wm. Franey.....
VICTOR—Like Babes in the Wood (2-reel Juv. Comedy), Violet McMillan.....
UNIVERSAL SCREEN MAGAZINE—Issue No. 31.....
UNIVERSAL CURRENT EVENTS—Issue No. 13 (Shipping date Aug. 4th).
JOKER—The Vamp of the Camp (Comedy), Gale Henry.....
POWERS—Seeing Ceylon with Hy. Mayer (Travelaugh).....

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American Japan Pictures Co.
The Land of the Rising Sun (10 Epis.) 10 reels

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
's Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....10 reels
Eyes of the World .....— reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
Black Spot.....4 reels
toria Cross.....4 reels
18.....4 reels
Vindication.....5 reels
Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Buting in Society (Lou Marks)....1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....5 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(Edgar Lewis Production)
The Bar Sinister.....9 reels
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam (U. S.) Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....5 reels
Her Fighting Chance.....5 reels
Medame Sherry.....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Amhitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
May 10. Jimmy Gets the Pennant.....1 reel
May 17. Out in the Rain.....1 reel
May 24. Jungle Land.....1 reel
May 31. A Kitchen Romance.....1 reel
June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel

Popular Picture Corporation
Corruption .....6 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation
The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

(*Continued on page 875*)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Artcraft Pictures

Aug. 5. The Amazons (Marguerite Clark).. 5
Aug. 5. The Varmint (Jack Pickford and Louise Huff) 5
Aug. 12. Seven Keys to Baldpate (George M. Cohan) 5
Aug. 12. The Law of the Land (Mme. Petrova) 5
Aug. 19. The Mysterious Miss Terry (Billie Burke) 5
Aug. 19. Hashimura Togo (Sessue Hayakawa) 5
Aug. 26. Close to Nature (Douglas Fairbanks) 5
Aug..26. Little Miss Optimist (Vivian Martin) 5

Bluebird Photoplays

July 2. Fires of Rebellion (Dorothy Phillips) 5
July 9. The Car of Chance (Franklyn Farnum and Brownie Vernon)..... 5
July 16. The Greater Law (Myrtle Gonzales and George Hernandez)..... 5
July 23. The Rescue (Dorothy Phillips 5
July 30. The Little Terroir (Violet Merserеau) 5
Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5
Aug. 20. Mother of Nine (Ruth Clifford and Rupert Juian)..... 5

Butterfly Productions

July 9. The Reed Case (Allen Holubar and Louise lovely)..... 5
July 16. High Speed (Jack Mulhall and Fritzie Ridgeway) 5
Aug. 6. Follow the Girl (Ruth Stonehouse). 5

Fox Film Corporation

July 1. Patsy (June Caprice)..... 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockweli) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper)..... 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

July 2. The Man Who Was Afraid (Bryant Washburn), Essanay.....
July 9. Light in Darkness (Shirley Mason) Edison 5
July 16. Range Boss (Jack Gardner), Essanay
July 23. The Golden Idiot (Essanay)..... 5
July 30. One Touch of Nature (John Drew Bennett) 5
Aug. 6. Skinner's Baby (Bryant Washburn), Essanay 5
Aug. 13. The Light of Western Stars (Selig). 5

Metro Pictures Corporation

July 2. The Trail of the Shadow (Emmy Wehlen) 5
July 9. Peggy, the Will O' the Wisp (Mabel Taliaferro) 5
July 16. The Hidden Spring (Harold Lockwood), Yorke..... 5
July 23. The Belle of the Season (Emmy Wehlen) 5
July 30. Miss Robinson Crusoe (Emmy Wehlen), Metro..... 5

Mutual Film Corporation

July 2. The Masked Heart (William Russell) 5
July 9. Mary Moreland (Marjorie Rambeau) 5
July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5
Aug. 6. Souls in Pawn (Gail Kane), American 5

Paramount Pictures Corporation

July 2. At Frst Sight (Mae Murray), Famous Players..... 5
July 5. Big Timber (Kathlyn Williams and Wallace Reid), Morosco..... 5
July 9. The Love That Lives (Pauline Fredericks), Famous Players..... 5
July 12. Forbidden Paths (Vivian Martin and Sessue Hayakawa), Lasky..... 5
July 16. What Money Can't Buy (Jack Pickford, Louis Huff, Theodore Robberts), Lasky..... 5
July 19. Cook of Canyon Camp (George Beban), Morosco..... 5
July 23. The Long Trail (Lou-Tellegen), Famous Players 5
July 26. The Squaw Man's Son (Wallace Reid and Anita King), Lasky.... 5
July 30. The Crystal Gazer (Fannie Ward), Lasky 5

Pathe Exchange, Inc.

July 1. The Woman in White (Florence La Badie), Thanhouser 6
July 8. The Cigarette Girl (Gladys Hulette, William Park, Jr., Florence Hamilton and Warner Oland), Astra... 5
July 15. It Happened to Adele (Gladys Leslie, Peggy Burke, Carey Hastings, Charlie Emerson, Justus Barnes, Clarine Seymour and Wayne Arey), Thanhouser..... 5
July 22. The Last of the Carnabys (Gladys Hulette, William Parke, Jr., Paul Everton, Helene Chadwicke, and Harry Benham) Astra Film..... 5
July 29. The On-the-Square Girl (Mollie King, Ernest Lawford, Donald Hall, Richard Tucker, Aimee Dalmores, L. Roger Lytton).....5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

July 1. The Flame of the Yukon (Dorothy Dalton), Ince-Kay Bee..... 5
July 1. Her Excellency, the Governor (Wilfred Lucas and Elda Millar), Triangle 5
July 8. A Strange Transgressor (Louise Glaum) 5
July 8. Time Locks and Diamonds (William Desmond) 5
July 15. The Mothern Instinct (Enid Bennett), Triangle 5
July 15. The Sawdust Ring (Enid Bennett), Triangle 5
July 22. A Successful Failure (Jack Devereaux and Winifred Allen), Triangle 5
July 22. Sudden Jim (Charles Ray)..... 5
July 29. In Slumberberland (Thelma Salter and Georgie Stone)..... 5
July 29. Borrowed Plumage (Bessie Barriscale) 5

Vitagraph V-L-S-E.

July 2. Caste (Peggy Hyland and Sir John Hare) 5
July 9. The Message of the Mouse (Anita Stewart) 5
July 16. The Stolen Treaty (Earle Williams and Corinne Griffith)..... 5
July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5
Aug. 13. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith)..... 5
Aug. 27. The Divorcee (Mary Anderson)..... 5

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July 23. Her Husband (Clara Kimball Young, Earle Williams, James Lackaye, Darwin Karr) .....
July 23. The Late Mr. Jones (Sidney Drew, Louise Beaudet, L. Rogers Lytton) .....
July 30. Vengeance of Durand (Earle Williams, Edith Storey, Julia Swayne Gordon, L. Rogers Lytton, Harry Northrup, E. K. Lincoln).....
July 30. An Elopement at Home (Norman Talmadge, Leo Delaney, Van Dyke Brooke, William Shea, Hughie Mack) .....
Aug. 6. A Regiment of Two (Anita Stewart, Edith Storey, Rose Tapley, Josie Sadler, Harry T. Morey, Sidney Drew, E. K. Lincoln, Ralph Ince, Charlie Edwards) .....

World Pictures

July 2. The Price of Pride (Carlyle Blackwell, June Elvidge)..... 5
July 9. The Brand of Satan (Montague Love, Gerda Holmes)..... 5
July 16. The Beloved Adventuress (Kitty Gordon) 5
July 23. A Self-Made Widow (Alice Brady).. 5
July 30. The Iron Ring (Arthur Ashley, Gerda Holmes and Edward Langford).. 5
Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5
Aug. 20. Souls Adrift (Ethel Clayton)..... 5
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The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe.....5 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Submarine Film Corporation

The Submarine Eye..... — reels

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Supreme Feature Films, Inc.

Brodsky's Trip Thru China.....10 reels

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives ....
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Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl..... ....

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

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Universal

"Right of Way Casey." (Gold Seal. Three reels. Week of July 30.)—Fine combination of comedy and melodrama. The traffic cop is hit on the head and gets stranded in a Western town, where he proceeds to institute traffic regulations. The situation is ridiculously funny, and Neal Hart as the cop handles his part excellently. The elements of melodrama and romance are prominent enough to make the whole thoroughly interesting. George Marshall is the author.

"Married by Accident." (Nestor. Week of July 30.)—Good comedy of four elopers and mixed notes, naturally resulting in many humorous complications. Eddie Lyons and Lee Moran wrote the story, and also appear in the principal parts supported by Edith Roberts and a large cast.

"Blackboards and Blackmail." (L-Ko. Two reels. Week of July 30.)—School day burlesque with Phil Dunham and Lucille Hutton leading the cast. The plot concerns the arrival of a new teacher, who in reality is a crook, and Mishap, the cook, who falls in love with her. Wild chase at the end and many gags, the majority of which register throughout the body of the two reels.

"The Woman Who Would Not Pay." (Star Featurette. Two reels. Week of July 30.)—Strong but gruesome drama of the flirtatious wife. The husband discovers she is entertaining a lover in his absence and, returning suddenly, he realizes that his wife has hid the other man in the safe. He remains in the room until the imprisoned victim is suffocated. Thus does the woman pay the penalty. Cleo Madison does her usual impressive and emotional work in the title-part and receives good support from Frank Whitson, Daniel Leighton and Bertram Grassby. E. M. Ingleton wrote the story.

"The Battling Bellboy." (Joker. Week of July 30.)—Written by Jack Cunningham and directed by William Beaudine, this farce-comedy is laid in a hotel and features a prize fight, burlesqued to the last degree, and the activities and flirtations of the bellhop and the chambermaid. Za Su Pitts, William Franey and Lillian Peacock are the principal funmakers.

"The Stinger Stung." (Joker. Week of July 30.)—Burlesque on the meoldama with the pardon coming in the nick of time. It concerns the rivalry of the Judge and Jeremiah for the hand of Maud Muller. Gale Henry, Milton Sims and Charles Haefli do excellent comedy work. C. B. Hoadley prepared the scenario, and Allen Curtis directed.

Mutual

"Mutual Weekly, No. 133" (Gaumont. One reel. Wed., July 18.)—This reel contains many interesting features of to-day's moment. After showing latest styles of ladies' lingerie depicts the New York department playing host to the Russian envoys, the latter being in New York City during the department's annual festivities. An immensely amusing part of the reel is that of the annual re-union of the Colorado cowboys, where broncho busting and steer conquering are shown to the full. It is one that, being so diversified, cannot fail to please any kind of an audience.

"Reel Life, No. 64.". (Gaumont. One reel. Thurs., July 19.)—The manufacture of incandescent mantles is the chief topic here entertained, and so thoroughly is the subject handled, and so clearly photographed that it is bound to prove a winner. Cocoanut groves, too, are shown and a very interesting feature is the wig-wagging and heliographing of the Boy Scouts Signal Corps and it closes with an animated cartoon entitled, "The Naked Truth."

"Mutual Tours, No. 37." (Gaumont. One reel. Week of July 15.)—Avignon, in the south of France, with its ramparts, the relics of the earliest ages, palaces and convents and beautiful statues and fine architecture proves a very acceptable film, both from a historic as well as photographic standpoint. Then on to Capri in southern Italy, and from there to Timbuktu, a City of the Sudan, where canals are the chief routes of transportation. The great mosques are shown and great stress is laid upon the outdoor bakeries and butcher shops, the various types of villagers, all are treated, and this reel will doubtless be well received wherever shown.

Ready-Made Ad-Talks

(*Continued from page 827*)

Thelma Salter and Bevy of Beautiful Girls in Triangle Feature, "In Slumberland"

(*Triangle Five-Reel Production*)

Thelma Salter, one of Triangle's pretty stars, is seen in a photoplay telling of life in Ireland and how a pretty Irish girl whose belief in fairy tales leads her into the realms of fairyland and by a strange coincidence she finds her father whom she thought killed in the war. The threads of a true-to-life love story and the story of belief in all that is fantastic, are so clerverly woven by the author of "In Slumberland" that you are for the time carried away from the earthly routine to the land of the elves and nymphs, and with Thelma Salter you renew again the dreams of your childhood and the day when fairy stories were read to you. Miss Salter presents the part of Eileen McCree, daughter of Nora and Patrick McCree, who live happily in a small Irish village in a cottage owned by Peter Kennedy. Peter is attracted by Nora's beauty and he devises ways and means to insure Patrick's absence from his home. Patrick is induced to serve in the army. He leaves for the front and Nora and her daughter Eileen are left alone. Eileen makes daily visits to her old friend Flynn, the Bog Man, who relates to her fairy stories which she imagines are true. Flynn tells her that she will find a real fairyland in the woods nearby and she awakes one night and seeks out the place. She does as the Bog Man had told her and all of a sudden she stands in the land of Tomorrow. Kennedy, bent upon securing Nora as his own, makes advances. Eileen has told the Fairy that she would like to find her father. The father, by chance, is returning from the front when he meets Kennedy who fells him with a club near the spot where Eileen is communing with the Fairy. She gets the assistance of the Bog Man and her father is revived. Kennedy's plans are defeated and the McCree family are happily united.

Thelma Salter with a bevy of beautiful Triangle stars in support will be seen on the screen of the _____ theater on _____ _____ of _____ week.

NEGLECTED Wife, The (Balboa-Pathe Serial)
- A Relentless Fate (8th Episode), 2D 4108
- Deepening Degradation (9th Episode), 2D 116
- A Veiled Intrigue (10th Episode), 2D 277
- A Reckless Indiscretion (11th Episode), 2D 433
- Embittered Love (12th Episode), 2D 627

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- Tracking of Stingaree, 2D 116
- An Eye for An Eye, 2D 278
- The Poisoned Cup, 2D 626

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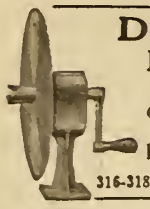
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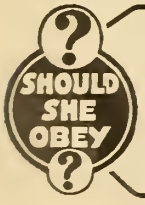
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Motion Picture News

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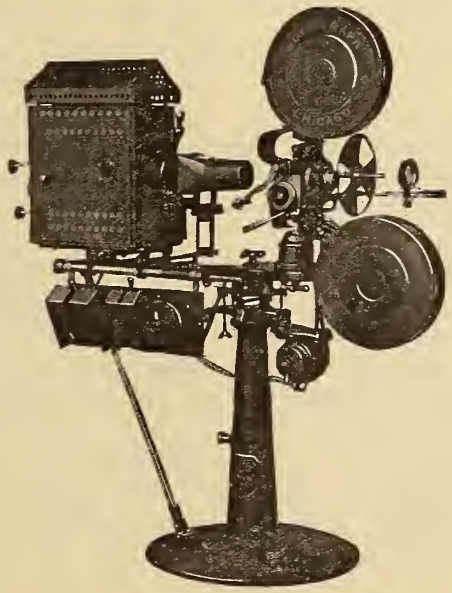
— SECTION OF MOTION PICTURE NEWS —

Many Chicago Theatres Endorse The

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116 Recent Installations Show the Motiograph's Popularity in Chicago

Argo Grand Theatre (2)
Art Theatre (2)
Albany Theatre (2)
Archer Theatre (2)
Avers Theatre (2)
Brookline Theatre (1)
Bugg Theatre (2)
Casimer Theatre (2)
Crown Theatre (2)
Crystal Theatre (2)
Charm Theatre (2)
Dreamland Theatre (2)
Esthena Theatre (2)
Famous Theatre (2)
Garfield Theatre (2)
Gem Theatre (2)
Glenn Theatre (2)
Grand Theatre (2)
Grant Theatre (1)
Hedwig Theatre (1)
Hartley Theatre (1)
Hermosa Theatre (1)
Howard Theatre (2)
Homan Theatre (1)
Hub Theatre (2)
Ideal Theatre (2)
Karlov Theatre (2)
Kedzie Ave. Theatre (1)
Leland Theatre (2)
Lexington Theatre (2)
Lion Theatre (2)
Loomis Theatre (2)
Lucile Theatre (1)



Mable Theatre (1)
Magnolia Theatre (2)
Marshall Theatre (1)
Mayfield Theatre (2)
Maywood Theatre (2)
Melrose Theatre (2)
Monrow Theatre (2)
New Era Theatre (2)
New Illinois Theatre (2)
New Paris Theatre (2)
Orchard Theatre (2)
Oriental Theatre (2)
Palace Theatre (2)
Princess Theatre (1)
Park Theatre (2)
St. Louis Theatre (2)
Schindler's Theatre (2)
Strand Theatre (2)
Star Theatre (2)
Tulane Theatre (2)
Venus Theatre (2)
Villas Theatre (2)
Wallace Theatre (2)
White Eagle Theatre (1)
Winchester Theatre (2)
Yale Theatre (1)
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Chicago Advertising Ass'n (2)
Chicago Press Club (1)
Coyne Nat'l Trade School (1)

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Clatter vs. Music

A Short Story of Two Projectors

The Machine was installed.

The picture was satisfactory.

But the Operator said:
"I don't like that clatter. Where there's so much noise there must be rapid wear."

Time told.

It wasn't long before the picture began to show the results of wear, especially at high speeds—

—and the clatter was worse than ever. That Powerful Pounding made Perfect Projection impossible.

The Simplex was installed.

The picture was excellent.

And the Operator said:
"That's what I call a smooth-running Machine. It's bound to last a long, long time."

Time told.

The picture remained rock-steady, no matter whether a reel was run off in sixteen or in eight minutes—

—and the sound of the Simplex continued as pleasant to the ear as the picture was kind to the eye.

The Fourth of July has again reminded us that some things are intended for making noise—and the more noise the better.

But a Projector is bought for another purpose. And time has proven that the quiet-running Simplex accomplishes this purpose as no other Machine can, and continues to do so for a very long time.

Any of our Distributors will be glad to tell you about the quiet-running Simplex.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Standardization Taking Form

THE meeting of the Society of Motion Picture Engineers held at Chicago on July 16 and 17 was of the greatest importance to the entire industry, as certain definite standards were passed upon and recommended for adoption by the industry.

The meeting was well attended, the following being present: C. Francis Jenkins, Graphoscope Company; Dr. Hermann Kellner, Bausch and Lomb Optical Company; A. C. Roebuck, Enterprise Optical Company; H. M. Wible and H. A. Campe, Westinghouse Electric Company; W. C. Kurzman, National Carbon Company; Will C. Smith, Nicholas Power Company; A. F. Victor, Victor Anamatograph Company; R. P. Burrows, National Lamp Works; M. H. Livingston, Livingston Film Company; Wm. M. States, General Electric Company; Max Mayer, M. J. Wohl Company; F. B. Cannock, Precision Machine Company; Wm. Moulton, General Electric Company; E. B. Kinsila, architect; O. B. De Pue, Burton Holmes Pictures; Thos. W. Behan, Ft. Wayne Electric Company; F. H. Richardson, Moving Picture World; E. K. Gillett.

In the president's speech, Mr. Jenkins spoke of the increased interest being shown in the society itself and by those on the outside watching its progress. This has been proved by an increase in membership of nearly fifty per cent.

The first paper which was read and discussed was that by Dr. Kellner on the general subject of lenses, which he stated was particularly important at this time when the Government of the country is in its present condition and making such great demands on the optical companies. The result of the paper was the adoption of the following standards:

1. That the outside diameters of the lense tubes be 38 millimeters, 46 millimeters, 65 millimeters.
2. That the aperture be standardized at 0.906 inch wide by 0.6795 inch high.
3. That lenses be put out ¼-inch sizes from 3 inches to 8 inches; above this they be made 8½ inches and 9 inches.

DR. KELLNER also took up the subject of Keystone effect, his talk and drawings being supplemented by drawings shown by Mr. Will C. Smith. As a result of this discussion it was decided to recommend that all theatres in future, for the sake of good pictures, adopt the following as the largest possible angle of projection:

"That angle formed by the projection ray and the perpendicular from the center of the screen shall never be greater than 12 degrees."

The reason for this was gone into in detail and the society went on record as condemning any theatre using a larger angle than 12 degrees.

Mr. H. M. Wible read his report for the Committee on Electrical Devices, but stated that because of the mass of detail before them they did not feel that the time was ripe for recommendations.

The question of the dividing line between pictures was taken up and thoroughly discussed, with the result that the Society recommended to the industry the following standard:

That the division line between the pictures on the film fall midway between the perforations.

The question of insurance of theatres was discussed with reference to projection machines. It was the sense of the meeting that all houses should have a graded insurance and that premiums should increase as the age of the projectors increased, which is along the line of automobile insurance. In connection with fire risk and the booth there was a difference of opinion. Some of the members took the stand that the booth should be entirely enclosed, whereas others stated they considered for the sake of safety that part of the booth should be exposed to public view either from the street, lobby or some other point.

The meeting unanimously approved Mr. Jenkins' and Mr. Bell's action in drawing up for the United States Government certain camera specifications.

It was unanimously decided that the October meeting of the Society, which is the Annual Meeting, be held in New York City on October 8th, 9th and 10th.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

"Golden Rule for Operators"

A "GOLDEN RULE FOR OPERATORS" is being sent broadcast through the state of Texas by J. B. Dugger, manager of the Dallas branch of V-L-S-E, the distributing organization for Vitagraph, and it is one that branch managers all over the country might do well to disseminate. It is founded on the "do unto others as you would be done by" lesson, but applies to reel bands strictly.

The purpose of the Golden Rule is, primarily, to save work for the man in the projection room and assure exhibitors a smooth running show, but it has a broader, and to the industry, a more vital purpose—that of pleasing the public. The idea of Mr. Dugger was inspired by the discovery in the inspection room of his branch that some operators were careless in replacing the bands on reels, with the result that quite frequently shows were "balled up" and reels were run out of their place, also a reel belonging to another feature would be received in place of the reel which properly belonged with the day's show.

In the V-L-S-E system, this could not happen, because every feature, when it is returned to the exchange by the theatre, is given a careful examination and no reel is permitted to leave the exchange again unless it is in perfect condition and properly labeled. However, there were occasions where the booking was so close that on some features the film had to be rushed from one theatre to another. It was in such cases that the switching of reels was discovered, the recipient operator putting up a strenuous kick. After studying over the proposition and appealing, in specific instances to the operators to exercise care in replacing their reel bands, Mr. Dugger determined upon the "Golden Rule" as a means of helping not only his own company, but the entire industry, including manufacturers, exchangemen and operators. Consequently, with every Vitagraph feature, comedy or serial episode that leaves the Dallas branch of the V-L-S-E, the following printed slip accompanies it:

OPERATOR

REEL BANDS. Please be sure to replace reel bands on proper reels. This is very important, as it helps to avoid mistakes. You have, no doubt, received the wrong reel on account of a wrong reel band and know what it means. Help us to avoid this by replacing bands properly.

SHIPPING. This film must be shipped back to Dallas, unless you have other instructions, on the first train leaving after 10 p.m. on day of use, otherwise you will cause a "blow up." You know what it means to be disappointed. Protect your brother exhibitor by seeing that shipment is handled as instructed.

The result of Mr. Dugger's little plan has proven so effective and beneficial to his territory that V-L-S-E have decided to adopt his "Golden Rule" as a part of its service system, and before long every reel of Vitagraph film leaving any of their exchanges, will carry this little reminder to the man in the projection room with the expressed hope that he will do his part in reducing to a minimum the confusion that trails his multifarious duties at the end of a showing. Mr. Dugger believes that if all distributing companies adopted some such scheme as this, that a great deal of the exhibitor's troubles would be eliminated, and the aforesaid company's product would register better, both with the exhibitor and the public.

We respectfully call to the attention of every film manufacturer, exchange manager, exhibitor and operator, the National Anti-Misframe League, whose aims and objects are along these very same lines, and if all exchangemen will co-operate, as has Mr. Dugger, we believe the time is not far distant when the solution of this most annoying difficulty will have been found. If the pledge of the Anti-Misframe League is lived up to, and the "Golden Rule" put into practice, there is no doubt that the betterment we hope for will become an established reality. The editor of this department is ever ready to lend all possible aid to that end, and the columns of this department are open to receive suggestions from manager and operator alike.

Exchanges Endorse the A. M. F. L.

THE following are excerpts from letters received from some of the leading film exchanges of Philadelphia, Pa.: "It is a great relief to learn of the movement you have started to protect our, as well as other film exchanges' property. We are heartily in favor of the good work and trust you will meet with success. You have our backing and endorsement in this undertaking."

"We sincerely wish you success in your efforts, and hope that you will be able to secure the name of *every operator* for your Roll of Honor. Without doubt, every exchange manager in this territory has been compelled to order a reprint of the last scene on many features, due to the gradual shortening of the film caused by each operator cutting out the section containing punch marks, punched by the previous operator, and placing his own punch mark in the new section of film. Assuring you of our co-operation, we remain."

"You can readily understand the big losses we have to endure, by reason of the fact that films are "punched up" and otherwise so badly mutilated as to often make it necessary for us to "scrap" the copy in use and purchase an entirely new one. Keep the good work up, and you certainly will find all film exchanges heart to heart with you in your efforts."

These film exchanges, all of Philadelphia, have endorsed the league fostered by the MOTION PICTURE NEWS: Selznick Pictures, Peerless Feature Company, Fox Film Corporation, Metro Film Corporation, General Film Company, Interstate Film Company, (Universal), K-E-S-E, Unicorn Film Service, Phila. Ideal Film Company, Monarch Film Company, Electric Theatre Supply Company, Mutual Corporation, Paramount and Triangle Films. If exchanges in other cities will only do likewise greater results will be more quickly obtained.

Outrageous!!!!!!

R. A. ROOT, Valdosta, Ga., makes application for membership in the National Anti-Misframe League, and writes: "Enclosed find a piece of film less than two feet long with forty-one (41) punch holes in it which was cut by me from a comparatively new film. Undoubtedly the operator (crank turner) is an ex-street car conductor who wants to keep in practice."

Comment: The strip of film the brother encloses measures eighteen inches in length and contains, as he says, forty-one punch holes. This is brutally outrageous by reason of the fact that the film is, also as he says, comparatively new, showing very little sign of having been used. An operator, or crank turner either, for that matter, would not, I believe, be guilty of such a crime as this, for crime it is, so the holes must have been made by an ex-street car conductor. And surely if practice was what he was looking for he obtained it.

Your name has been entered upon the Roll of Honor, and you will receive membership button in due course of events.

Sounds Good

A. L. STONE, JR., Burlingame, Cal., writes: "I am writing to tell you of a simple way to mend films where the sprocket holes are broken and where such a condition would cause the film to jump if the bad place were cut out. First get a strip of film as long as the bad place, then put it in hot water and let remain for about five minutes after which remove and scrape off the emulsion until the film is absolutely blank, after this cement the blank film over the bad place and the sprocket holes in the blank film will take the place of those broken. This will not be too thick to run through any machine."

Comment: Your last sentence was what I had intended to use in my comment, but if, as you claim, the film will not be too thick to pass through the machine easily, then I have nothing further to say and will submit your suggestion for the benefit of those who may wish to try it.

"Anti-Misframe League"

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in elimmating some of the evils practised in the operating room, I promise, that I will, to the best of my ability, return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

ROLL OF HONOR

1. Robert R. Brummet, Jellico, Tenn.
2. Joseph Ivey, Jellico, Tenn.
3. W. A. Labarthe, Port Arthur, Tex.
4. Joe Griffin, Warren, Ark.
5. Darrel S. Kepler, Crawfordsville, Ind.
6. Hugh Sedgewick, Hamilton, Ont., Canada.
7. L. E. Beynon, Elysian, Minn.
8. George Meoland, Kaufman, Tex.
9. C. N. Musser, Shepherdstown, W. Va.
10. James R. Almond, Prince Albert, Sask., Canada.
11. Harold Cochran, Greenville, Ohio.
12. T. Richards, Blaine, Wash.
13. Sam L. Marr, Waycross, Ga.
14. Luther M. Pridgeon, Waycross, Ga.
15. J. F. Reeves, Creston, Iowa.
16. L. White, Omaha, Neb.
17. E. Miller, Omaha, Neb.
18. H. E. Rudge, Omaha, Neb.
19. William Jungclause, Omaha, Neb.
20. J. P. Bear, Omaha, Neb.
21. F. A. Lewis, Omaha, Neb.
22. C. White, Omaha, Neb.
23. H. Jackson, Benson, Neb.
24. J. Humphrey, Omaha, Neb.
25. C. E. Gregory, Omaha, Neb.
26. C. Krumeri, Omaha, Neb.
27. A. Herman, Omaha, Neb.
28. C. A. Blubaugh, Omaha, Neb.
29. R. W. Murray, Omaha, Neb.
30. B. Loomis, Omaha, Neb.
31. M. W. Payden, Omaha, Neb.
32. O. A. Hanson, Omaha, Neb.
33. J. C. Maxell, Omaha, Neb.
34. W. C. Denny, Omaha, Neb.
35. F. E. Stewart, Omaha, Neb.
36. F. P. Lewis, Omaha, Neb.
37. R. Brewer, Jr., Omaha, Neb.
38. R. Connors, Omaha, Neb.
39. R. Kennedy, Creston, Iowa.
40. O. Wickland, Omaha, Neb.
41. Mike Huzuka, Storm Lake, Iowa.
42. Alvin Kostlan, Fremont, Neb.
43. Frank C. Smith, McCook, Neb.
44. L. L. Craig, Missouri Valley, Iowa.
45. F. A. Van Hussan, Omaha, Neb.
46. M. D. Braymon, Omaha, Neb.
47. Al. Bradley, Omaha, Neb.
48. W. F. Werner, Council Bluffs, Iowa.
49. David Sonier, Omaha, Neb.
50. J. H. Calvert, Omaha, Neb.
51. Lew Keeney, Omaha, Neb.
52. Neil Ryan, Omaha, Neb.
53. C. E. Jones, Omaha, Neb.
54. D. Milone, Omaha, Neb.
55. Frank Pavelec, Omaha, Neb.
56. D. McTintire, Omaha, Neb.
57. Paul Blackwood, Omaha, Neb.
58. Mace Brown, Fremont, Neb.

Members previously recorded..... 144
Members registered this week..... 58
Total Membership to date..... 202

An Improvement Over Last Week

IN the list of names to be added to the Roll of Honor of the Anti-Misframe League, there is an appreciable increase over that of last week, and we are more than gratified with the ready response of those operators who have expressed their intention of doing their part to maintain a high standard for the picture in its projection. Exchange managers are now taking notice of the evil that has so long existed, and for which no remedy could be obtained without co-operation, and it is with a certain feeling of pride that we say this co-operation has been established through the formation of the National Anti-Misframe League. The resultant benefits to be derived from the league depend to a considerable degree upon the continuance of the co-operation of operator, exhibitor and exchange manager. Many letters reach me in which the writers promise their fullest support in our propaganda for better film, and by better film we mean film that has been properly inspected and not film, which is too often the case, that has received absolutely no inspection, this task devolving upon the operator for which he does not even receive credit therefor. While it is admittedly the duty of the operator to place the film he is to project, in first class condition, there are times when it would be almost impossible so to do, as the films, received late, are in such an abominable condition that it would take several hours of good, hard work to put them in first class condition, with the result that the operator also joins the ranks of the "never do's," and lets things take their natural course, depending upon luck to carry him through. It is hoped that those who have become members of the league will change this order of things, and by so doing, show the exchanges that they are willing to do anything within reason to prolong the life of the film entrusted to there care, but they are not willing, and do not intend to be imposed upon.

From the "Wild and Woolly" West

JESSE GRUHLER, Kellogg, Idaho, makes application for membership in the Anti-Misframe League and says: "I have noticed as I look over the Roll of Honor each week that there are not very many names from the "Far West." As I am from there I would like to see operators' names come in a little faster and not let the East have it over on us."

In Reply: Your powers of observance are quite keen, and it is true the boys from the "Far West" are somewhat dilatory in sending in their names for registration upon the Roll of Honor. However, let us hope that they will come in a little faster, thereby enabling us to reach quickly the goal of 1,000 members, which we have set out to obtain.

Independent Movie Supply Company Takes Larger Quarters

The Independent Movie Supply Co., of 729 Seventh avenue, New York City, has enlarged its offices. Owing to the rapid increase in business since the opening, Mr. Rabell, general manager and president, found it necessary to take the adjoining offices in order to make room for a larger stock of supplies.

Some of their most recent installations of machines and equipment are as follows: Two Simplex, Type S, projectors in the Star theatre, 163rd street and Southern Boulevard, N. Y. Complete projection equipment for the Sunshine theatre, 141 East Houston street, N. Y., also projection equipment for the American theatre, New Rochelle, N. Y., which included Powers 6-A machines.

Impossible!

R. O'Neil, St. David, Ill., asks: *"Will you please send me the list of questions asked in the examination for operators. I want to try my luck on passing the examination."*

Answer: It can't be done. Every examination board in each state or municipality have their individual list of questions, and as far as "trying your luck" is concerned, that is just what it would amount to. If you have spent an apprenticeship at the profession for any length of time, and have remembered the lessons you should have learned, you should have no difficulty in passing the examination. Sorry I cannot help you as you would like to be helped, but it is impossible.

Westinghouse

Cooper Hewitt Mercury Rectifiers



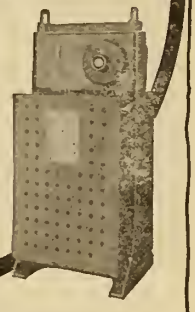
Steadier Light

The alternations of the current in an alternating-current arc cause the light to flicker. This flickering is made more noticeable on the screen if the shutter is not operating properly, causing fatigue to the patrons' eyes and making them dissatisfied. The current in a direct-current arc flows continuously in the same direction, so that its light is steady and restful.

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Anti-Misframe League Pastre

IN response to the many correspondents who have requested me to publish a photograph of the originator of the Anti-Misframe League, I wrote to Brother Pastre requesting that he send me his latest photograph for reproduction in the department. Brother Pastre came back with the following letter, enclosing the requested photo and also giviug the proper pronunciation of his name, which has had a number of us guessing.



John C. Pastre

Here is the letter: "Dear Brother Sherman: Please explain to your readers that I have spent most of my time trying to explain to people how my name should be pronounced, which probably explains also why I did not send in the suggestion for the league a year sooner. The a is short thusly; a, and the 'tre' ends as in thea-tre (simple—not Pastre, but the explanation. Ed.). Enclosed you will find my *last* photograph, untouched by artist's hands. You said to look pleasant, but this is the best I could do."

Brother Pastre, in addition to being the originator of the League is financial secretary of the Motion Picture Machine Operators' Local of Gary, formerly known as Hammond Local 133.

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THE CAMERA

A Bibliography on Color Photography

(Continued from issue of July 21)

12. "On Some Experimental Methods Employed in the Examination of Screen-Plates"
By C. E. K. Mees and J. H. Pledge.
"Photographic Journal"—Vol. 50, May, 1910. Pages 197-221.
Also reprinted in "Color Photography" supplement to "B. J."—Vol. 4, issues of June 3, July 1, Aug. 5 and Sept. 2, 1910. Consult at Public Libraries.

THIS paper, in addition to being one of the most interesting items in the literature on color photography, can well serve as an example of the exhaustive and painstaking methods which must be applied to all branches of scientific research, if valuable and far-reaching results are to be secured.

The user of color-screen plates, such as the Autochrome, the Paget and other well-known varieties, is probably little aware of the mechanical intricacy of screen-plates, and the exacting nature of the scientific requirements governing their production.

All these physical properties and scientific requirements of a good screen-plate have been rigorously investigated by Messrs. Mees and Pledge, and to study their paper is to gain an everlasting interest in the scientific aspects of color photography.

First the screen patterns of all known makes of screen-plates were examined, and photo-micrographs (100 *times enlargement*) are shown of a wide variety of composite taking-screens. Coincident with this data is the patents chronology and manufacturing data covering all of the screens examined.

The screen as a whole is next considered; its predominating tint ascertained, and its spectral absorption measured. The "cuts" of the individual red, green and blue-violet filter-units of the screens are also determined, which is a delicate but extremely interesting operation, as might be inferred. From the data concerning the complete taking-screen, and its individual filter-units, it is possible to lay down definite conditions regarding the performance and preparation of composite taking-screens, and this has been done by Messrs. Mees and Pledge in the course of their article.

Although the preparation of the taking and viewing-screens is the principal factor in the production of a competent screen-plate, the panchromatic emulsion upon which the negative is made must also comply with certain definite requirements, and the emulsions of all commercial screen plates were examined by these workers as regards color-sensitiveness, resolving power and other characteristics of importance. Since all screen-plates require the use of a yellow filter, or compensator, on the camera lens, the adjustment of this compensating filter to the emulsion must be considered, and also its relation to the filter-elements of the composite taking-screen.

The foregoing is but an outline of the numerous phases of screen-plate examination, as practised by Mees and Pledge; their article must be consulted for details of the experimental results.

In conjunction with Dr. Mees' former article (*previously mentioned*), this exhaustive paper forms the bulk of the trustworthy data on screen-plate color photography.

13. "Photography in Colors," By G. Lindsay Johnson.
Second Revised Edition.
Publisher, Geo. Routledge & Sons, London, 1914.
Price, $1.25

This interesting treatise has enjoyed an extensive sale, and is, perhaps, familiar to the majority of our readers. As an elementary treatise on color photography it proves interesting and instructive and can be read to advantage by photographers in general, and students of the color processes in particular.

The author of this work, Dr. Lindsay Johnson, is an eye specialist of high standing, and in his book the eye is compared to a camera and color-sensitive plate. From this logical starting point the subjects of light, color and color-vision are treated, and then come the chapters on color photography.

In the last mentioned section of Johnson's book the various methods of additive and subtractive color photography are described along with practical working instructions.

The Kinemacolor process has been accorded a separate chapter, and in the several appendices various theories of color-vision are explained, along with considerable tabulated data which will prove of service to color photographers.

A third edition of Johnson's work was issued last year (1916), but, aside from some slight amplification, it is substantially the same as the version here described.

14. "Three Color Photography." By A. F. Von Hubl.
Translated by H. O. Klein.
Third English Edition.
Publisher, Percy Lund, Humphries & Co., Ltd.,
London, 1915. Price, $3.

Of all the modern writers upon trichromatic photography none has given the subject a more thorough and scientific exposition than Baron Von Hubl, and accordingly, Von Hubl's book asumes importance as a standard work, which must be studied by all thorough workers upon the color processes.

While the treatise in question has been prepared with particular reference to three-color printing, the theoretical chapters form a comprehensive explanation of the laws of color in relation to color photography, which are treated by Von Hubl in scientific manner.

Of particular interest to scientific students of the color processes is the author's statement, in Part 2 of this work, that the Young-Helmholtz theory of color-vision does not constitute a sound basis for the practice of three color photography. This contention has been advanced by Von Hubl in numerous articles; but while his argument seem quite plausible, the majority of photophysicists appear to favor the sensation-curves as the basis of photographic color decomposition. It appears, however, that a thorough investigation is in order before the validity of any set of color-sensation curves can be established as the exact, or the approximate, basis for tricolor filter construction.

On a par with Von Hubl's chapters upon light and color is his data on color-sensitizing and filter-making. These chapters are enriched by numerous diagrams and plotted curves of instructive value, and formulae of practical importance are given.

It is well known that the science of tricolor photography has long been the subject of research and practical development at the hands of Baron Von Hubl, and his intimate knowledge along this line is well attested by his treatise "Three Color Photography," which is a classical contribution to the literature on the subject.

15. "An Important Development in Color Photography."
By C. E. Kenneth Mees, D. Sc.
"Scientific American," April 10, 1915. Pages 341 and 350.

While the purpose of this interesting article is to outline the good points of the Kodachrome process of subtractive two-color photography, it is really a most interesting account of the scientific progress in color photography.

The introductory chapters are largely a repetition of the author's former article on "The Triple Projection Process of Color Photography"*; but in the article now under consideration the subject is extended to the theoretical consideration of two-color subtractive methods, in favor of which some interesting considerations are advanced.

As previously stated, the purpose of this article is to outline the principles of the Kodachrome process, but it is, nevertheless, an excellent presentation of some historical and theoretical facts of important bearing upon color photography.

* "Color Photography" supplement to "B. J." Vol. 8, April 3rd, 1914, pp. 14-15.

A Device for Testing Photographic Color-Filters

It is generally appreciated by experimenters and users of color-filters that the spectroscope offers a reliable means of studying the absorption effects of filter media; but it not infrequently happens that proper conditions for good spectroscopic research are not available in a film-maker's laboratory.

The advantages of qualitative spectroscopic examination are now within reach of all users of color-filters, however, through the medium of a device which has been perfected by the Bausch & Lomb Optical Company. This device is known as a Spectrum Projector, and may be used in any place where electric current is available. As it is, therefore, susceptible to a wide range of usefulness, the following description of the device may prove of interest.

The Spectrum Projector is an instrument designed to furnish a convenient and sensitive means of studying the absorbing effect of various substances on the visible and on the ultra violet-regions of the spectrum.

The principle of the apparatus is to project on a screen a brilliant spectrum of great dispersion, including both visible and ultra-violet light, and then to bring the material to be tested into the path of the light so that its effect on the spectrum may be determined.

The apparatus consists of a hand-feed arc lamp with rheostat for 4½ amperes, a quartz condenser fitted into the lamp casing, a spectroscope slit with object holder adjustable for large and small objects, focusable projecting lens on sliding bed mounted with a detachable diffraction grating fixed to a prism for direct vision, and a small projection screen with an uranium glass strip so attached that the visual and ultra-violet spectrum may be observed simultaneously. The whole instrument is mounted on a wooden base and forms a compact, self-contained outfit.

The use of the apparatus is exceedingly simple, and the arc lamp may be connected to any ordinary house current. The rheostat usually supplied with this apparatus will accommodate 110 volts; if a higher voltage only is available, an additional rheostat is required. The arc lamp, being of a hand-feed type, may be used with either alternating or direct current, and a flexible cord with screw adapter to fit into any ordinary lamp socket is supplied with the apparatus. The carbons supplied with the arc lamp are of a special type in order to furnish an intense ultra violet light, although any kind of carbons may be used, provided they are of suitable size.

To operate the apparatus, the arc lamp is attached to a lamp socket or wall plug and the lower milled head screw is turned until the carbons touch each other. In order to form an arc the carbons are then separated by means of this milled head screw, so that their points appear about 5mm apart, which distance should be maintained during the time of observation. It is therefore, necessary to look at the crater through the red window at the back of the lamp casing from time to time, and adjust the carbons in order to maintain a steady arc.

After the arc has been formed an image of the crater will be projected on the spectroscopic slit by means of the quartz condenser, situated in the lamp casing. This image should appear well defined and central to the slit, for which purposes the arc lamp is adjustable. The crater is focused by sliding the arc lamp along the supporting rods, after releasing the clamping screw on one side of the rods. To adjust the image of the crater in a vertical direction the arc lamp with casing is raised or lowered, after having released the clamping screw on the pillar support. Adjustment of the image of the arc in a lateral direction may be accomplished by turning the entire arc lamp within the pillar support.

After adjusting the image of the crater so that an even illumination of the slit is obtained, the clamping screws are tightened. By sliding the projection lens along its bed the position will soon be found at which a sharp image of the slit is formed on the screen. Having focused the image of the slit upon the screen, the clamping screw of the projection lens is tightened, and the prism-grating so placed on the platform fitted to the mount of the projection lens that the spectrum is shown on the projection screen. The prism-grating is then fastened in that position.

If a line spectrum is required, the arc lamp is slightly turned so that the arc, instead of the crater, covers the aperture of the slit. The instrument is now correctly adjusted and ready for use. The visual spectrum will be seen on the white paper screen, extending from the deepest red to the extreme violet. Beyond the extreme violet the ordinarily invisible ultra-violet spectrum is

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rendered visible by means of a strip of uranium glass, which turns the ultra-violet spectrum into a fluorescent, greenish yellow tint.

To test colored glasses, solutions, etc., the object is placed on the "V" shaped grooved object holder attached to the slit; or if bulky objects, filter troughs, etc., are used, they may be placed between the spring clips and object holder. As soon as the object to be examined is in position, the spectrum on the screen will change according to the absorbing power of the material tested.

If the object is capable of entirely absorbing light of a given color, the place which that color occupied in the spectrum will now be occupied by a dark band. If it absorbs the ultra-violet, the fluorescence in the uranium glass will disappear. If the absorption is not complete, those colors which are partially absorbed will be indicated by a dimming of the corresponding parts of the spectrum.

Craftsmen Laboratories Have Model Equipment

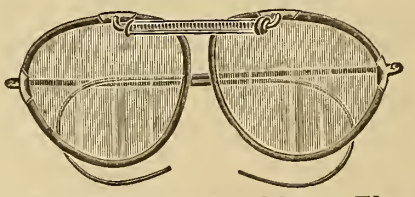
On a recent occasion we had the opportunity of inspecting the newly opened Craftsmen Film Laboratories at 249-253 West Nineteenth St., New York, and some particulars of this concern's mechanical equipment will be of interest, as showing how perfected cinemachinery is appreciated by up to date makers of motion pictures.

The Craftsmen Laboratories were planned and equipped by Messrs. C. J. Hirliman and Leonard Abrahams, both known to the trade by reason of their former connection with the Eclipse Laboratories. Their desire for a highly modernized plant is responsible for the establishment of the new laboratories, the equipment of which we proceed to describe.

In the Craftsmen plant the perforating and positive printing are carried out in the same room, which is large and abundantly

(*Continued on page* 892)

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Artist-Directors -- Camera Men -- Electricians

Exposed to Studio or any very Bright Light

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Yours very truly,
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THE MISSION INN
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I have used your actinetic lenses under the Kleigel light (those powerful flaming arcs which are so hard on our eyes) and when heretofore I have left the studio with inflamed eyes that gave me much pain I felt no ill effects after a hard day's work when I used them. I tried them in the open stages under the bright sunlight, the same pleasing results—no eyestrain—no wrinkles between the eyes when formerly I was wont to squint from the intense light. Today I motored down here from Los Angeles and your No. 3 Actinetic again demonstrated its efficiency—as my eyes are in normal condition I feel sure I am able to judge fairly as to the practical quality of the lense.

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MUSIC AND THE PICTURE

Patriotic Music and Music of Our Allies

TO comply with the wishes of some of our readers, we are herewith publishing a comprehensive list of American music and music of our Allies. Names of the publishers where to obtain this music, as also prices for the various orchestra combinations, will be furnished upon request.

American Music

1. Columbia Fantasia, by T. H. Rollinson.
2. Fantasia on Dixie, by Otto Langey.
3. Grand American Fantasia, by Theo. Bendix. An exceptionally fine arrangement of American melodies.
4. Fifteen National and Patriotic Melodies, arranged by R. Gruenwald.
5. American Fantasia, arranged by V. Herbert. No doubt one of the finest and most popular arrangements of American melodies in form of a fantasia.
6. Memories of the War (1861-1863). Medley of American war songs, containing the following songs: Tramp, Tramp, Tramp, the Boys Are Marching; John Brown's Body; Carry Me Back to Old Virginia; When Johnnie Comes Marching Home; Our Flag Is There; Marching Through Georgia; The Battle Cry of Freedom; Massa's in the Cold Ground; Arkansas Traveler; The Reveille.
7. Columbus. A grand descriptive fantasia synopsis: Grand Opening Fanfare announcing the Majesties of Spain; Torchlight Dance; The Sorrows of the Departure; Fealty to the Flag; Parting Salute, the Anchors Weighed; On the Vast Waters; Merriment of the Sailors; Great Storm Scene; The Storm Gradually Abates; Prayer; Quietness; Dullness; Melancholy; Mutiny of the Crew; The Voice of Columbus Quells the Disturbance; Land Ho! Birds Greet the Ship; Excitement on Board; Salute of the Great Guns; Aborigines Heard in the Distance; Hail Columbia. Arranged by A. Herman.
8. Battle of San Juan Hill. A descriptive and patriotic military fantasia, by A. C. Sweet.
9.—Hurrah for Old Glory. A national medley march containing the following patriotic airs: Glory, Glory Hallelujah; Old Folks at Home; Hail Columbia; The Girl I Left Behind Me; Star Spangled Banner.

French Music

1. La Belle France. An overture containing the following songs: Au clair de la lune; Cadet Rouselle; T'en souviens-tu? Le chant du départ; J'ai du bon tabac; Le Roi Dagobert; La mère Michel; Fanfan la Tulipe; La bonne aventure; La Marseillaise. By L. P. Laurendeau.
2. La Belle France. A waltz on the following popular French airs: Ah, c'eadet; La Marseillaise; Partant pour la Syrie; Le petit tambour; La bonne aventure. By Th. M. Tobani.
3. French National Défilé (Le Régiment du Sambre et Meuse). March. By A. Turlet.
4. Père de la Victoire and Marche Lorraine. By Ganne. Two patriotic marches most appropriate for new reels and patriotic films.

English Music

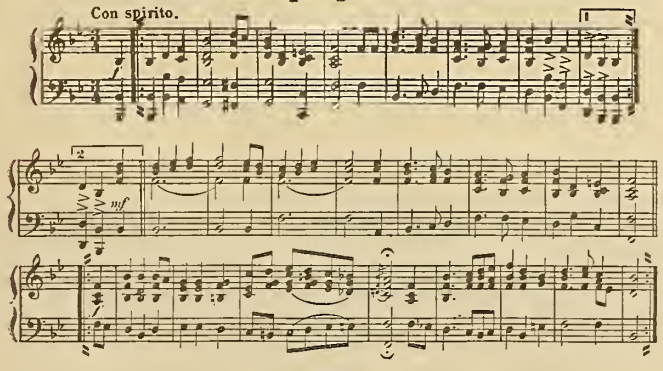
1. Sounds from England. A selection on English melodies containing Heart of Oak; Cherry Ripe; The Banks of Allan Water; The Dashing White Sergeant; The Bay of Biscay; Sir Roger de Coverly; Sally in Our Alley; Come, Lasses and Lads; The British Grenadiers; The Soldiers' Joy; Rule Britannia; God Save the King. By O. Langey.
2. Twelve English Songs. (1) British Grenadiers; (2) Sally in Our Alley; (3) The Anchors Weighed; (4) My Pretty Jane, or When the Bloom Is on the Rye; (5) Twickenham Ferry; (6) The Midshipmite; (7) Black Eyed Susan; (8) The Bay of Biscay; (9) The Vicar of Bray; (10) Good-bye, Sweetheart, Good-bye; (11) Ever of Thee: (12) The Roast Beef of Old England. Arranged by L. O. de Witt as solos for cornet and trombone.

Irish Music

1. Dreams of Erin. An overture containing the following Irish songs: Spring of Shillelagh; The Minstrel Boy; Irish Washerwoman; Paddy Whack; The Cruiskeen Lawn; Oft in the Stilly Night; Brian Borochme's March; The Low-Backed Car; The Blackbird; Savourneen Deelish; Paddy O'Rafferty; Paddy Carey; Peter Street.
2. Twelve Irish Songs. (1) The Minstrel Boy; (2) Savourneen Deelish; (3) Killarney; (4) Come Back to Erin; (5) Believe Me, if All Those Endearing Young Charms; (6) The Meet-
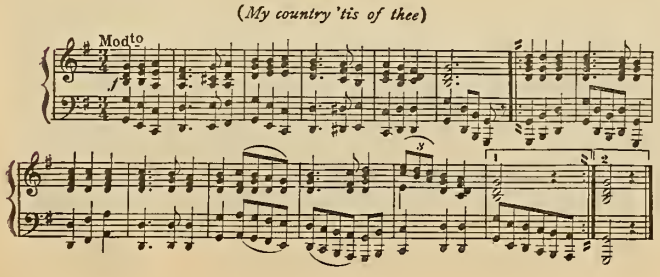
Appropriate Patriotic Themes for These Stirring Times

The Star spangled Banner.
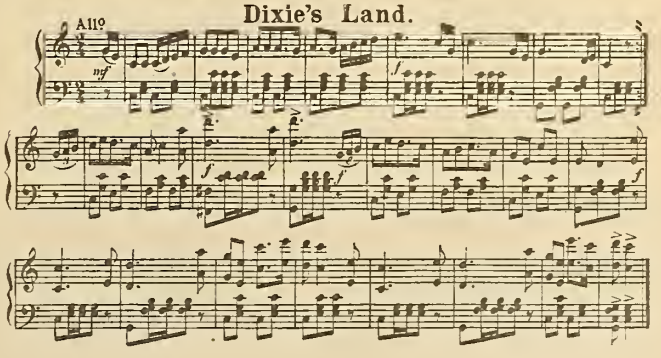


America.

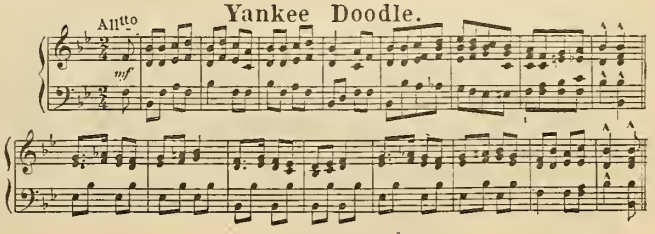
(My country 'tis of thee)



Dixie's Land.



Yankee Doodle.



ing of the Waters; (7) The Last Rose of Summer; (8) The Pretty Girl Milking Her Cow; (9) The Dear Little Shamrock; (10) Wearing of the Green; (11) The Harp That Once Thro' Tara's Halls; (12) The Cruiskeen Lawn. Arranged as solos for cornet and trombone.

ITALIAN MUSIC

1. From Italy. A selection of Italian folk songs by Otto Langey containing the following airs: Antonia; La Scillitana; Santa Lucia; O Marenariello; Hou la la; O Solo Mio, and several others.

2. Italian Royal March and the famous Garibaldi March, two of the most inspiring marches ever composed.

3. Fantasia Napolitana, containing the following songs: Nenna Mia, 'O Passariello! O Papa raccianno Marinella; Santa Lucia; A Palomella Mariannina stamalata Dimme na vota si; Funiculi Funicula; Cicuzza; Santa Lucia. By E. Baccalari.

For Russian, Roumanian, Japanese, Belgian and Servian music see the collections of patriotic songs published by G. Schirmer; also The Mammoth Collection, published by Carl Fischer.

G. Schirmer is also publishing a collection of songs entitled "The National Songs of the Allies," bound in a durable paper, with an attractive title page, and obtainable through all music dealers for 25c.

"THE LITTLE AMERICAN"

(Artcraft Production)

(Reviewed on page 432)

Theme: Melody in Gb (Dramatic) by Cadman

1—"Intermezzo Francaise" (3/4 Andantino) by Hammer until—T: "Mary Pickford as Angela More."
2—"Star Spangled Banner" until—T: "A letter to America."
3—Organ or piano improviso to action (very short scene) until—T: "The Fourth of July, 1914."
4—"Red, White and Blue" (Patriotic Song) (very short scene) until—T. "Count Jules de Destin."
5—Organ or Piano improvise to action (very short scene) until—T: "Turn it 'round, etc."
6—"Marseillaise" pp until—S: "Child with drum."
7—Leaflet "Salon Piece" (4/4 Moderato) by Gruenfeld until—T: "I'll show you the German goose step."
8—"Lakesonian March" by Lake very slow and pp to action of screen until—S: "Angela is throwing two small pillows at the boy."
9—Theme until—S: "To men near lantern."
10—"Dramatic Maestoso" No. 3 by Ascher until—T: "The news that shook the world."
11—"Herodiade Fantasia" by Massenet. *Note: Play first movement only* until—T: "After three months of silence."
12—Theme until—T: "Over seas."
13—"Sieste" (4/4 Lento) by Laurens until—S: "Karl is receiving Angela's letter."
14—Theme until—S: "Interior of German telegraph office."
15—"Fourteen Fathoms Deep" (Dramatic Mysterioso) by Lake. *Note: Orchestra to stop during short dancing scenes, piano to improvise to action* until—S: "Torpedo is fired."
16—Silence, just produce effect of a torpedo shooting through water until—S: "Explosion."
17—Produce effect followed by
18—"Freischuetz Overture" by Weber. *Note: Begin with second movement "Molto Vivace"* until—T: "The great news."
19—"Credo from St. Cecile Mass" (Moderato Molto Maestoso) by Gounod until—T: "On the face of the waters."
20—Repeat third movement of fourteen fathoms deep (same as cue No. 15) until—T: "After weeks of ceaseless hammering."
21—Battle Hurry to Action until—T: "Cheating death with stubborn, etc."
22—Short Orchestra, Rest Piano or Organ improviso to action until—T: "Battle scene."
23—Battle Hurry to action until—T: "Our ambulance has broken down."
24—"Ave Maria" (Dramatic Melody) Meditation by J. Ascher until—T: "The Germans occupy the town."
25—"Athalia Overture" by Mendelssohn. *Note: Play first movement only Maestoso* until—T: "Since you are determined, etc."
26—"March Loraine" by Ganne, slow and pp until—T: "They wouldn't dare touch me, etc."
27—"Star Spangled Banner" first eight bars only followed by
28—"Heart Wounds" (Dramatic Melody) by Grieg until—T: "Throw in some bomb."
29—Silence, watching for shots and explosion until—S: "Dead butler on floor."
30—"Elijah Fantasia" by Mendelssohn. *Note: Play Allegro con fuco movement only* until—T: "Where are those pretty girls."
31—"Phedre Overture" by Massenet. *Note: Begin with second movement Allegro Appassionato* until—S: "Angela recognizes Karl."
32—Theme ff with ad. lib. Tympany Rolls until—T: "Somewheres in this house, etc."
33—"Egmont Overture" by Beethoven. *Note: Play Finale only Allegro con Crio movement* until—T: "Dry them at the fire."
34—"Broken Melody" (Dramatic) by Van Biene until—T: "Kultur—the Prussian system."
35—"Prelude du Deluge" (Dramatic Adagio) by Saint-Saens (watch shots) until—T: "The echo of Angela's message."
36—Battle Hurry to action until—T: "You are shootings too high."
37—Silence until—T: "Go by the window."
38—Agitato to action until—T: "I commend you, lieutenant."
39—"Gates of Heaven Fantasia" by De Ville. *Note: Play first Maestoso Movement* until—T: "Shoot the woman as a spy."
40—Organ improvise to action until—S: "Big explosion in front of soldiers."
41—Produce effect followed by
42—"The Last Presto Movement" of the Gates of Heaven Fantasia (same as Cue No. 39) until—T: "The valley of shadow death."
43—Heavy Battle Hurry until—T: "The dawn patrol."
44—"Pere de la Victorie" French march by Ganne pp until—S: "Marching soldiers."
45—Continue to action of screen until—T: "Won't you save him for me."
46—Theme until—T: "War prisoners."
47—"Musidora" (3/4 Allegretto Moderato) by Leigh until—S: "Close up of Statue of Liberty."
48—"America" (National Melody) until * * * * * END.

"THE GREATER LAW"

(Bluebird Photoplay)

(Reviewed on page 625)

Theme: Serenade by Widor (Dramatic Moderato) by Pryor

1—"Snow Queen Novellette" (6/8 Allegretto) by Salzer until—T: "Down in the States."
2—Theme until—S: "Exterior scene."
3—Repeat "Snow Queen" until—T: "Late that day."
4—Agitato to action until—T: "Jimmy's reformation."
5—"Alhumleaf" (4/4 Moderato) by Kretschmer until—T: "A few days later."
6—Theme until—T: "The strike on yellowhead."
7—Piano Solo—improvise to action until—T: "It was here that Jimmy arrived."
8—"Noisy Bill" (a tromhone rag) by Losey until—S: "On farm." farm."
9—Organ or piano improvise to action (short scene) until—T: "Jimmy's surroundings, etc."
10—"Les Sylpbes" (Valse Lente) by Bachman until—T: "For the first time, etc."
11—L'Adieu" (Dramatic Andante) by Favarger until—T: "On yellowhead."
12—"Tendresse" (Melody Expressivo) by Ravina until—S: "Interior of saloon."
13—Piano Solo improvise to action until—T: "It was midnight."
14—Popuplar Trot until—T: "Oh—nothing I saw, etc."
15—Long Agitato action until—T: "And that goes for you."
16—"Dramatic Tension No. 11" by Ressiger until—T: "It was early summer."
17—"Pathetic Andante by Margis Berger until—T: "On yellowhead the partners."
18—"Meeting" (Dramatic Melody) by Bendix until—T: "That winter."
19—"Canzonette" (Moderato) by Schuette until—T: "Beginning of part IV."
20—"Intermezzo (3/4 Allegretto) by Pierne until—T: "A few evenings later."
21—"Sweet Summer Rose" (Melodious Andante) by Armand until—T: "In the days that followed."
22—"Little Puritan Gavotte" by Morse until—T: "Then suddenly."
23—Piano solo improvise to action until—S: "Exterior scene."
24—Theme until—T: "I'm mushing for yellowhead."
25—"Vision" (Cbaracteristic) by Blon until—T: "Laherge found out, etc."
26—"Yelva" (Dramatic Overture by Reissiger (watcb shots) until—T: "Tell me where she is."
27—Continue ff until—T: "The next morning."
28—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "I'm here to kill you."
29—"Dramatic Andante" by Ascher until—T: "The Northern lights, etc."
30—Theme until * * * * END.

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BUILDING AND FURNISHING

Theatre to Stand as Monument of Progress Opened by Saenger Co.

ON July 4 the Saenger Amusement Company, the largest amusement corporation in the South, opened the Strand theatre—the quarter of a million dollar photoplay house, which is said to be the last word in elegance and refinement and in the class of programs to be presented.

The crystalization of years of effort, backed by the faith that the South is entitled to a photoplay theatre commensurate with her importance and resources and in the rapid increase in the motion picture industry stands out in the Strand. Five years in the planning; nearly a year in construction, and all that is best that time, money, energy, thought and craftmanship can command has been utilized in the fulfillment of the dream that stands as a titanic tribute to the silent drama and a monument to the enterprising Southerners who erected the building.

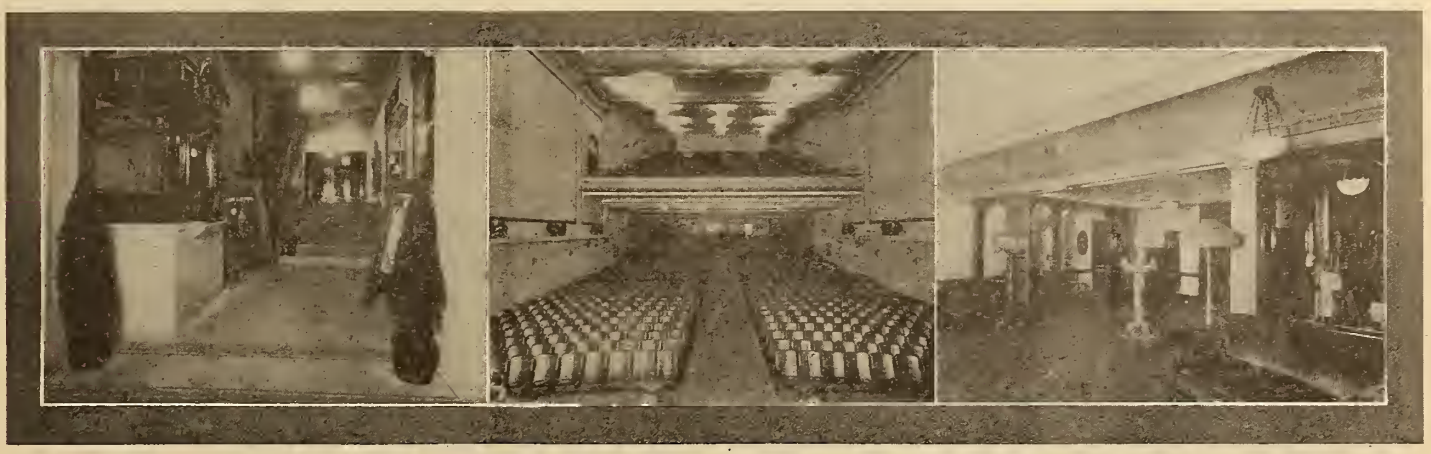
From the obscurity of a backwoods nickelodeon to the great stride of a metropolitan theatre represents the span of time that has revolutionized the art of photoplay exhibition. The Saenger Amusement Company are pioneers in the South, and in appreciation of the support the South has given to them they have built a theatre in New Orleans that shall serve as a standard for similar enterprises in this section. The Saenger Amusement Company own a chain of theatres in Louisiana, Mississippi, Texas and Florida and control amusement interests in several States farther west.

The new temple of amusement in New Orleans, the Strand, has a seating capacity of 2,000. It is magnificent in all of its appointments, rich and refined in finish and artistic treatment. A symphony orchestra of thirty-five pieces, the largest permanent theatre musical organization in the United States, will interpret each and every screen production and a mammoth pipe organ will serve as an additional feature. A program of screen features representing the highest contributions of the best producers will be employed to make up the various programs, while at all intermissions music will be a feature of the passage of time. A ladies' lounge, luxuriously appointed, with courteous attendants always in charge, occupies a portion of the mezzanine floor, which graces the promenade at the rear of the auditorium; a uniformed house staff, drilled under military precision; an information bureau; private trunk line telephone exchange; a tourists' bureau of information for out of town visitors, and a noon-day concert by the symphony orchestra exclusively, are only a few of the modern features embodied in this latest of Southern institutions. Visitors and tourists will be afforded a new place of interest upon their next visit to New Orleans. Each day at noon the cathedral chimes of the mammoth orchestral organ peals the hour. At the last stroke of twelve, the thirty-five-piece orchestra, under the direction of Don Philippini, bursts into a stirring overture or a symphony arrangement, blending a variety of tastes which runs the entire gamut of musical emotion. Don Philippini is a maestro who has won laurels on both sides of the Atlantic. The Strand Symphony Orchestra is the largest permanent organization of its kind outside of New York City. The noonday concerts will be in every respect of the same quality as similar concerts that are given in the prominent cities of the North and West.



Stage and Proscenium of Strand Theatre, New Orleans

At the formal opening of the Strand, on July 4, the theatre was found to be entirely inadequate to accommodate the crowds which sought admission. The first presentation of the regular program proved to be an inspiration and a surprise to the people, whose ideas had not carried them so far into the realms of perfect photodramatic art. S. L. Rothapfel, known as "the Belasco of the photoplays," by reason of his prominence as managing director of the Rialto theatre, personally supervised the first performance with the assistance of D. L. Cornelius, who is the resident managing director of the great photoplay house. The lobby of the theatre was turned into a veritable floral bower with the offerings of friends and well-wishers for the new enterprise and there was a great overflow of floral tributes in an adjoining store room. The audience caught the spirit of the occasion and



Lobby, Interior and Ladies' Lounge of the Strand Theatre, New Orleans

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in a great wave of enthusiasm the approval of the public was accorded to the Saenger management and the tangible fruits of their untiring efforts. New Orleans is proud of the Strand and of the men whose vision was broad enough to build it.

Craftsman Laboratories Complete

(*Continued from page* 888)

lighted by indirect light of yellow color. While yellow light is visually very predominant it has no effect upon positive cine film, provided that its hue and the distance of the light source from the unexposed film stock are suitably regulated.

The perforators in this laboratory are Bell-Howells of latest type, such as were described last week in the Camera Dept., while there are two batteries of positive printers. One group of printers consists of Hausman machines with light-changers of the resistance type, while there have also been installed a formidable array of Duplex printers of latest design.

It is an appreciated fact that high class titles are an important item in cinematographic presentation, and the Craftsmen title department exemplifies the last word in equipment and methods. The titles are photographed from printed cards; which are set up and printed right on the premises. A professional camera with every conceivable attachment, including a dissolving shutter, is used to photograph the titles, and the photographic operation is made a pleasure through the assistance of an excellent stand and Cooper-Hewitt lights.

The printed, or photographed, films then pass to the developing rooms, of which there are two; all negatives being developed in a separate and specially equipped dark room.

When developed and fixed all films processed by the Craftsmen laboratories find their way to a clean and well lighted wash room, the feature of which is the large wash tanks lined with glazed white bath-tile. This material makes an excellent wash tank, which may be very easily cleaned when occasion requires.

Upon leaving the wash room we were interested to note the efficient arrangement whereby all air is freed from dust before its entrance into the well ventilated drying room, where the films are dryed upon drums, after which they are received by the joining department, where they are assembled by young ladies in immaculate uniforms.

We had the surprise of our life when the machine-booth of the projection room was shown us, for here actually was a projection booth containing plenty of fresh air, derived from large windows extending across the entire back wall of the booth. The finished film is projected, for inspection purposes, by Simplex machines, and two pictures may be screened simultaneously, side by side.

This fine projecting room is not, however, the only one upon the premises, for there is another one especially equipped for directors and cameramen.

This directors' cutting-room contains a Motiograph projector equipped with an incandescent-globe illuminant, which permits of stopping the film during the process of editing. Along the walls of this room are countless receptacles for holding small rolls of film (*individual scenes, etc.*), such as always accumulate when film subjects are being edited.

We can conceive that the film editors of some large concerns are doubtless planning to "stake this room out" as their own headquarters, which will be but a small measure of the patronage that the Craftsmen Film Laboratories undoubtedly deserve.

DIRECTORY OF NEW THEATRES

DISTRICT OF COLUMBIA

The Peninsula Amusement Company has recently been formed at Washington with the following officers of that city: L. M. Day, president; S. Richard, vice-president, and Geo. Schwartz, treasurer. The company controls the Arcade theatre, of Salisbury, Md., which stands as the handsomest and most-up-to-date picture house of Maryland eastern shore. It was built at a cost of $80,000; is artistic in design, with a restful color scheme, and with an exterior display that is always attractive. There is a good-sized stage that will be used to advantage in the mounting of big productions. The seating capacity is 1,200.

The company is offering the public the best in the picture field with excellent music.

CONNECTICUT

Russell A. Cowles has bought the three-story building at Putnam and Greenwich avenues, Greenwich, from Mrs. Carol Sheldon, widow of George P. Sheldon. Mr. Cowles contemplate erecting a high-class moving picture house.

INDIANA

The letting of the contract for the construction of the Terre Haute theatre to be erected upon the site of he old Varieties has been postponed in order to give contractors more time to figure on the work. All bids were supposed to be filled by July 5, but the contractors invited to present estimates all pleaded for more time, owing to the instability of the market on building materials. It was stated at the office of the Bankers' and Merchants' Theatre Company in the Terre Haute Trust Building that only a few days' additional time for consideration was asked for by the contractors, who find it necessary to do considerable telegraphing to get options on materials.

LOUISIANA

With the establishment of a training camp for recruits for the navy at Gulfport on August 1, as is the intention of the Government at the present time, Manager E. N. Hirsch, one of the most experienced and successful exhibitors in Mississippi, will proceed at once to erect a modern theatre upon the exposition grounds where the enlistment men are to be provided with the best class of pictures for their amusement. This project has the sanction of the authorities, and Manager Hirsch will erect a theatre which will be ample in seating capacity and up-to-the-minute in fittings and architecture.

MASSACHUSETTS

Papers have gone on record of the sale of the "College Hall" property at 1410-1444 Massachusetts avenue, Cambridge, and the new owners, the Harvard Square Theatre Realty Trust promises that it will make extensive improvements. Just what they are they will not say but it very likely will be the theatre project that they started some time ago and dropped temporarily pending the sale of the property. "College Hall" is a large brick and stone structure, containing nine large stores and 70 dormitories. It has a frontage on Massachusetts avenue of 235 feet, extending to the corner of Church street and running back 240 feet on Church street. The Massachusetts avenue buildings are four and five stories high. the frame buildings in the rear being under a long lease to Harvard College. The purchase of this parcel by the above trustees was for improvements and investment. The consideration paid is said to have been in excess of the total rating of $415,000. There is 43,250 square feet of land, almost an acre, which is taxed for $310,000.

MISSISSIPPI

The new Airdome theatre, at Natchez, opened to capacity business Monday of last week, with a special motion picture program, and bids fair to make of itself a permanency. The Airdome is a handsome and commodious structure at the corner of Main and Wall streets, just opposite the post office. This convenient location will make it easily accessible from all parts of the city. The seating capacity of the Airdome is about 700, and accommodations have been provided for both white and colored. The Airdome is under the management and personal supervision of Thomas Pantolieano, a well-known and popular citizen of this city. Mr. Pantolieano has arranged to secure the best offerings of the leading film services and those who attend the pictures regularly may feel assured that they will have an opportunity of seeing their favorite stars. Excellent offerings for the entire week are announced, and it is indicated that the theatre will open with a record-breaking attendance.

MISSOURI

Plans were completed recently for the erection of a new $40,000 theatre, which will be built at the corner of Maffitt and Vandeventer avenues, St. Louis, by the Consolidated Theatres Company. The structure, which will seat 2,000 persons, is to be built on a lot that is 140 by 132 feet in size. On the ground floor there will be six stores. Vaudeville and motion pictures will be featured on the bill.

NEBRASKA

The new moving picture and vaudeville show house at Wahao opened its doors to the public Monday night a week ago before a crowded house at each performance.

The house, which has been named "The Rex," is of the latest design in the show world. From the electric lighted low hanging canopy in front, to the stage scenery in the rear, it is complete. A most attractive feature is the mirrors in the outside wall in the front, also the curtains which hang at the windows with the word "Rex" worked up on them. The refreshment booth at the left of the entrance is very handy, and was kept busy. At the right of the entrance is the office.

The interior has the indirect lighting system, and was decorated with ferns on top of the machine booth and paintings on the walls.

NEW YORK

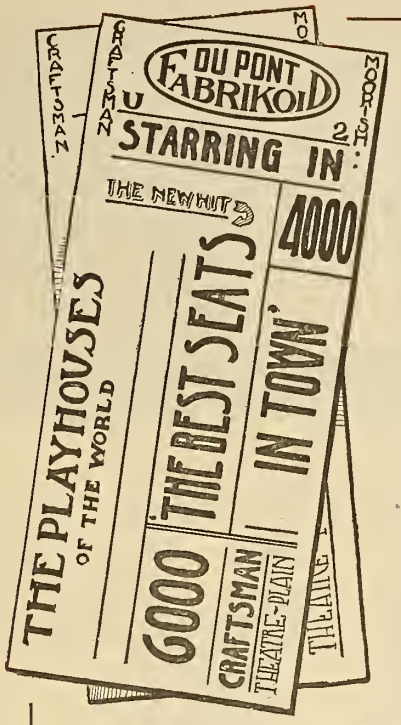
Plans have been filed for the construction of a two-story theatre at the northwest corner of Broadway and Ninety-fourth street, running in an "L" to Ninety-fifth street in New York City. The structure will have a frontage of 36.8 feet in Broadway, where the entrance will be located; 225 feet in Ninety-fourth street, and 100 feet in Ninety-fifth street. There will be accommodations for 2,760 persons. Eugene Higgins is the owner. George Keister, architect, estimates the cost at $200,000.

ONTARIO

An addition to a motion picture theatre is to be built at Buckeye Road and East Eighty-ninth street. The building is owned by C. A. Bressler, president of the C. A. Bressler & Co. Nicola Petti, 307 Williamson Building is the architect. Alterations are to cost $8,000.

One of the latest deals in the trade in Ontario was consummated a few days ago, when the well-known Strand theatre on Yonge street, Toronto, changed hands and underwent a reorganization. The new company has been styled the Strand Theatre, Limited, capitalized at $75,000, and has some elaborate plans under way for the betterment of the theatre. The Strand theatre is located on Toronto's main thoroughfare near its busiest corner, King and Yonge streets, which location is one of the best of its kind on the American Continent.

Mr. Fegan, manager of the Eclipse theatre, Toronto, has taken out a permit for alterations to his theatre. He will put in a gallery, which will provide 500 more seats, and contemplates putting in vaudeville.



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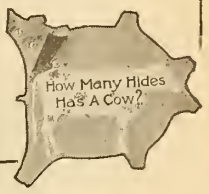
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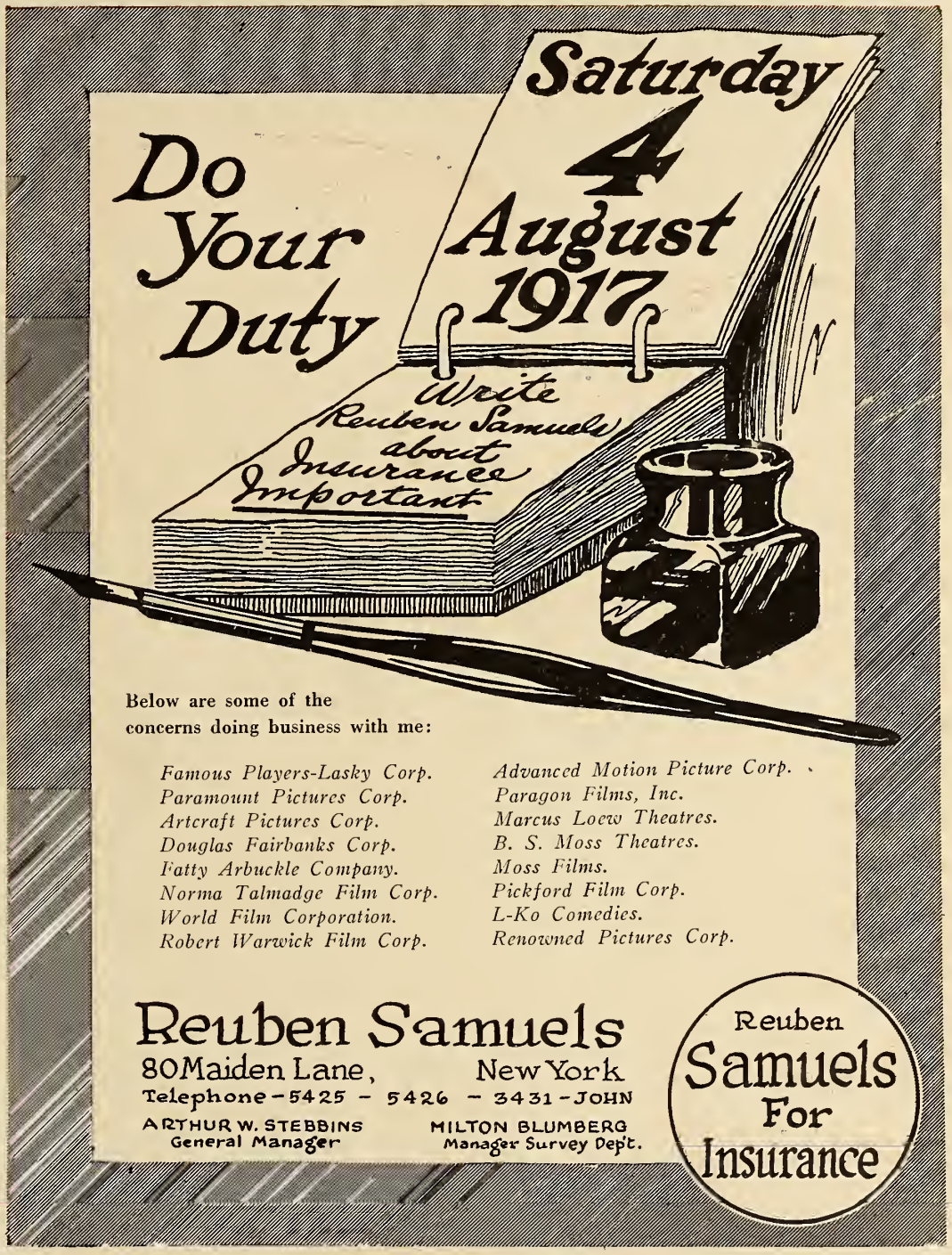
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Raffled off by a "war relief" society this bewitching sea-urchin finds herself the innocent co-respondent in a strange divorce suit. A notable supporting cast and the brilliant direction of Jack Conway make this a splendid film entertainment.

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BLUEBIRD PHOTOPLAYS, INC.
1600 Broadway New York

MARGUERITE CLARK in The Amazons









A famous star, a famous play, a Famous Players production. Pictures like this—properly advertised—provide a *sure* return. *Sir Arthur Wing Pinero,* the great dramatist, has contributed a *great comedy* to the screen at a time when comedies are needed. Directed by Joseph Kaufman.

Marguerite Clark has even *outdone* Marguerite Clark.

A Paramount Picture

Paramount Pictures

We have secured good advertisers to talk to YOU. Listen to them!

Paramount Burton Holmes Travel Pictures

"To travel is to possess the World"

IT isn't any trick to fill your theatre now and then with a big star or special splurge in advertising—but

You must be a shrewd and scientific manager to build up your business and keep your house filled and your expenses low.

You can do this by demanding a star short reel.

A star short reel is one with advertising possibilities, a nationally known name that draws a few new people to your house—not the kind that come to any picture house, but the kind who haven't been going to pictures, the kind that have read Burton Holmes books or traveled. These pictures bring the limousines to your theatre door.



As a gentleman of Japan dressed for rainy day promenade

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

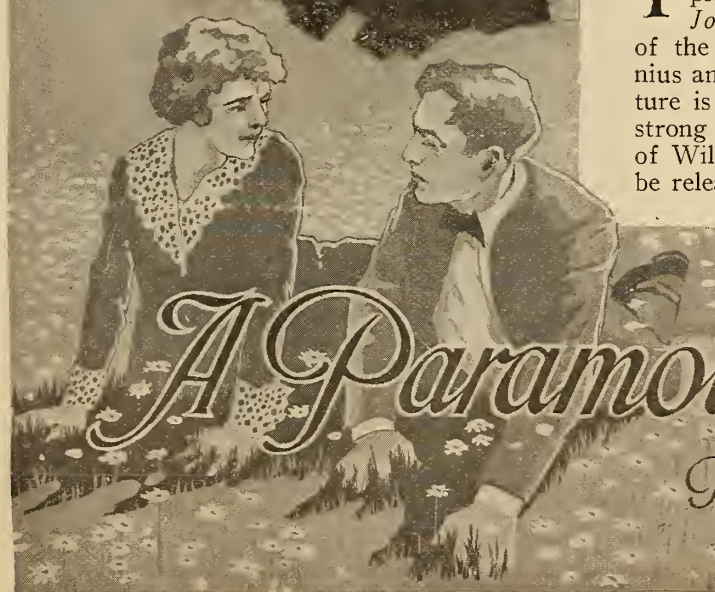
JACK PICKFORD and LOUISE HUFF in "THE VARMINT"





Paramount Pictures

YOU cannot wish for a bigger, *better* or more pleasing photoplay of love and youth than *Owen Johnson's* famous "Lawrenceville" story. One of the best stories literature affords—directorial genius and *superb* production as exemplified in this picture is *characteristic* of all Paramount Pictures. The strong stellar attraction is *ably* augmented by the work of William D. Taylor, who directed the picture. To be released in August.



A Paramount Picture

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General



VICTOR MOORE

You have heard that there are two things that can't be disguised. We're not sure about the married man, but we do know that Victor Moore disguised a Ford.

He swapped it for a motor boat and all was well for a while—but did you ever have a motor boat?

Better see Vic's before you buy—you'll know more about

"MOTORBOATING"

Released July 30th—at all Paramount exchanges

Pre-showing at the Strand, N. Y., week of July 23rd.





Paramount Pictures

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

KK

BLUEBIRD SPECIAL

"Mother O'Mine"

featuring

Rupert Julian

and

Ruth Clifford

BOOKED SOLID FOR 70 DAYS BY MARCUS LOEW

LAST week we announced the BLUEBIRD SPECIAL—"Mother O' Mine"—as the finest screen production of the season—bar none. We requested Exhibitors to review it. Many did so. Among them was Marcus Loew. He booked it instantly, over his *entire* circuit *for 70 days solid.* If it were possible for every Exhibitor to review "Mother O' Mine" in person, we would be assured of its booking in every theatre in America.

WE urge you to review it in person at your nearest Bluebird Exchange, then book or leave it on your own personal review. It will play repeat with tremendous success. It is a magnificent production for the formal opening of ANY House. If you can't arrange to review it in person, BOOK IT on our recommendation. Book thru your local Bluebird Exchange or BLUEBIRD PHOTO PLAY (Inc.), 1600 B'way, New York City



Goldwyn Pictures

Two Goldwyn Pictures Win $728,000 in Contracts

GOLDWYN'S only trade showing in all America to date is the one held last week in Chicago, when an invited group of exhibitors saw Madge Kennedy in "Baby Mine" and Mae Marsh in another production not yet announced by name to the public.

As a result of *this one Chicago showing* Goldwyn booked contracts in a single afternoon aggregating $728,000.

In other words: Goldwyn Pictures *sell themselves on sight* to the biggest and ablest exhibitors of the nation; sell themselves through *sheer merit;* through *their strength and beauty* and because they reveal in every foot of their length the fact that skilled producers *have put their hearts and brains into the making of them.*

When, within the next few days, Goldwyn Pictures are revealed at trade showings in our twenty-five offices in North America, even *you* cannot conceive of the sensation they will create, or estimate the volume of bookings these showings will induce.

We have been truthful and accurate about Goldwyn Pictures. We have awaited their completion before announcing their virtues. . . . And Robert Lieber, the great Indianapolis exhibitor, voices the opinion of hundreds of exhibitors when he says: "Goldwyn Pictures are better than you ever said they would be."

Advisory Board:

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CROSBY GAIGE
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MABEL NORMAND

A screen celebrity without an equal; a personality unduplicated in the great, wide world of the screen—and now an exclusive star in Goldwyn Pictures. She is an artist of international reputation and drawing power and destined, in Goldwyn Pictures, to be an even greater favorite than at any previous time in her career.

The greatest newspapers throughout the world pay tribute to her charm and personality in the following manner:

BOSTON POST: Mabel Normand is the ablest comedienne known to screen devotees throughout the world.

KANSAS CITY STAR: Nowhere is there a comedienne who, on the screen, possesses one-half as much humor and appeal as Mabel Normand.

ST. LOUIS GLOBE DEMOCRAT: Mabel Normand's return to the screen will be a big event . . . here is a star who counts her friends by the million.

PITTSBURG LEADER: Goldwyn, like most mortals, worships at the shrine of the great god, Personality—Mabel Normand is its latest star and its others, of great fame, are Mae Marsh, Jane Cowl, Madge Kennedy, Mary Garden and Maxine Elliott.

CHICAGO EVENING POST: Mabel Normand joins Goldwyn's imposing array of stars. . . . Each new Goldwyn artist brings new delights for the screen audiences of the country.

MANITOBA FREE PRESS: In all Canada there is no bigger favorite than Mabel Normand. Where can one look to discover her equal?

LOS ANGELES TIMES: It will be interesting to see how much greater popularity Mabel Normand can achieve, for already her popularity has passed beyond the limits of measurement.

HEARST'S ATLANTA AMERICAN: Good news for the picture fans. Mabel Normand returns to the screen as a Goldwyn star.

These comments, taken from hundreds, represent the opinions of 10,000,000 of America's vast motion picture audiences

Goldwyn Pictures Corporation

16 EAST 42d ST., NEW YORK CITY

Telephone: Vanderbilt 11

How can an advertiser continue advertising? By giving YOU value.

Goldwyn Pictures

Measuring Goldwyn Pictures In Dollars.

EVERY exhibitor in America knows the tremendous box-office value of Goldwyn's first four releases, besides having this organization's pledge of still greater productions for the future.

"POLLY OF THE CIRCUS," starring Mae Marsh, is Margaret Mayo's greatest play—a play that made a fortune in the theatre for its author and producers. Here you have the combination of a world-known author and star in a production that proved its value across a continent.

"BABY MINE," starring Madge Kennedy, is the greatest farce comedy success in the history of the American theatre. Again you obtain the value of Margaret Mayo's popularity and see for the first time on the screen the most brilliant comedienne of our generation.

"FIGHTING ODDS" brings to the screen for the first time Maxine Elliott, America's most famous beauty and a stage favorite on two continents. Goldwyn has added to her attraction value by providing her with a powerful play by Roi Cooper Megrue and Irvin S. Cobb, two of the world's most popular authors.

"THE SPREADING DAWN," a famous *Saturday Evening Post* story, introduces Jane Cowl as a Goldwyn star, thus combining the assets of the greatest emotional actress in the American theatre with a tremendously advertised literary success.

These and all other Goldwyn productions will be advertised and promoted on a larger scale than has ever before been attempted by any producing organization. Every exhibitor knows what this means to his box-office.

Advisory Board:
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Goldwyn Pictures Corporation
16 East 42d St. - - - - New York City
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MUTUAL BIG STARS ONLY PICTURES

Frisco's Biggest Theatres Run Mutual Features A Solid Week!

TIVOLI
2200 SEATS

STRAND
1800 SEATS

PORTOLA
1400 SEATS

RIALTO
1600 SEATS

MARKET STREET
1100 SEATS

¶ San Francisco's five biggest theatres have solved the problem of big box-office receipts with Mutual Pictures—"Big Stars Only." These dominant and successful theatres run Mutual Features a solid week.

¶ Such big stars as Mary Miles Minter, Gail Kane, Marjorie Rambeau, William Russell, Charlie Chaplin and a host of others are booked for full week runs by these enterprising exhibitors.

¶ What's good for San Francisco is good for you. Whether you have a 4000 seat house in a big city, or a 200 seat house in a small town. MUTUAL PICTURES—"BIG STARS ONLY"—will help you make money. You can book MUTUAL PICTURES—either in series, on open booking, or you can arrange for two Mutual Features each week —regularly.

¶ Ask your Mutual Exchange for a screen examination. There are big things coming. Write or visit your nearest Mutual Exchange at once for full particulars.

MUTUAL'S
"BIG STARS ONLY"

- ★ Ann Murdock
- ★ Mary Miles Minter
- ★ Otis Skinner
- ★ Gail Kane
- ★ William Gillette
- ★ Julia Sanderson
- ★ Edna Goodrich
- ★ Olive Tell
- ★ William Russell
- ★ Marjorie Rambeau
- ★ Charlie Chaplin
- ★ Juliette Day
- ★ Margarita Fischer
- ★ Jackie Saunders
- ★ Helen Holmes
- ★ Nance O'Neil

CATALOG FREE! An illustrated catalog of 1924 Mutual Pictures, showing just what Mutual offers you, will be sent free to any exhibitor. Write your nearest Exchange.

MUTUAL FILM CORPORATION

JOHN R. FREULER, President

Executive Offices: 220 S. State St., Chicago

Exchanges Everywhere

MUTUAL
BIG STARS ONLY
PICTURES



AMERICAN FILM COMPANY, INC., *Presents*

GAIL KANE *in* "SOULS IN PAWN"

BY JULIUS GRINNELL FURTHMANN. IN FIVE ACTS. DIRECTED BY HENRY KING. RELEASED THE WEEK OF AUGUST 6TH.

A beautiful woman becomes the spy of a foreign power that she may avenge herself on her husband's slayer. An unusually timely play. Booking now at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.



MUTUAL PICTURES
BIG STARS ONLY

Mutual Film Corporation

Will Soon Present The Most Beautiful Star in America

Edna Goodrich

IN A SERIES OF SUPER-DE LUXE MUTUAL PICTURES. AMONG THE FIRST TO BE PRESENTED WILL BE

"QUEEN X"
"A DAUGHTER OF MARYLAND"
"REPUTATION"
Director JOHN B. O'BRIEN

Don't miss this opportunity. Send in your application at once! Call, wire or write your nearest Mutual Film Exchange.

MUTUAL FILM CORPORATION
John R. Freuler, President
EXECUTIVE OFFICES: 220 S. STATE ST., CHICAGO
Exchanges Everywhere

CHARLES FROHMAN
SUCCESSES IN MOTION PICTURES



Coming:

ANN MURDOCK

Famous Frohman Star of "The Lion and the Mouse," "A Celebrated Case," "Please Help Emily"—soon to be presented in these Charles Frohman Successes in motion pictures.

"OUTCAST"
"The IMPOSTER"
"The BEAUTIFUL ADVENTURE"

Directors: Albert Capellani and Del Henderson

These super-attractions will be released beginning in September. Make your reservations NOW at Mutual Exchanges everywhere.

Other coming Frohman Successes in motion pictures are

OLIVE TELL *in* "Her Sister"
JULIA SANDERSON *in* "The Runaways"

Directors: Albert Capellani and Del Henderson

Produced by
EMPIRE ALL STAR CORPORATION

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, Pres.

MUTUAL

You show these unique UNDER-SEA PICTURES when you show GAUMONT'S "REEL LIFE" No. 67



EVERY week you can offer your patrons entertainment out-of-the-ordinary if you show Gaumont Single-Reels. Take "Reel Life" No. 67 as an example. It has the wonderful under-sea pictures of the submarine gardens at Miami, Fla. You could put these pictures on for a week's run, feature them exclusively, and make money. Yet they are just one section of this popular magazine reel. Such pictures as these—the talked-about-after-we-go-home kind—make movie fans of thousands who are not always interested in photodramas. With Gaumont Single-Reels you can get this extra money from people who won't come regularly unless lured by travel, magazine or news pictures.

BOOK THROUGH ANY MUTUAL BRANCH

Gaumont Co.

LONDON FLUSHING PARIS

CUB CUB

CUB COMEDIES

Featuring

GEORGE OVEY

Maintain a standard of rapid-fire mirthful situations.

"JERRY ON THE RAILROAD"

Released August 9th

through the

MUTUAL FILM CORPORATION

Routes "Jerry" through miles of near accidents, but demonstrates his ability "not to go too far."

COMEDIES DAVID HORSLEY PRODUCTIONS COMEDIES

Douglas Fairbanks in "Down to Earth"



Scenario by ANITA LOOS and JOHN EMERSON; from the story by DOUGLAS FAIRBANKS; directed by JOHN EMERSON; photographed by VICTOR FLEMING.





NEVER the same for a minute, yet the stunts and laughs and "pep" that make Douglas Fairbanks' pictures such marvelous attractions, are all there. The story is gripping, the action thrilling, and the situations screamingly funny.

"Down to Earth"

promises to be one of Fairbanks' greatest pictures.

Be sure you book *all* the Douglas Fairbanks pictures.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

A Five Part Blue Ribbon Feature

Albert E. Smith presents

Sir Arthur W. Pinero's
World Famous Drama of Fate and Overpowering Circumstance

"The Second Mrs. Tanqueray"

Featuring the Celebrated Stage Artists

SIR GEORGE ALEXANDER and HILDA MOORE

The story of a woman who sought to live down her past, but found that the future was only the past again—entered by another gate.



"Here is a list of my love affairs! Read it—before you marry me!"

Vitagraph's Service is More Than a Promise

"We have been doing business with Vitagraph—V.L.S.E. for the past two years and without a single exception, the condition of their films has been 100%."

Capitol Theatre, Pekin, Ill.

"We are exceedingly pleased with the service and especially the excellent condition in which we have been receiving the Vitagraph subjects."

Elks Theatre, Blackwell, Okla.

"Your good cooperation in supplying advertising matter was certainly appreciated and we thank you for this special service. It is a little bit out of the ordinary to have picture companies render such cooperative service, but in your case we have always found that you are indeed clever in this respect."

Camden Theatre, Parkersburg, W. Va.

VITAGRAPH believes that good service is an inseparable part of every booking. It believes that good service means something more than shipping a print on time. It believes that every exhibitor who uses its product is a part of the Vitagraph organization, with all of its gigantic resources at his command.

GREATER VITAGRAPH

A New Line of BIG "V" Comedies

Here they come again--

Vitagraph's Riot Squad

with pretty girls galore, and a band of famous frolickers in a line of comedies that are screams.

"Boasts and Boldness"
"Worries and Wobbles"
"Shells and Shivers"
"Chumps and Chances"
"Gall and Golf"
"Slips and Slackers"

And a load of others

Written by Graham Baker
Directed by Lawrence Semon

The Greatest Boy in the World!



He's all boy—is Bobby—just a wholesome little Indian, bubbling over with the very joy of living.

And that laugh of his has radiated happiness to every corner of the continent. The first day he toddled across a screen the American public took him to its heart, and Bobby was adopted as "the little brother of the fans."

He has more real friends than almost any screen celebrity you can mention, and they'll all be your friends when you run the

"BOBBY CONNELLY SERIES"

Bobby's Leading Lady! Little Aida Horton



One reel pictures that will bring your audiences back again and again

"Bobby, the Boy Scout" **"Bobby's Bravery"**
"Bobby, the Movie Director" **"Just What Bobby Wanted"**
"Bobby, Philanthropist" **"Bobby's Secret"**
"Bobby, the Pacifist" **"When Bobby Broke His Arm"**

Others in preparation

Directed by Wesley H. Ruggles and Charles M. Seay

Happy Pictures of Happy Youngsters

Just the touch that will make a program a real entertainment

VITAGRAPH'S one and two reel subjects are produced with the same infinite care that goes into the making of its Blue Ribbon Features. A Vitagraph program, from beginning to end, must measure up to the Vitagraph standard—which has been the standard of the photoplay field for twenty years.

GREATER VITAGRAPH

K LEINE E DISON S ELIG E SSANAY

The Lure of the West



draws every red-blooded man and boy. You will pack you houses with

JACK GARDNER'S

New Western Plays

"THE LAND OF LONG SHADOWS"
"THE RANGE BOSS"
"OPEN PLACES"

HENRY B. WALTHALL'S

Latest Masterpieces

Just the thing for high-class programs. Booking at all K. E. S. E. offices.

"THE SAINT'S ADVENTURE"
"BURNING THE CANDLE"
"LITTLE SHOES"
"THE TRUANT SOUL"



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E S S A N A Y
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

Pathé



The two plays below are good, good for any house and any class of audience. They feature a really great star.

Gladys Hulette

the dainty, the sweet, the irresistible and talented, is the star of

The Streets of Illusion *and* Miss Nobody

Two five part Gold Rooster Plays coming soon

Produced by Astra - Directed by Wm. Parke



Pathé

You have read that Pathé has purchased the world rights to

TODAY
WITH
FLORENCE REED

and it means much to you!

It means that the superb picturization of the sensationally successful Broadway play by George Broadhurst and Abraham Schomer, with the famous star who is the criterion by whom every emotional actress must be judged, with the cast which a famous critic declared to be "inspired," with direction which is Ralph Ince's best, can now be obtained through the world's most powerful motion picture house – the one that experience has taught you gives you the best service and a square deal!

Produced by Harry Rapf
Directed by Ralph Ince
Play by Geo. Broadhurst and Abraham Schomer

Seven big parts!

Pathé

Miss Reed says

TODAY

is the best picture she ever starred in.

Mr. Rapf, the producer, says

TODAY

is one of the two best pictures he ever made.

Pathé says

TODAY

is a very great picture - that's why we bought it at a record price.

Expert critics and noted film men say

TODAY

is one of the very greatest pictures ever made:

"Of all her varied triumphs on screen and stage, Florence Reed has never surpassed that in 'Today'. It is an attraction which no exhibitor can afford to overlook."—*Exhibitors Trade Review.*

"'Today' is one of the biggest things that has been done on the screen."—*New York Tribune.*

"I regard 'Today' as the vindication of the motion picture."—*Ada Patterson in the New York American.*

"'Today' makes an exceedingly dramatic picture—one of the strongest of the year."—*New York Morning Telegraph.*

"The story of 'Today' is told by an artist, visualized on the screen by an artist, presented by artists and photographed by artists."—*Motion Picture News.*

"The exhibitor can certainly bank on 'Today' for big results and make the most glowing promises through the medium of his advertising."—*Motography.*

You can't go wrong on a picture that everybody who has seen it is enthusiastic about!

Ask your nearest Pathé Exchange about "Today"

TODAY!



Pathé

A serial that is very much alive, with a great box office star, a fine cast, perfect direction and attention compelling story, say expert trade paper reviewers of

THE FATAL RING with PEARL WHITE

THOSE WHO SEE THE FIRST EPISODE WILL SEE THE REST, SAYS THE "MIRROR": "A serial to develop continuous patronage must contain a number of things: first, a story that holds the interest; second, a star that is popular, and lastly, action. 'The Fatal Ring' fulfills all these rules. It contains a strong amount of mystery and certainly a large amount of action. If an exhibitor can get a house full of patrons to see the start of this serial the ones who will not follow the serial thereafter will not be in a minute minority if there are any at all."

A TREAT IS IN STORE FOR LOVERS OF SERIALS, SAYS THE "TRADE REVIEW": "'The Fatal Ring' gives promise of being one of Pathes best serials. A treat is in store for lovers of the continued story. The most noticeable point in the opening chapters is action and this is continued with a vengence until the very last. There is not a moment's drag. The staging and direction are well nigh perfect in every detail. The acting is exceptional. Pearl White is seen in one of her best roles and that her name is a drawing card is unquestioned. 'The Fatal Ring' can be placed in the class of box office attractions."

IT IS VERY MUCH ALIVE AND THE ATTENTION IS FIRMLY CAUGHT, SAYS THE "WORLD": "'The Fatal Ring' starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning and before the first installment is over the attention is firmly caught. The cast is a fine one. Aside from the one and only Pearl White, Earle Foxe, Ruby Hoffman, Warner Oland, and Henry Gsell have important parts."

PEARL WHITE RETURNS TO HER OWN AGAIN WITH STUNTS, THRILLS AND MYSTERY, SAYS THE "MOTION PICTURE NEWS:" "Pearl White returns to her own again —her own being, of course, a serial via 'The Fatal Ring'. There are stunts in it, thrills in it, and there is mystery in it. The fearless Pearl, swinging around on chandeliers and bowling over swarthy men as if they were so many ten pins, behaves very much like a female Fairbanks. A fine cast."

Produced by Astra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser


Pathé
PEARL WHITE
Pathé's great serial star— how many players can draw the crowds she does, day in and out, rain or shine, hot or cold? The majority of exhibitors who have played her say she is in a class by herself!
Book her in
THE FATAL RING

Pathé

Beyond expectations!

That's what a prominent Milwaukee exhibitor says of the Pathé serial

The Neglected Wife



When busy, successful exhibitors take the time and trouble to write a letter like this, and a lot of them do, you may believe that

Spring, summer, autumn and winter Pathé serials outdraw all other pictures!

"Your serial 'The Neglected Wife', starring Ruth Roland, opened up with an enormous business. I am writing this after the fourth episode and am in a position to say that *it is holding up beyond expectations.* I am pleased to say *it is the best serial I have ever seen.*"—*Philip O. Gross, Jr., Manager Photo Play Co., Lessees of the Strand Theatre, Milwaukee, Wis.*

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner


Pathé
Ruth
Roland
Star of
The Neglected
Wife



Pathé

A line four blocks long on each side of the theatre –

The Grand Opera House of Cincinnati had it, you too can have it if you play

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

In Omaha the crowds blocked traffic while standing in line at the Brandeis:
In Indianapolis the Circle Theatre broke its record and turned thousands away:
In Chicago at Orchestra Hall over 41,000 persons in one week paid to see the picture:
In New York The Strand broke its house record with the largest receipts in its history.
In New York at Carnegie Hall the picture played to $50,000.00 in one performance!

Why go on - it's the biggest attraction the business ever saw - Ask your nearest Pathé Exchange about it - quick!

SELZNICK PICTURES

WHY? BOOK THESE!

HERE'S WHY!

HERBERT BRENON'S "THE LONE WOLF"

It's a smashing melodrama, a Brenon masterpiece; bigger success than " War Brides," at the Broadway; all the thrills of a serial in seven zippy reels.

NORMA TALMADGE in "THE MOTH"

Norma Talmadge is all the rage, every picture is a cleanup. " The Moth " is her most gorgeous role; a de luxe play with a knock-out punch.

CONSTANCE TALMADGE in "THE LESSON"

This young girl is already famous from her work as leading woman in Griffith productions; the public wants novelty—here's a new, brilliant star.

EVA TANGUAY in "THE WILD GIRL"

Millions have awarded Eva Tanguay the place of the most popular star in vaudeville; this is her picture debut; it will be a mint.

GENERAL FILM COMPANY.

SPARKLE COMEDIES

Catch and Hold Your Best People



BOOK
Series No. 2

An Attorney's Affair
Her Peignoir
Those Terrible Telegrams
The Stag Party
Bragg's Little Poker Game
Mixed Nuts



A PROSPERITY TALK:

What every Exhibitor wants is comedies that tickle the true sense of humor—that make an enduringly pleasing impression—that have spice without vulgarity—that fetch his audiences back and back and back again.

Friends—these are those!
They're Here—the Sparkle Comedies

Produced by the **JAXON FILM CORPORATION** 220 W. 42nd St. New York City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



SELIG

offers

Thomas Santschi

and

Bessie Eyton

in

"THE SMOULDERING FLAME"

A Stirring Drama of Seafaring Life Directed by COLIN CAMPBELL from EMMETT CAMPBELL HALL'S Tense Story.

"THE LOVE OF MADGE O'MARA"

Featuring Bessie Eyton in a Tense Drama. Written by Lanier Bartlett. Directed by Colin Campbell. Nuff Said.

BOOK IT NOW!

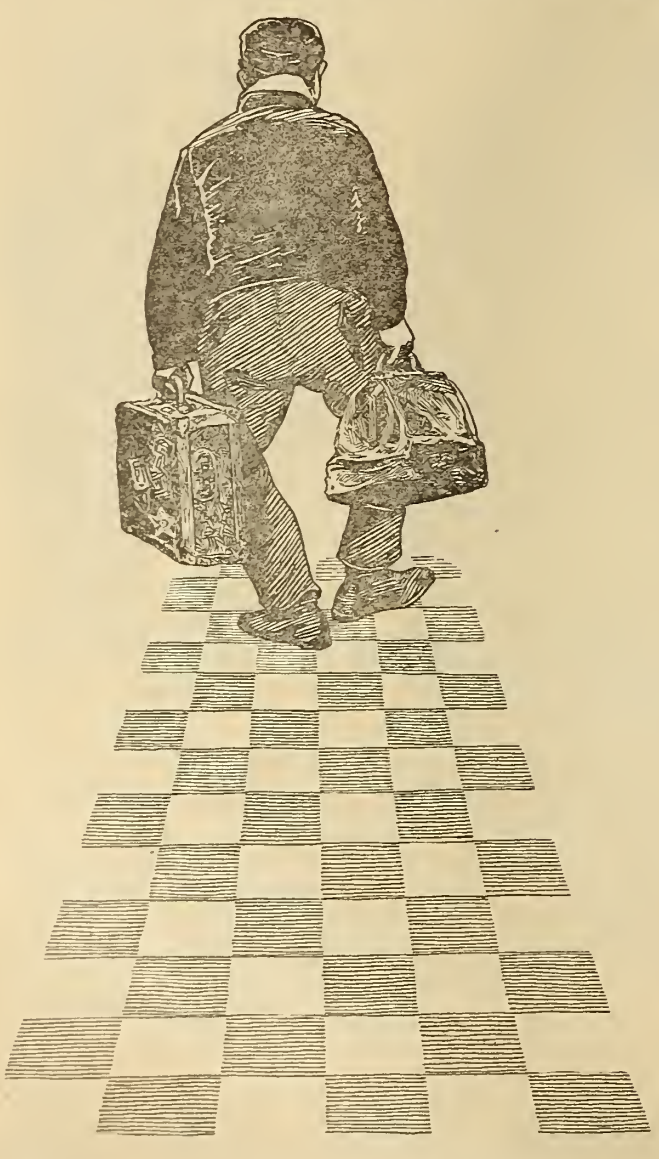
SELIG POLYSCOPE CO.

Chicago, Illinois

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

This "Cute" Little Fellow Is JOHNNY RAY



For 20 Years
a Scream, a
Howl, a Cata-
clysm of Mirth
on the Stage—
Now in the
Pictures!

Johnny and Emma Ray
COMEDIES
Fill Your House
With Old Friends
of the Rays, the
Audiences That Have
Delighted in their Fun

—•—

READY NOW—TEN CONVULSING JOHNNY AND EMMA RAY ONE-REEL RELEASES

Produced by The **Cleveland Comedies Company**

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



Scene from "Don't Lose Your Coat"



You Won't Lose Your Goat

despite the dullness of the hot weather season

IF YOU BOOK

"Don't Lose Your Coat"

or any of the

Famous BLACK CAT



FEATURES

LOOK OVER THIS LIST:

"Don't Lose Your Coat"
August 18

"The Long Green Trail"
August 11

"Vernon, the Bountiful"
August 4

"Pete's Pants"
July 28



TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



TRADEMARK
Reg. U. S. Pat. 1907

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Beef stew cannot be fashioned without certain ingredients.

Granted you have the beef—rib beef if one is in earnest—it is a fair start, but it is not beef stew. The pot may bubble like Vesuvius, and all there results is a faint, flat odor of beef, without savor. It needs potatoes. And it needs—an onion!

Cecilie in the next room, the pale, aenemic blonde art student, pooled her resources with Hettie, who had the beef, gladdening the incipient feast with her whole store of six potatoes. With such a makeshift at beef stew poor, spiritless Cecilie would have been content.

But Hettie Pepper is one of your self-reliant types. She, who had just lost her job at the store for "biffing a fresh," would not yield to a compromise with hope. So she makes a sortie out into the tenement hall, and there she finds a detached young millionaire standing, carelessly holding a fine, full onion.

The delightful situation here created by O. Henry and used by him to develop a Titanic climax of romance—and the inevitable anticlimax into which he concentrates the great O. Henry human nature note—is all in the marvelous film production, "THE THIRD INGREDIENT."

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(former confidant of Rasputin, Czar and Czarina)

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Olive Thomas

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A drama alive with humor and exciting situations

One of the greatest successes presented at the New York Rialto Theatre this year

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featuring

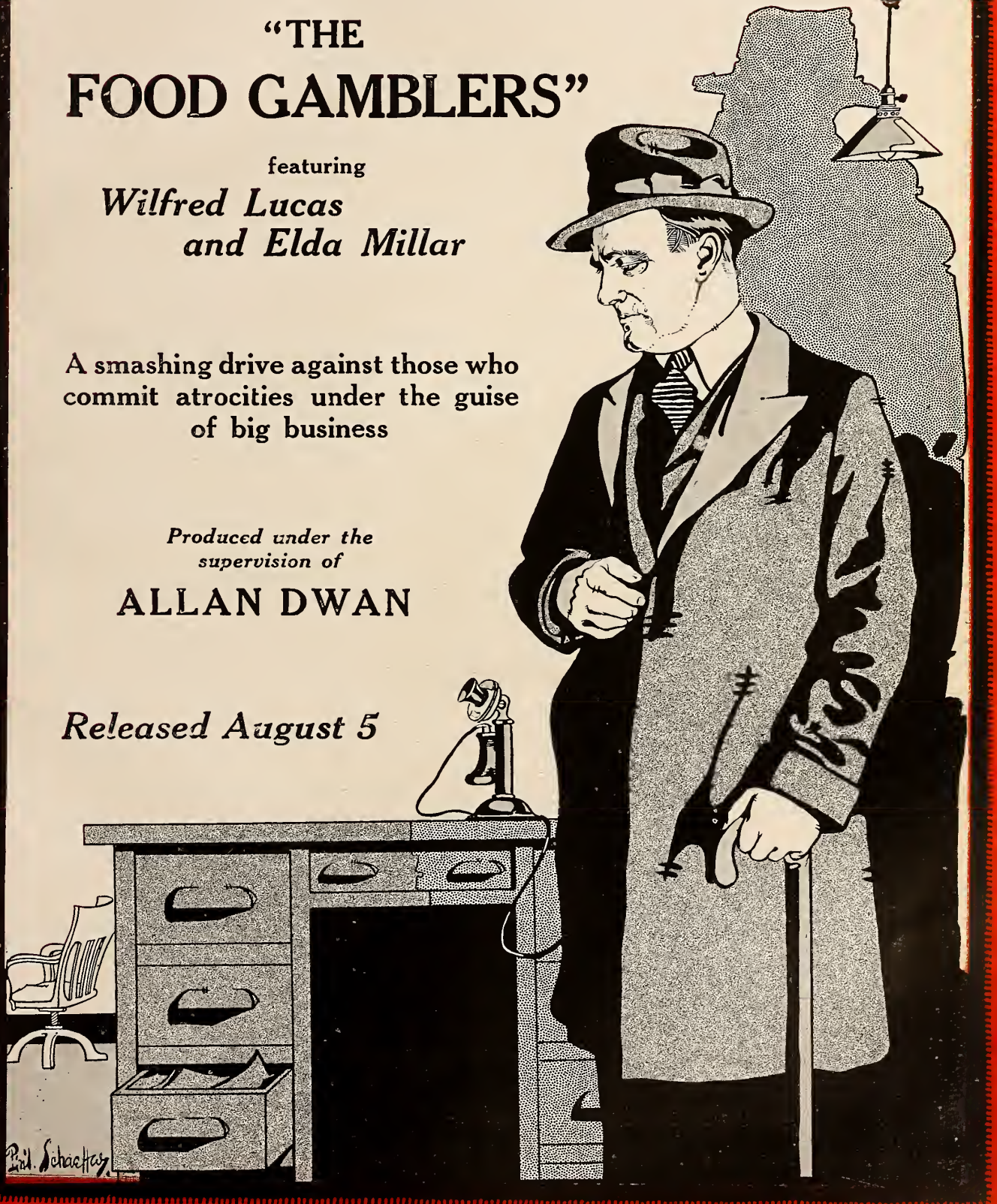
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Produced under the supervision of

ALLAN DWAN

Released August 5



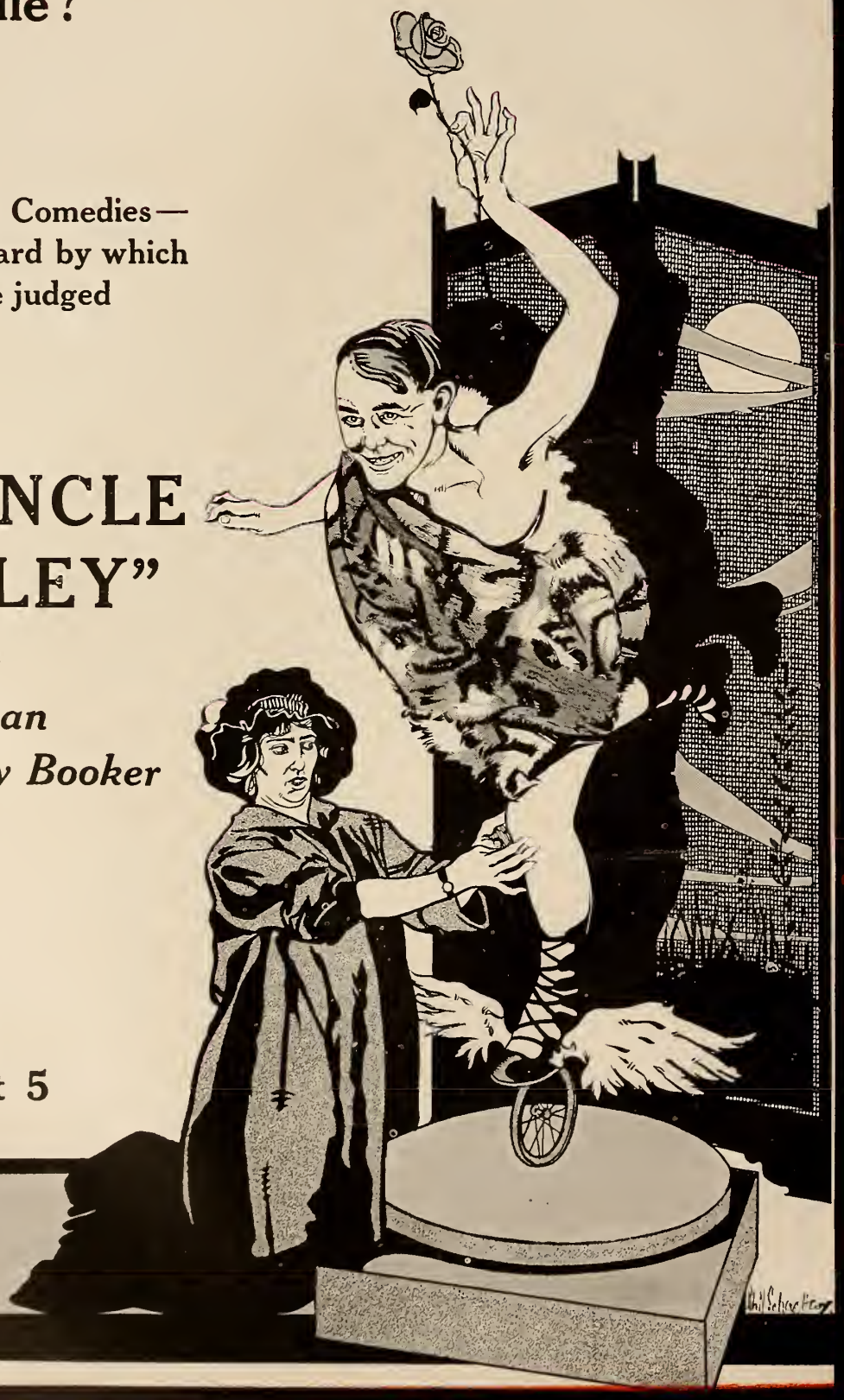
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Keystone Comedies—
the standard by which
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"HIS UNCLE DUDLEY"

with

Polly Moran
and Harry Booker

Released
August 5

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Cash In on this Series of Fairbanks Pictures

Here's your opportunity. Beginning the first week in September, we will release a series of Fairbanks reissues, one a month. These are pictures that have made good—pictures that guarantee big returns to the exhibitors that book them. New prints with new paper and accessories.

Book them now. Write the nearest Triangle Exchange

THE TRIANGLE DISTRIBUTING CORPORATION

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TRIANGLE



You Can Pack Them in with this Series of Hart's

You take no chances in booking this series of Hart reissued pictures which will be released, one a month, beginning about the middle of September. Like the Fairbanks series, they will be open to all exhibitors. Prints will all be new, with new paper, lobby displays and slides.

Ask your Triangle Exchange for your price

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BESSIE BARRISCALE

IN "ROSE O' PARADISE"

Written by Grace Miller White

Author of "Tess of the Storm Country"

Directed by James Young

Jinnie plays:—
her fiddle is peopled with angels' voices—each note speaks to the heart burdened with care, and heals the wounds of a harrowed soul.

The sunshine of her music laves the little sprigs of goodness that still root in the barren heart of the outcast. When Jinnie plays, her listeners know what God looks like.

BESSIE BARRISCALE *is* Jinnie, a heaven-sent breath of fragrant mountain air in the squalid humdrum of our daily lives.

A Paralta-Barriscale-Play

Sold Under The Paralta Plan

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"ASK ANY TRIANGLE EXCHANGE...."

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WHEN a new proposition is put up to a man his first thought is: Why? What's the reason?

But he does not always take the trouble to make a practical inquiry to find out the reason, even though he may be vitally interested.

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Have you taken the trouble to study for yourself how the Paralta Plan will work out for you at your house? Have you sent for the Paralta Plan book?

BUSINESS mistakes are usually made as the result of lack of information and foresight—dangerous lacks, and particularly so in this industry.

Don't you make the common mistake of not grabbing with eager hands every opportunity to secure valuable business information—say, such as the Paralta Plan.

Before you book your house for the coming season, or bind your future in any way, send for the Paralta Plan book. You need it.

It will be sent only on request. Mail your address today. Read it carefully. Then ask any Triangle Exchange.

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NEW YORK CITY -

WILLIAM FOX POLICY

Standard Pictures

Open market releases	*Subject*	*Release date*
Independent contract for each picture.	THE HONOR SYSTEM - -	August 26th
One or all can be booked.	JACK AND THE BEANSTALK -	Sept. 2nd
Length from 7 to 10 Reels.	WILLIAM FARNUM in THE CONQUEROR -	Sept. 16th
First come first served.		
Dates can be fixed now.		

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One release each week may be contracted *NOW*.

Stars: GEORGE WALSH, VIRGINIA PEARSON, VALESKA SURATT, DUSTIN FARNUM, GLADYS BROCKWELL, MIRIAM COOPER, JUNE CAPRICE

and others.

Length, 5 and 6 reels. Each picture based on a successful novel or stage play.

EXHIBITORS TAKE NOTE

Fox Kiddie Series may be contracted to begin in September.

Theda Bara Superpictures Series may be contracted to begin in October.

William Farnum Superpicture Series may be contracted to begin in November

Henry Lehrman's Sunshine Comedies series may be contracted to begin in October.

Other Fox Announcements to Follow Shortly

Keep your booking sheets open and join the band wagon of prosperous showmen.

Call at our nearest exchange now—Don't delay.

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STANDARD
WILLIAM FOX Presents
JACK AND THE
RELEASED ALL CITIES of
Staged by C.M. & S.A. FRANKLIN
8 reels -
A FOX EXCLUSIVE
Cost $500,000 -
1,300 FOX Kiddies - Horses -
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sobs - laughs
FOX FILM

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the Film of the Century

BEANSTALK

AMERICA, SEPTEMBER 2.



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10 Reels—A Fox Exclusive



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WILLIAM FOX DESERVES PRAISE AS PRODUCER — N.Y. Times

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK — N.Y. HERALD

LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3d MONTH — N.Y. Morning Telegraph



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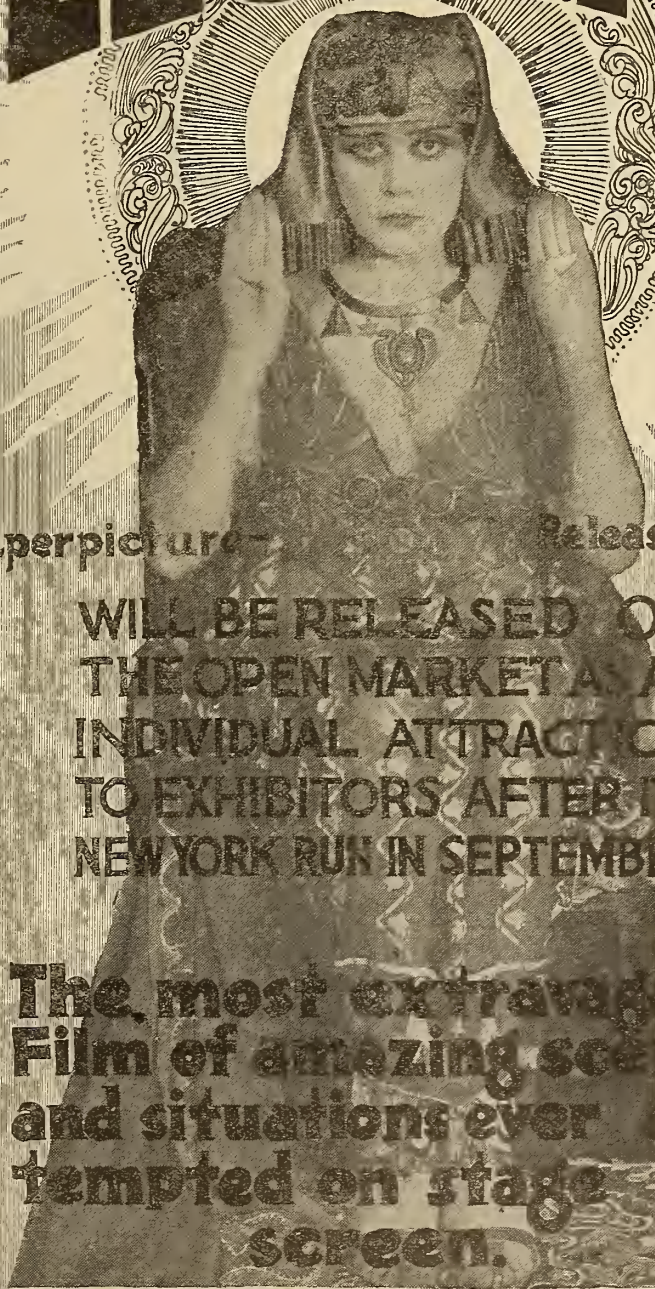
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THEDA BARA *in*

CLEOPATRA



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WILL BE RELEASED ON THE OPEN MARKET AS AN INDIVIDUAL ATTRACTION TO EXHIBITORS AFTER ITS NEW YORK RUN IN SEPTEMBER

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WILLIAM FOX Presents
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Released throughout
A FOX
Staged by R.A.
Cost $300,000
-8,000 people
-1,000 horses.
RELEASED
MARKET
INDIVIDUAL
Exhibitors can see
now at any
Fox Film
WILL PLAY
Broadway & 46th
beginning Sept.
from $1.00 to
indefinite
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PICTURES

WILLIAM FARNUM in

QUEROR

America Sept. 16th
EXCLUSIVE
WALSH—8 reels

Photographed in California, Texas, Mexico

ON THE OPEN AS AN ATTRACTION

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FEATURES

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First Release September 2nd

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HIS SMASHING CAREER
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DAMAGED - NO GOODS
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This is merely the first of a series of sales aids to help State Right buyers and exhibitors realize the fullest possibilities of this remarkable production.

FRANK J. SENG
Times Bldg.
New York

P. S. You needn't ring for the *Messenger*. Just send us your name, the name of your theatre and address.

HARRY BERG

Presents

IRVING CUMMINGS

(Star of the Diamond From the Sky)

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A marvelous production that will keep your audience interested from the drop of the hat.

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TO ALL EXHIBITORS:

When you feed your patrons a steady diet of heavy features you make BEEF-EATERS of them! But what do you give them for DESSERT?

Is an elaborate dinner complete without a tasty, refreshing morsel to top it off?

Your BEEF-EATING, super-drama lover and your VEGETARIAN travelogue and light comedy fan want a proper CLIMAX to the film repast you serve.

MOTOY COMEDIES—the CINEMA DESSERT! They are for the WHOLE FAMILY! That stay-at-home father or mother who are afraid to have their youngsters view the average run of pictures will experience a new-found joy in these animated dollies of 1917.

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President,
Peter Pan Film Corporation,
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I know your Requirements

I'm a showman and have been for twenty-five years.

I know your public and I have had built into Brady-Made World-Pictures the very things they want to see. Our casts are human, our stories are of real life—the love element and the big situations are there.

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EXHIBITORS

After years of diligent research, LYMAN I. HENRY set himself the task of writing an old world play which, with respect to habits, customs, habitat and characteristics of the old world characters in the drama would be correct in every detail, and so

THE CHOSEN PRINCE

is offered; not as "the greatest, most elaborate, stupendous, million dollar cinema spectacle," but as an interesting, inspiring story of consuming jealousies, fierce passions, masterful love, struggles and triumphs; a cinema play which will offer wholesome pleasure and amusement

FOR ALL THE PEOPLE

and present to the "Seeker after Knowledge" and to the "Lover of Truth" a true picture of one of the most unique periods of ancient history.

ARRANGED AND DIRECTED BY
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ORIGINAL MUSIC AND CHORUSES BY
JACOB WEINSTOCK

"The Chosen Prince" is written around the love and devotion of two men—David and Jonathan. It follows David, who, as a shepherd lad, kills a lion that attacks his sheep; he is anointed by the prophet Samuel to be great in Israel. David takes provisions to his brothers in Saul's army, where he gains a great victory for Israel by slaying the giant Goliath; he meets Jonathan, the King's son; they open their veins and each tastes the others' blood in token of a lifelong friendship and brotherhood. David returns to his flocks and is later sent to play before the king who has fallen the victim of a malady which the people call evil spirits. He meets Michal, Jonathan's sister, and "David's Star" is now in the ascendant. We go with him through his conquests, his battles and wars, his exiles with his caravans, and finally welcome him back to his people, where he is crowned King in Judah.

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MABEL TALIAFERRO

THE star whose dramatic triumphs of the stage have been surpassed by her successes on the screen in

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A METRO wonderplay in 5 amazing acts - *Directed by Tod Browning*

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"I cannot personally too strongly endorse the merits and earning power of this timely subject.

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"Unquestionably the greatest picture since Birth of a Nation"

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"The greatest money maker I ever saw in pictures"

The Slacker

with Wonderful **Emily Stevens**

Written and directed by Wm. Christy Cabanne

Opening Strand Theatre, New York, August 5.

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YOUR PICTURE MIGHT JUST AS WELL BE PLAYING AT

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AS WELL AS THE

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The magic word "Baby" will arouse the interest of every woman, and practically every man.

"SKINNER'S BABY"

featuring

Bryant Washburn

has the added drawing power of being the third and strongest of the Skinner series. Did you run "Skinner's Dress Suit" and "Skinner's Bubble?" Enough said. If not, just ask the exhibitors who did.

Photoplay written and directed by Harry Beaumont. Suggested by the book by Henry Irving Dodge.

Other Washburn Features

"THE GOLDEN IDIOT"
"THE MAN WHO WAS AFRAID"
"FILLING HIS OWN SHOES"

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay
(GEORGE K SPOOR PRESIDENT)
1333 Argyle St., Chicago

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"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 6 AUGUST 11, 1917 80

Patriotism—Not Politics

WHAT effect will the split in the ranks of exhibitor organizations have upon this industry's united cooperation with the United States at war?

In our opinion, *no effect whatsoever.*

We doubt exceedingly that the question will ever be raised. But should it be, by any chance, we take pains now to denounce it as at once silly and outrageous.

The Government expects of this industry, and this industry expects of every exhibitor, the eager tender and fullest possible use of the screens of the country in the cause of patriotism and world democracy.

We believe that we can answer for every exhibitor and every screen in the United States—that the Government's appeal will be met to the level of each man's and each theatre's ability.

We *know* this.

* * * * *

SPLITS in exhibitor organization have nothing whatever to do with this momentous and pressing situation. *Patriotism and patriotism alone* is concerned—vitally and deeply.

The very suggestion that organization politics within the industry should have any voice in the matter sounds as strange as an invidious German attempt to disrupt an industry and thwart its valuable aid to our Government.

It is ridiculous in logic; contemptible in principle.

Consider the practical side of the matter.

The two exhibitor organizations at present represent each a small minority of the exhibitors of this country. Together, even, they represent at present but a minority.

* * * * *

IF they act, therefore, as organizations in this matter, it will remain for the majority of the theatres of the country, including those most prominent and playing to millions of people each day to tender individually their patriotic offices. *This they will do.*

Again, these exhibitor organizations are or should be *service* organizations, of business service, and this alone to their members. Politics should never cut a figure in their deliberations, but in this supreme instance of a country's call, there are no politics. Politics completely disappear from a crisis which brooks no politics in any honest American's mind.

It is creditable—but only natural—for each of these organizations to offer its members' screens in toto to the Government, that does credit to the organization. But there the matter ends—with the offer of the screens. There can be no ulterior motive; no ulterior motive could be tolerated.

We wish to call attention again to another point.

* * * * *

APPOINTMENTS will be made from the industry, we understand, of men who will work with the various branches of the Government.

The appointments are not honorary ones. Far from it.

These positions, as we see them, will be *working* jobs, and for the most part or altogether of a volunteer nature, they will demand a volunteer's whole or part time at Washington. This will necessarily involve a sacrifice on the volunteer's part of his own business affairs. If any honor accrues to the position it will be measured only by the incumbent's hard and successful work—for the Government.

These men will be the connecting links between the Government and the motion picture. The success achieved, and success *must* be achieved, either this way or some better way—will depend upon the strength of these connecting links.

* * * * *

REGARDING the qualifications for these appointees, Secretary Lane expressed tersely the Government's needs and expectations when he said: "Gentlemen, we expect you to provide first the ingenuity and imagination necessary and available through motion pictures to turn our dead messages into life; then the machinery necessary to circulate these live messages to the American public."

Any practical picture man will readily enough sense the ability and action which such responsibilities demand.

The whole situation seems very simple to us.

(Continued on next page)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

A False Foundation

YOU cannot build a permanent structure upon a false foundation. It is liable to crack wide open, top to bottom, the moment it is reared.

The split in the M. P. E. L. of America was inevitable. It has happened before. It always will happen, the very moment any kind of a load is laid upon it.

The false foundation of the M. P. E. L. of America is its Constitution and By-laws.

They were never right; and they have been twisted and turned to create, not an active, constructive, democratic organization but merely a voting body, a sort of electoral college to meet once a year and elect officers.

President Neff used to organize new States or reconstruct old ones overnight. This was always done just preceding a Convention. All that was necessary was to collect a few dollars per head, name officers and delegates and the work was finished. The delegates went to Convention, presented their voting credentials dignified only by the dollar sign, elected a President, listened to political oratory and then went home, where the State league promptly died or else was resurrected later by a few strong leaders to face a local crisis.

The sole objective of this attempt at National Organization still remains a voting objective. Dues are paid to vote not to maintain an organization.

Every time the League has approached a position of power, due to increased State membership and the attempt to make the State Leagues cohesive at a National Convention the structure has cracked.

Otherwise in the past, it has been practically inactive, a mere name of a national organization which in reality did not exist, but came only to life when the year's voting convention came around.

The situation is hopeless.

We say this with no disrespect to the newly elected members of the Executive Committee of the League.

There are mighty good men on it.

We have an idea that such men as Messrs. Eager, Glamann, Rice, Clarke, Blumenthal, Levine, Black, Chamberlain, Hamburger and Furness will have something later to say about these same By-laws and the same Constitution.

Nor have we any issue whatever with any State League. They have always had and will have our support as protective and constructive State Organization.

But we believe they too will see a light.

We believe, that knowing as they do the necessity of National Organization they will want to ally themselves with an organization active and permanent, not with merely an annual voting contest; with an organization so democratic that their voice can always be heard, not with one that is framed to be only a one-man power; with an organization that binds them together the year round and when national crises arise, not merely once a year when the only crisis is an election of President.

These constructive, democratic, business-like principles are the principles of the American Exhibitors' Association, and will, we have every reason to believe, be fully expressed in this association's constitution and by-laws.

If so, we will have, for the first time, the only possible basis for a structure of national exhibitor organization that will endure and succeed.

It Will Not Be Necessary

PRESIDENT OCHS is reported to have said: "I will not be a candidate next year. I will not be because *it will not be necessary.*"

One is disposed to agree heartily with Mr. Ochs; at the same time one wonders just what he means.

A year ought to be long enough to accomplish the something he evidently has in mind, the "something else" he says he will "pull."

Again, the present Constitution and By-Laws of the M. P. E. L. of America are such that one man can perpetuate his power for two years or even indefinitely from the outside of the organization.

Perhaps Mr. Ochs means that the M. P. E. L. will be in such shape by the end of his term that no election whatever will be necessary.

At any rate, and from almost any angle, the fact seems to remain that it *will not be necessary* for him to be *re-elected.*

A Patriotic Picture

"THE SLACKER" will do this country lots of good. It is an excellent example of just what the motion picture can accomplish for the great and pressing cause of patriotism. Its emotional appeals are many and finely achieved. Superior acting drives them home, to stay. It is a high order of the patriotic picture.

Patriotism—Not Politics

(*Continued from preceding page*)

The President of the United States has asked William A. Brady to coordinate and bring to the Government's aid the motion picture industry.

To accomplish this Mr. Brady must first reach out for an organization of the industry.

* * * * *

HE already has an organization in the National Association of the Motion Picture Industry—representing as it does more than ninety per cent of the industry's producing and distributing forces.

He now appeals to the exhibitors of the country—*all* the exhibitors of the country.

It would only be natural, it strikes us, for him to appeal as President of the industry's organization, since all exhibitors may join the National Association, and, furthermore, all exhibitors *ought* to join the National Association.

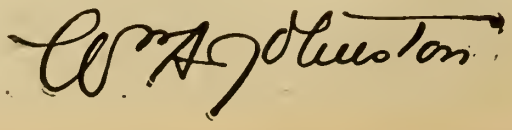
But he need not appeal in this capacity.

He is delegated by the President as one man in the industry to make this appeal to every member of the industry.

Matters of sectional organization, or split organizations, have nothing whatever to do with the matter; least of all has politics to do with the matter.

The man who raises such an issue will have to face the grave charge of putting politics above patriotism; and we doubt if any man cares to face that charge.

The true issue seems clear and simple. We believe it will so appeal to every exhibitor in the country.



Industry's Committees to Aid War Program Announced

Leaders in All Branches to Co-operate with Government in War Prosecution—Women on Some Committees—Familiar Names Found on Lists—Given Out by George Creel

THE task set William A. Brady, president of the National Association of the Motion Picture Industry, to mobilize the film leaders of the country to serve as the central body to work with the Committee of Public Information, has been completed, it was announced late last week by George Creel, chairman of the Committee on Public Information.

The general board which will serve the Government will have representatives assigned to the War, Navy, Treasury, Agricultural and Interior Departments.

The composition of the committees accredited to the various departments follows:

War Department

P. A. Powers, Universal Film Company, 1600 Broadway, New York City; Eugene M. Clark, Jefferson theatre, Natchez, Miss.; William A. Johnston, Motion Picture News, New York City; Cecil B. DeMille, Lasky Studios, Los Angeles, Cal.

Navy

John R. Freuler, Mutual Film Corportation, 220 South State street, Chicago, Ill.; Joseph F. Coufal, Novelty Slide Company, 115 East Twenty-third street, New York City; Stanley Mastbaum, Stanley Company, Philadelphia, Pa.; Arthur James, Associated Motion Picture Advertisers, 1476 Broadway, New York City.

Food Commission

Arthur S. Friend, Famous Players-Lasky Corporation, 475 Fifth avenue, New York City; Alec Pantages, Pantages Circuit of Theatres, San Francisco, Cal.; Thomas H. Ince, Ince Productions, Los Angeles, Cal.; Donald J. Bell, care of Bell & Howell Company, 1801 Larchmont street, Chicago, Ill.; John Wylie, editor Moving Picture World, 17 Madison avenue, New York City.

Treasury

Adolph Zukor, Famous Players-Lasky Corporation, 485 Fifth avenue, New York City; Marcus Loew, Loew's Enterprises, 1493 Broadway, New York City; Walter W. Irwin, Vitagraph, V-L-S-E, 1600 Broadway, New York City; George K. Spoor, care of Essanay Film Manufacturing Company, 1331 Argyle street, Chicago, Ill.

Agriculture

Stephen A. Lynch, Triangle Disbursing Corporation, 1493 Broadway, New York City; Lewis L. Levine, Regent theatre, Brooklyn, N. Y.; W. R. Rothacker, Rothacker Film Manufacturing Company, 1331 Diversey Parkway, Chicago, Ill.

Interior

Richard A. Rowland, Metro Pictures Corporation, 1476 Broadway, New York City; Samuel A. Rothapfel, Rialto theatre New York; Walter J. Moore, care of Miner Lithograph Company, 518 West Forty-sixth street, New York City.

Aircraft Division

J. A. Berst, Pathe Exchange, Incorporated 25 West Forty-fifth street, New York City; Louis F. Blumenthal, National theatre, Jersey City, N. J.; Edward Earl, president Nicholas Power Company, 90 Gold street, New York City; Theodore Mitchell, care D. W. Griffith Enterprise, 807 Longacre Building, New York City; J. H. Hallberg, United Theatre Equipment Corporation, 1604 Broadway, New York City.

Training Camps

Samuel Goldfish, Goldwyn Pictures, 16 East Forty-sixth street; Lee A. Ochs, president Moving Picture Exhibitors' League of America, 1587 Broadway, New York City; Dr. Cranston Brenton, care National Board of Review, 80 Fifth avenue, New York City; Mrs. J. Stuart Blackton, care Vitagraph Company of America, Brooklyn, N. Y.; William Farnum, care Fox Film Corporation, 130 West Forty-sixth street, New York.

Economy

Louis J. Selznick, 729 Seventh avenue; New York City; Thomas Eager, motion picture exhibitor, Lincoln Neb.; William B. Donaldson, care Billboard Publishing Company, Cincinnati, Ohio.

Shipping Board

William L. Sherrill, Frohman Amusement Corporation, 310 Times Building, New York City; Lewis B. Mayer, American Feature Film Company, 60 Church street, Boston, Mass.; Edward J. Fisher, Motion Picture Exhibitors, Seattle, Wash.; William E. Lewis, Morning Telegraph, New York City.

Red Cross

For the East—William Fox, Fox Film Corporation, 130 West Forty-sixth street, New York City; Mitchel H. Mark, manager Strand theatre, New York City; E. S. Porter, Precision Machine Company, 317 East Thirty-fourth street, New York City.

For the West—Jesse L. Lasky, Lasky Studios, Los Angeles, Cal.; Peter J. Schaeffer, care of Jones, Lincoln, Schaeffer & Co., Madison and State streets, Chicago, Ill.; Douglas Fairbanks, Lasky Studios, Los Angeles, Cal.

Women's Defense Committee

Mary Pickford, Lasky Studios, Los Angeles, Cal.; Anita Stewart, care of Vitagraph Company of America, Brooklyn, N. Y.; Ethel Barrymore, care of Metro Pictures, 1476 Broadway, New York City; Margaret Mayo, care of Goldwyn Company, 16 East Forty-sixth street, New York City; June Elvidge, care Peerless Producing Company, West Fort Lee, N. J.

To the Council of National Defense—William A. Brady, World Film Corporation, 130 West Forty-sixth street, New York City.

Food Commission

Ouida Bergere, care of American Play Company, Inc., 33 West Forty-second street, New York City; Gail Kane, care of Mutual Flm Corporation, Santa Barbara, Cal.; Marguerite Clark, care Famous Players Studio, West Fifty-seventh street, New York City; Kitty Gordon, care of Peerless Producing Company, West Fort Lee, N. J.

William A. Brady will himself be the representative of the new War Co-operation Board attached to the Council of National Defense. D. W. Griffith, who has been made chairman of the War Co-operation Commitee of the N. A. M. P. I. is made ex-officio member of all the committees announced.

The mobilization of the picture industry at the President's specific request, was undertaken with the purpose of bringing the business into the closest and most effective contact with the nation's needs. As has often been reiterated the film speaks a universal language, and this salient fact is recognized, and its advantages are recognized by Washington officials.

Mr. Brady is president of the War Co-operation Committee of the N. A. M. P. I. D. W. Griffith is chairman, William Sherrill is vice-chairman, and Arthur James is secretary.

"Man Without a Country" Is Frohman Picture Set for Showing in August

The secrecy which has surrounded the identity of the production in the making in the fields of Long Island and New Jersey, and off the coast of Cape Cod, for the past seven or eight weeks, has been removed by the announcement from the offices of the Frohman Amusement Corporation that the picture is "A Man Without a Country." It will be ready for its first public showing, beginning a run at a Broadway theatre, about August.

John W. Noble directed the picture and Anthony P. Kelly wrote the scenario.

The subject is founded on the well-known novel, "A Man Without a Country," by Edward Everett Hale. The sale of the work has been estimated at nearly four million copies.

In speaking of the production President Sherrill is most enthusiastic. He says:

"We have chosen a subject which carries a psychological appeal—a smashing up-to-the-minute timely production which will do much to stimulate the interest so much needed at this moment. We have certainly been accorded most unusual co-operation from every source, enabling us to make our production absolutely authentic and historically correct. In 'A Man Without a Country' there is at last a production which will, I conscieniously believe, create a furor."

Wisconsin Exhibitors Organizing on New Lines

Strong Front Promised on Completion of Plans Along Lines Proposed by American Exhibitors' Organization, Says Grauman

MILWAUKEE, WIS. (Special).—Wisconsin and Milwaukee exhibitors are to be organized along the new lines proposed by the American Exhibitors Association and will in a few weeks, it is declared, present to the country the strongest exhibitors organization in the United States. This was the summary of the plans proposed by Jack Grauman, president of the Milwaukee Exhibitors Association on his return from the Chicago convention.

"We realize now as we have never realized before," said Mr. Grauman, "that we cannot depend any longer upon the National League for help or protection. It is now being run by a small group of men who use it only for the promotion of their own selfish interests. We are going to organize the entire state along such lines that will make it absolutely non-dependent upon outside assistance. Then we will be affiliated with the new American Exhibitors Association, for all national purposes, and I think that we will be able to worry along without the help of the old organization."

It is planned by the Milwaukee and Wisconsin members to retain their charter in the League, unless they are expelled. As one member put it, "There is a pile of money made at the conventions and we would like to keep our eye on it and have some little voice in the spending of it."

As the first step in organizing under the new plan, J. E. Sherwood, of Madison, Wis., was appointed as national director to the American Exhibitors Association. This appointment is only temporary until a new state organization can be perfected.

"It makes but little difference to the Wisconsin exhibitor whether or not we retain our charter in the old association," said Mr. Grauman. "We were never able to have a voice in its management, and as events proved at Chicago, we were lucky we were allowed to even have a look at the convention."

"The Milwaukee delegates were proud to be members of the Wisconsin delegation," continued Mr. Grauman, "and as events prove the Wisconsin delegation did not cast a single divided vote. This splendid example of solidity gives us heart for the hard work we have ahead of us in organizing a new and really representative organization."

It was the censensus of opinion of all the delegates upon their return from the convention that the affair staged at Chicago was the one thing needed to arouse the delegates to the fact that it was up to Wisconsin to thoroughly organize and work for a hundred per cent. exhibitors organization.

"Exhibitors Will Now Really Dominate Business"

Formation of American Exhibitors' Association on Sound Principles and Minus Political Side Play Will Bring Success, Says Big Exhibitor

CERTAINTY of success for the new American Exhibitors' Association was predicated last week by William Fait, Jr., managing director of the big Avon theatre, Utica, N. Y., when in a statement he logically went into the fundamental principles of the organization, which he believes will give it quick and lasting impetus.

Mr. Fait's statement follows:

"As I see the proposition, the American Exhibitors' Association is in no way analogous with the old league. The American Exhibitors' Association was formed as a business organization to be conducted on business lines and for the benefit of the exhibitors' business.

"The officers and directors of the new organization will, of course, direct the destinies of this new business. But in contrast with the old organization, the actual business will be conducted by a high grade paid executive rather than by some one who will be willing to sacrifice his time and his business for the glory or honor of the national presidency.

"Politics cannot enter into the new organization. The executive secretary is actually the man at the helm. If he makes good our business succeeds. If he fails, our business suffers. If he makes good no member of the board of directors would be willing to replace him on account of politics and likewise if he fails, no member of the board of directors would be willing to re-elect him for political reasons.

"My idea of the office of executive secretary is that it should be the clearing house of all information vital to the business of the exhibitor. He will likewise be the clearing house of all information vital to the business of the manufacturer or distributor.

"Like any other business, this new business will require capital. Like any other business it cannot succeed without sufficient capital to maintain it. Every exhibitor in the country is a stockholder in this new corporation and dividends that he may receive in the way of benefits to his business will depend entirely upon the financial and moral support which he gives to this new business.

"Sometime ago I predicted that the time had come when the exhibitors must take the reins of this industry in hand and dominate the business. That time has come and the exhibitor will dominate the business if each and every man in the exhibiting business will co-operate and work with and for the American Exhibitors' Association, and by such means only can we become a factor."

"Ochs' Speech Nasty—Aspersion on the Exhibitor"

Commenting on the now famous "speech of acceptance" delivered at the Chicago Convention by Lee A. Ochs, N. E. Thatcher, writing in the New Orleans Picayune has this to say:

"The motion picture department of this newspaper wants to be very nice to what is considered the constituted authority in the national motion picture organization. Were this department less considerate it might say, and still be within the fact, that this speech is vindictive, nasty and utterly beneath the head of the industry.

"It's too bad that the speech of acceptance of the president of the national body casts an aspersion upon the poor, little local exhibitor who is doing the best he can, and who has a perfect right to feel complimented by the executive head of this Government in the recognition of the motion picture as an educational factor."

Exhibitors' Association Names State Representatives

One of the first moves to be made now by the new and husky American Exhibitors' Association will be the application for State and city charters wherever represented throughout the country. One of the last bits of business done in Chicago before all of the members finally departed for their homes last week, following the convention and organization, was to name charter representatives for twenty-two States. Those selected are as follows: Judge A. P. Tugwell, of California; Frank J. Rembusch, Indiana; W. H. Wily, of Kansas; Louis Dittman, of Kentucky; N. E. Thatcher, of Louisiana; Guy Wonders, Maryland; Harry L. Kincaide, of Massachusetts; S. A. Moran, Michigan; Peter Jeup, Detroit; W. A. Steffes, Minnesota; Sam Trigger, New York City; I. M. Mosher, New York State; Percy W. Wells, North Carolina; Samuel Bullock, Ohio; A. B. Momand, Oklahoma; Fred J. Herrington, Pennsylvania; George C. Warner, South Carolina; Charles McElray, Tennessee; Harry Bernstein, Virginia; Harry Crandall, District of Columbia, and A. J. Krug, of Illinois.

Varner Tells When Expenses Were Paid

On the night of May 10, H. B. Varner attended an exhibitors' dinner in New York. At the time he was under the impression that his presence was desired in connection with the 10 per cent. tax. At the dinner he spoke against this, and the unenthusiastic response enlightened him as to the real purpose of the invitation extended him by Louis F. Blumenthal and others of the Exhibitors Trade Review, which was, he states to "line him up" in support of the 10 per cent. tax on gross receipts and to get the manufacturers' tax of 1½ cents per foot, removed from films.

The wired invitation to Varner, from Blumenthal, asked that he come to the dinner at Blumenthal's expense.

At an organization meeting of the American Exhibitors' Association, these facts were given by Varner and he stated:

"That was the only occasion on which my expenses were paid from a questionable source."

Indiana's Capital Is Solid for New Exhibitors Body

Exhibitors of Indianapolis Indorse Action of Delegates to Chicago Convention— General Opinion Is That All Indiana Will Join and That Old Organization Is Dead

Unanimous endorsement of the action of the Indiana delegates at the Chicago convention and the quick reaching of a decision that the Hoosier state should become a member of the new American Exhibitors' Association, were topics passed on at a meeting of the Indianapolis Exhibitors' Association July 25.

At the same time thirty-five of the fifty-five members present passed a resolution refusing to accept the Exhibitors' Trade Review as the official organ of the exhibitors.

The action of the Indianapolis men in these matters is expected to be followed by the state, inasmuch as several leaders in the state association, including Frank J. Rembusch were present, and approved all the actions.

Charles C. Pettijohn, executive of the new organization, was called to the meeting of the Indianapolis exhibitors, but what he said was brief and to the point.

"We are working for the exhibitor and not talking just now," was Mr. Pettijohn's only remark.

His word aptly described what seems to be going on at his office in Indianapolis since his return from Chicago. Various details of organization to the benefit of the exhibitor were gone into during the last week at Pettijohn's office, where a whole battery of stenographers were at work for the executive secretary.

Just how everybody in Indianapolis seems to be strong for the new American Exhibitors' Association is perhaps best indicated by interviews obtained by various exhibitors of Indianapolis. Diligent search fails to reveal anyone opposing the new organization; instead all the opposition seems centered at the old; confidence rests for the new. Here are some of the interviews, each a type of the views of other exhibitors:

"What do I think of the new American Exhibitors' Association?" asked H. E. Cohen, manager of the Colonial, Crystal and Regent, three downtown theatres, repeating the question that had been put to him by a correspondent of the MOTION PICTURE NEWS.

"The new association was absolutely necessary if the interests of the exhibitor were to be furthered," continued Mr. Cohen, answering the question. "The spirit of fairness demanded the formation of the American Exhibitors' Association. In this new organization the majority will be heeded and gag rule will never be attempted.

"I did not get to attend the convention, but I know just what happened at Chicago, and the Exhibitors' Trade Review can't tell me different. I prefer to get my report from the Indiana delegates who were there instead of from the Exhibitors' Review."

Charles Olson, a partner in the string of Barton-Olson theatres, all downtown shows, had this to say:

"The new association is for the exhibitor where on the other hand the old association was organized for that purpose, but its president got up a trade review and then furthered his own interests with the manufacturers. I am like every other Indianapolis exhibitor, that is, I am for the new organization. I know, too, that all of the five hundred or more Indiana exhibitors are back of the new American Exhibitors' Association."

Mr. Zaring, the secretary of the Indianapolis exhibitors' organization, answering the question for his opinion of the new association, said:

"It looks mighty good to me. The high-handed way in which things were run at the Chicago convention made the new organization a necessity. The right kind of men, backed by the right kind of motives are back of the new American Exhibitors' Association and that is why it is going to be successful. The exhibitor must have organization and he must have it in the way that counts. That is why nothing can block the new association."

H. A. Keenan, manager of the Keystone and Palms, other downtown theatres, said:

"There is no chance for the old association in Indiana; now you know what we think of the new. We exhibitors are for Pettijohn. Why look what he did. He got a Sunday 'movie' law through the Indiana State Legislature, which was lost only because of a clerical error that could not be rectified and caused the Governor to veto the bill. Then see what he did on the war tax. Now he is but one of the real workers who is back of the new association. Of course, it is a success already. That's all there is to it."

What the exhibitors operating the neighborhood shows think of the new association is well stated by H. M. Hice, owner of the Belmont theatre. He said: "The new association is a fine thing for the exhibitor. It is what he needs, and is without the trade interest that was apparent in the old. The new association is founded on the right principles and backed by the right men. Everybody I talk with is strong for the new."

Frank J. Rembusch, of Shelbyville, president of the Indiana Exhibitors' League and one of the foremost exhibitors in the country from the point of view of genuine service without pay, is enthused about the new organization. Here is what he says:

"The purpose of the American Exhibitors' Association is to improve and protect the business interests of its members, and to care for the interests of the exhibitor first but at the same time work in harmony with all branches of the motion picture industry.

"Only bona fide motion picture exhibitors can obtain membership, which means theatre owners or accredited managers. A member discontinuing in the motion picture theatre business will immediately forfeit his membership.

"This national body will work to assist the United States Government in times of war or other great crises. It will demand and encourage the production and showing of pictures of a high moral character; to adjust and arbitrate differences between different branches of the industry; to work against adverse legislation and legalized censorship and in every way to be a medium that will uplift and promote the prosperity and best interest of the motion picture industry.

"This organization will be incorporated in regular business form and will not be used for any money making schemes or profit. It will depend for its support on its members through subscriptions and donations.

"The plan of organization is such that the national body can never be controlled by a few, and a packed convention will be impossible.

"The plan will be such that the organization will be more representative and large cities will not be able to control delegations as they have in the past because the very large cities will be given a charter and must operate under separate charter from the balance of the state.

"For example, the City of New York will have a separate charter and the State of New York will have a separate charter. Past experience has proved that the conditions under which an exhibitor in smaller cities and large cities work are different, therefore, both work better and more efficiently as separate bodies. The larger cities have been able to bring an immense delegation to conventions and in that way control the organization. At the same time we are giving the larger cities the proper power and consideration by giving them a separate charter equal to the state.

"Delegates to the national convention will be more evenly distributed because representation will be based on the following plan: Each charter shall be entitled to two delegates, one the state president and the other a delegate elected by the charter, and then each charter shall be allowed one delegate for each one hundred members.

"On this plan it will be impossible for one charter to have the power of selecting all of the committees doing the work of the convention, or be able to come to a convention with enough delegates to control the convention such as a few states did at the last convention of the now defunct organization.

"The executive committee of the new American Exhibitors' Association will be composed of the presidents of the charter and a plan will be inaugurated by which a referendum of votes by mail may be taken on urgent questions."

"Ochs Should Be Forever Discarded from the Industry"

E. V. McGrath, Detroit Exhibitor, Adds That National President is a Menace to Picturedom—Opposition of Michigan Due Solely to Ochs' "Bully Tactics"

PERSONAL feeling did not enter into the opposition to Lee Ochs advanced by the Detroit delegation. "Rotten methods and Bully tactics" of the National President was the underlying cause of the feeling against him which ran so high, according to a number of the delegates.

"When any one man thinks he is bigger than the industry itself and takes the attitude that he is going to do just as he sees fit because the industry wants it done that way (in his own mind only) then it is high time that such a man was forever discarded from the industry, because he is a greater menace than a benefactor," said E. V. McGrath, of the Stratford theatre, Detroit. "The Detroit delegation was opposed to Lee Ochs for his conduct as president and not because of any personal feeling against him. Why, there are very few in Detroit who even know the man—except by his rotten methods and bully tactics. I don't see how there can be any harmony with a man like Ochs in any organization. He reminds me exactly of the bullying-boy in school who bosses the others because he knows they are weak. But you will find that some day the 'bully-boss' gets more than he is looking for when these supposedly weak school boys make up their mind they won't tolerate bulldozing any longer and they give the bull-boss the kind of a beating he is entitled to.

"Michigan is a peaceful state. We don't look for trouble—but when it comes to us on a silver platter then we feel justified in rebelling and striking back. And that's just what we did when we formed a new national association that will be non-political but for the good and development of the motion picture industry.

"If Lee A. Ochs was any kind of man he would have willingly withdrawn his nomination for president, as did the others, and made every effort for peace and harmony, but like all bulldogs he had to have his own way not because the organization wanted or needed him but because *he* was going to show everybody that he could not be beaten—which is synonymous with the bulldog.

"The trouble with the boys who elected Ochs was that they were more interested in having a political fight rather than seeing how much they could benefit the industry. Politics may be all right in civic and municipal affairs, but certainly has no place in an industry as important as the motion picture industry.

"I am sincere in what I have said about this whole affair—it was a bad mess in many respects—it was a reflection in many respects upon the industry—but it also has its good points—it has blazed the trail for a new, bigger, and nobler association which will 'make good' simply because they will follow the right principles."

Very briefly some of the Michigan delegations back from the convention have expressed themselves as follows:

F. A. Schneider, president of the Detroit Exhibitors League: "The methods used by Ochs were certainly unbecoming a big man—in the many years that I have been associated with trade associations of various kinds, I can't recall anything like Ochs's way of doing things. I like a real fighter—a man who will honestly stand by his own convictions—but not when a man will let personalities and private interests enter into his methods as was the case with Lee A. Ochs. He certainly has not been using the office of president for the best interests of the motion picture industry. However, it's all past history now—our American Exhibitors Association is what we are interested in—and we are going to see that it is run on business principles."

King Perry of the Luna theatre, Detroit, said: "We were very careful in deciding whether we would bolt or not from the National League, but the more we thought about Ochs's rotten methods the more we became convinced that he either must go—and go forever—or we would have to form a bigger and greater association. That's what we did. The National League had great possibilities until Ochs took hold of things and then he ran it as do all politicians—to suit themselves. I can't imagine what Ochs was thinking about to conduct the Chicago convention as he did. Can you imagine a man trying to do that in any other trade association? How long would he last?"

W. S. McLaren, of the Majestic-Colonial theatres, Jackson, Mich.: "A man who tries stunts like Ochs does not belong in a trade association—but rather in the game of politics—and politics is the last thing that should enter into a trade association. How can Ochs say that he is for the best interests of the motion picture industry when he deliberately did things that were against the upbuilding of the industry. It is common sense that a strong national organization, with everybody working in absolute harmony, with a man at the helm who is non-partisan, who does things for the industry in a big, broad way, making friends instead of enemies, is the only thing that will help the business. Surely not a man Napoleonic, as Mr. Ochs would have us believe him.

New Body Stands For Quality in Membership

Harry Crandall, Foremost Washington Exhibitor, Announces His Beliefs and Gives His Views of American Exhibitors' Association

HARRY CRANDALL, biggest capitol exhibitor and mainstay of the tottering local exhibitors league, last week prophesied that in the newly born American Exhibitors Association the exhibitor of the country would get results even beyond his dreams.

"Now we have an organization that will do things in a business way," he said emphatically. "There will not be that everlasting moan of how much we are in debt and how we can meet expenses that has been the bug-bear of the Exhibitors' League. And let me say this new organization must not be confounded with the League. This is an association and that is a league; two different kinds of organizations.

"I feel that the American Exhibitors' Association will gain great strength. It already has the solid south, and some of the biggest picture men all over the country. It means quality and not quantity in membership. It means efficiency and not officers. There will be no great concern as to who is president; in fact, he is rather nominal; but there will be much concern as to how the association is managed, and if those in office can't manage it properly we will put in a man who can.

"We are paying big salaries for expert efficiency and we mean to get it. It is not so much as to who a man is as it is what he accomplishes with his job. He must make good without favoritism. This means business and it is about time we had business in an exhibitors' organization.

"I feel that the Association will be a big help to the exhibitors as a body. In time it will eclipse anything that the picture theatre manager has known or even prophesied. It will fight his battles with Legislatures, and it will give him a standing that only can be gained by efficiency and organization.

"It is an organization for the man with a theatre of quality. Dues are reckoned not by the man but by the number of houses he controls. This is a much fairer proposition than the League offered and accordingly more expensive. The American Exhibitors' Association realized from the start that it costs money to run an organization and they have to pay dues accordingly. It knew it costs money to buy the brains and labors of men of specific knowledge, and it is offering salaries accordingly. It is a business affair first and last.

"As yet I have not made any plans as to my movements as director representing the District of Columbia. The territory is small but important owing to Federal legislation. I look to a future of accomplishment of unity and strength from the Association."

Clara K. Young Is Now Her Own Producer

A corporation to be known as the C. K. Y. Film Corporation, and in which Adolph Zukor is said to be a prime factor, has been organized under the New York State laws to market and distribute all of Clara Kimball Young's productions.

Eight pictures or more a year are to be purchased from Miss Young for a period of four years.

Percy W. Wells Designates Chicago Sessions as "Farce"

"Glad to Sacrifice Varner's Prospects for Formation of Effective Organization," Says State President of American Exhibitors' Association—Enthusiastic Regarding New Body's Projects

WILMINGTON, N. C. (Special). —"We returned home well satisfied with the Chicago trip," declared Percy W. Wells, formerly president of the N. C. M. P. E. L. and now state president of the newly formed American Exhibitors Association, to a representative of the MOTION PICTURE NEWS:

"Although we spent much time and money on Mr. Varner's campaign for the presidency, this became of secondary importance when we arrived in Chicago and witnessed the opening sessions of the farce which was pulled off under the respectable title of a 'convention.'

"We were glad indeed to voluntarily sacrifice Mr. Varner's prospects as a presidential candidate in order that every possible obstacle to the forming of a new and effective organization might be swept away. Our fight, to begin with, was not one for political or personal aggrandizement or domination over the exhibitors of the nation, and Mr. Varner's candidacy was launched with the sole purpose of trying to obtain relief from the dominating selfish interests back of the league as formerly constituted.

"I believe that within twelve months the National League will exist in name only. The kind of men we want in the American Exhibitors Association—bona fide theatre owners, who have substantial investments in the industry and are therefore vitally and personally interested in the growth of the industry in a degree that would overshadow any selfish motives—cannot but see the necessity sooner or later of aligning themselves with an organization that does things, and just as soon as we effect permanent organization, get national headquarters opened in New York and put an expert organizer in the field, I predict that they will all come our way. They are bound to.

"The American Exhibitors Association, I believe, has been launched along lines that are psychologically right and that will insure its becoming a power in the interest of the exhibitors of the nation. That bunch of earnest, conscientious business men who helped form the initial nucleus of our organization at Chicago augurs much for the ultimate success of the organization, and the more I think about the prospects the more enthusiastic I become. The directors will meet within the next thirty days at a point yet to be decided on, and will then perfect all arrangements for permanent organization."

When asked what he thought of the Chicago convention Henry B. Varner declared: "I have attended conventions from the Atlantic to the Pacific, from Canada to the Gulf of Mexico; I have attended National Editorial Conventions; I have attended National Good Roads Conventions, National Democratic Conventions and various other conventions of national bodies, as well as state, district and county conventions of every kind and description, and I have never yet, in my twenty years' experience, seen anything in the same class with the convention of the Motion Picture Exhibitors League of America as conducted in Chicago, with the exception of a Republican County Convention in the negro sections of the South, fifteen to twenty years ago. The Chicago Convention was pitiful—it was a real tragedy. I went to Chicago in good faith, foolishly thinking that I might be of service; but after I saw the first session and realized the spirit that was dominating that body I felt deeply humiliated that I had made so foolish a trip, and that I had permitted my name to be used as a candidate, and I informed my friends to do me the kindness to forget that my name had ever been mentioned—that I would not accept the presidency of that body if it were handed to me on a silver waiter. Reverently speaking, that night when I got down on my knees I asked the Lord to forgive me for committing such a foolish act and promised him that if he would that I would never do it again.

"The honest, conscientious exhibitors who bolted and organized the American Exhibitors Association unquestionably did one of the best things that has been done in the interest of the exhibitors and the industry at large in many years, and I feel confident that they have started right and that the organization has a great future, as it is dominated by the spirit of service to protect and help each other and further the elevation and betterment of the industry at large.

"It is not the purpose of the American Exhibitors Association to fight any honest exhibitor or to fight any branch of the industry; but to organize the different sections of the country into real exhibitor's associations and build up a great national body—all working to the same end to make the exhibitor the great power for good that he should be in their respective cities, state and nation. My best wishes are for the success of the American Exhibitors Association, believing that they will work unselfishly for the common good and glory of the nation."

Baltimore Delegates Applaud Birth of A. E. A.

"Is the Coming Organization," Says J. Louis Rome—"League at Chicago Dominated by Ochs"—"News Editorial Hit Spot," Says Wonders

BALTIMORE (*Special*). — Baltimore was represented at the Chicago convention by three delegates. Thomas D. Goldberg was chairman of the committee and cast six votes, one for himself and five proxies. Guy L. Wonders and J. Louis Rome were the other two delegates.

Mr. Wonders was quick to see the advantages of The American Exhibitors' Association, and was one of the prime movers in the formation of the new body. Mr. Wonders was elected vice-president of the Association.

"I hardly think it is fair just at this time to give my views regarding the new organization," said Mr. Wonders when interviewed. "The position I hold is very good evidence of the confidence I have in the efficiency, permanency and strength of the exhibitors' organization which sprang into existence last week. We are to have a meeting of the executive committee in a very few days, after which I will feel more at liberty to talk and to express my feelings regarding the National League and its officers.

"I can say with deep, sincere feeling that the editorial of William A. Johnston, in the MOTION PICTURE NEWS of August 4, covers the situation entirely. It tells just how I feel about it, and I could not express my views so thoroughly and comprehensively as Mr. Johnston has done. I went to Chicago with a definite purpose in view, and that was to urge a more equal representation on the floor of the convention. I believe that the country should be divided into zones, and each zone should have an equal representation on the floor of the convention, but each of these zones would represent an equal number of exhibitors. Thus the vote of each zone on the floor of the convention would be much nearer a referendum than the plan of each branch league having nearly the same representation, irrespective of its numerical strength."

"The American Exhibitors' Association will be the coming organization of the motion picture exhibitors of America," said Mr. J. Louis Rome, one of the Baltimore delegates to the Chicago convention. "It has certainly started with a vigorous punch, and will grow rapidly. The National League is too much of a one man's organization. There is no question that the National League at Chicago was dominated entirely by Mr. Ochs. It is my opinion that a condition of this character is too unhealthy. Unless there is general co-operation an organization cannot exist."

Goldberg, first a strong Ochs adherent, then interested for a while in the new Association, now declares himself back in the League fold.

Nagle Back in Frisco Smiling

Harry D. Naugle, general western representative of Greater Vitagraph, this week returned from a tour of almost three months in which time he visited all exchanges of the organization in this territory which lies west of Cincinnati. Mr. Naugle brings report of better than usual summer business in most sections, and especially in all territory east of the mountains.

Bon Voyage for Bluebird's "Letter of Cheer"

Vellum Deckel-edged Album on Bed of Gray Moire for Signatures and Bounteous Luncheon at Hotel Astor for Distinguished Signers

THE "letter of cheer" signed by Mae Marsh and 1,000,000 others, mostly notables, is to be given a real send-off on its way to Major General Pershing, in command, "somewhere in France."

Bluebird arranged a farewell luncheon for the distinguished signers, or at least for such of them as could qualify in respect to good digestion. Then the letter itself is to be encased in a Tiffany album. According to the advance notices this album surpasses in elegance anything of a like nature ever before attempted.

"The workmanship and design is of exceptional richness. Gold is used throughout in the mountings, inscription plates and monograms. The pages containing the signatures are of vellum, while the deckel-edged text is exquisitely illumined in delicate pastels by Tiffany artists.

"The pages are bound in soft Morocco leather. The album rests on a bed of gray Moire, tufted velvet, inside of a case of fine grained Hollywood of the Louis Quatorze period.

"It is a work of art worthy of the preservation of this document. The only one in the history of the United States to contain the signatures of so many representatives of the people."

It is to be gathered from this that Mae Marsh and the 1,000,000 senators, governors, representatives, legislators and other eminent persons ought to be "exceeding proud" of the fine quarters in which their penmanship will repose.

This is nothing, though, to the luncheon, Thursday, August 2, at the Astor. It was to be so bounteous in viands that there would be enough even for newspaper men, New York correspondents of out-of-town papers, and last, members of the motion picture trade press. It was to be a wonderful occasion deserving the title of "Bluebird's war luncheon."

Among the guests were to be Governor Whitman, of New York, Governor Edge, of New Jersey, U. S. Senator John Sharp Williams, and a great many more too numerous to mention, but probably enrolled in the Congressional directory and the "Blue Book"—if not the "Black Book" also.

If Bluebird can arrange it the album will cross the ocean on a U. S. warship with a motion picture camera in the fighting-top.

Program and Special Feature Both Needed

Regular Schedule Is Bulwark of Business, While Elaborate Production, Like Headliner in Vaudeville, Brings on Real Profits

"NOTWITHSTANDING that I am identified directly with companies making special star productions," remarked Nat I. Brown, general manager of Paralta Plays, Inc., "I am a very firm believer in principle in the program system of booking.

"So many views have been expressed on this subject that many exhibitors have about come to the conclusion that producers and distributors have no defined and well-established opinions on this subject and that they only speak of it from the standpoint of temporary expediency from time to time. One day the program system is advocated and the next day the open-booking system is favored.

"One day the head of a distributing concern holds that the program is the only rational method and a month later he takes the very opposite position. The exhibitor who looks for guidance to those in position where they gain a general view of the situation, becomes confused and wonders where the truth really lies. He sometimes wonders if anyone really knows.

"I am convinced that the program system of booking is a rational one, because wide experience and observation have shown that the program is the only logical source of constant supply to which the exhibitor can turn for service that is within reasonable rental charges. Thousands of moving picture theatres must look to the program. It only can supply them with attractions at a price that will enable them to make money.

"We frequently hear it said that the success of the moving picture industry depends upon the exhibitor's success. The man who originally said this may not have appreciated the deep truth of that thought, but he uttered an axiom just the same. The exhibitor is the man who must be protected, fostered and aided in every way possible, for if he is not successful, the industry must go down. The success of any industry depends upon the last point of contact with the public, which is the retailer. In this business the exhibitor is the retailer.

"The program plan is the bulwark of the business because it is impossible to secure a sufficient number of special feature productions at a living price, before they become stale, to maintain a daily change of bill in the average moving picture theatre, or anything near a daily change. The program plan of distribution, no matter what its merit may be, will always leave room for big special features elaborately produced with casts of great prominence, just as there is always room for big headline acts on a vaudeville bill.

"There is nothing in the amusement world between which there is a closer analogy than between vaudeville interests and the pictures. The vaudeville manager picks his bill through his booking agent, but he looks for his big draft to the really great start feature headlines, and for one of these he may have to pay as much as he does for all the other acts on his bill.

"This is the situation with the moving picture manager. He must be able to secure strong attractions from a program source at 'live and let live' rentals. This system of booking leaves plenty of room for the special feature, which has its place on the bill of a moving picture house today same as the star headliner in vaudeville.

The Truth About the Thanhouser Studio Report

Carrying out the contention of MOTION PICTURE NEWS, that it is best to read a trade paper which contains the truthful news of the film trade, a letter is published herewith from Edwin Thanhouser to the Sunday Telegraph. MOTION PICTURE NEWS had this news correct in every detail—as usual. The letter follows:

"The story that the Thanhouser Studio has been taken over by the Clara Kimball Young Company is a total mistake, and I would like you to give that fact publicity. The accurate news in the matter is that Miss Young's company is producing its first picture at our studio, picking our plant for this after an inspection of every large studio in and around New York City.

"I appreciate that no harm was meant by the erroneous item, which clearly came from the pen of someone uninformed as to the size and facilities of our place at New Rochelle. Not only is it housing Miss Young's company but our own under Director Ernest Warde, and we are considering letting some independent producers of large features partake of our facilities, too.

"The Thanhouser Studios rank among the largest glass studios of the country, and they have not been taken over by any single producing company, but indeed are negotiating now to house several."

"Between Men" Is Offered by Berg to Independents

Harry Berg, of the Overland Film Company, 729 Seventh avenue, New York City, has obtained control of "Between Men," featuring Irving Cummings, remembered as the star of "The Diamond from the Sky" serial.

The picture, which was favorably noticed by reviewers on its appearance, is now being offered to the trade on an independent basis, for this country and abroad. Already foreign rights have been sold. John Olsen and company, the Overseas Film Trading Company, with offices in London, Stockholm, Copenhagen and Christiania, has bought the rights to the picture for Norway, Sweden and Denmark. U. Ono has purchased the rights for Japan, and the Overland Company expects shortly to close negotiations for the rest of the Orient.

Maitland Davies Dead

Maitland Davies, dramatic and photoplay critic of the Los Angeles Morning Tribune and Evening Express, died July 12th after a short illness. Davies has been affiliated with Los Angeles papers for the last eighteen months prior to his death, and during that time won the friendship of many prominent people of filmdom. His criticisms all professionals looked upon as helpful, as is illustrated by David W. Griffith inducing Davies to go to New York and see the premiere of "Intolerance," that he could give Griffith his personal views For a number of years prior to his death, Davies suffered with poor health. On Sunday evening, July 22nd, members of the producing colony took part in a Davies benefit given at the Mason Opera House, which was arranged for by Guy Price, photoplay and dramatic editor of the Los Angeles Evening Herald.

Indiana Exhibitors Rally Quickly to War Co-operation

Funds and hearty co-operation are demanded of Indiana exhibitors in the following official communication from Frank A. Rembusch, president of the Indiana Exhibitors' Association and a director in the new American Exhibitors' Association.

INDIANA EXHIBITORS' ASSOCIATION.

SHELBYVILLE, IND., July 24, 1917.

Dear Brother Exhibitors:

The President of the United States has honored and recognized the Motion Picture Industry as a great force in assisting the United States Government in the present world crisis.

The exhibitors of the United States have been asked to work especially with the Committee on Public Information, Wm. A. Brady, chairman, and there will be two methods of distributing information.

1st. Our screens. (Showing slides and short films.)
2nd. Four-minute talks in our theatres.

On Monday, July 23, your State President was called to Indianapolis by Dr. Barnard and other members of the Food Conservation Committee. Our first work is to assist this committee in enrolling the housewives of America. (Enrollment date is August 15.) Slides will be sent you this week. You are to begin showing them at once continuously until August 15, and then return the slides to Box 176, Shelbyville, Ind.

The Conservation Committee has no funds to carry on this work, and our organization is asked to finance same. These slides will cost about $250 for Indiana. Therefore, each and every exhibitor in the State is earnestly requested to immediately forward his dues of $12 a year, so that we will have available funds. (These dues may be paid $1 per month.)

In view of the fact that the United States Government has been lenient with the Motion Picture Exhibitors on the recent proposed tax of 10 per cent. of gross receipts, which will probably not be passed because Congress appreciates the fact that this tax would undoubtedly ruin and bankrupt many theatres and put many theatres out of business, the same as it has in Canada, every exhibitor in Indiana and in the Nation, should show his appreciation and patriotism on this occasion by doing his bit in financing the work now requested by the Government.

Your President will advance money to pay for these slides and trusts that a generous response will be forthcoming from all Indiana exhibitors, in the way of dues and donations.

A prominent member of the Food Conservation Board stated, "The Motion Picture Industry has been under severe criticism in the past—perhaps ofttimes rightly. The Industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for in reason will be granted if the Motion Picture Industry shows itself worthy."

Therefore, please, 1st, Run the slides; 2nd, On August 15 return the slides; 3rd (of greatest importance), "Do your Bit Big" and help finance this splendid work.

Fraternally yours,

INDIANA EXHIBITORS' ASSOCIATION,
F. J. REMBUSCH, President.

Director Young Promises Surprise in "Rose o' Paradise"

Director James Young, who directed Bessie Barriscale's production of "Rose o' Paradise," at her studio in Hollywood, Cal., returned to New York last week. He spoke enthusiastically of his latest production on his arrival. Nothing had been left undone, he said, to reflect on the screen the very atmosphere of Mrs. Grace Miller White's love story.

Mr. Young spoke flatteringly of Howard Hickman's impersonation of the character role of "Lafe Grandoken," the old cobbler, and remarked that he believed that the critics and the public would pronounce this one of the greatest character impersonations ever seen on the screen.

Mr. Young also said he believed "Rose o' Paradise" would prove a surprise in the time it will run and be in demand.

"Do Children Count?" Essanay, Takes in Indiana

George Kleine's K-E-S-E. branch at Indianapolis has received from from W. H. Lipps of Alexandria, Ind., the following:

"Well, I certainly did try out the 'Do Children Count' film, and if the rest are as good as this one, I know it will make a clean-up wherever shown. Do not forget to put me on the list for them. If you miss me, God pity you when I meet you again. Wishing you all kinds of good luck with these pictures—keep up this kind of features and you will surely succeed."

Acts of Censor Do Not Bind Next Board

Pennsylvania Deputy Attorney General Finds Frank R. Shattuck, New Appointee, May Review Czarlike Rulings of His Predecessor

ABOUT the first official move made by the new chairman of the Pennsylvania State Board of Censors, Frank R. Shattuck, of Philadelphia, is to ascertain whether he is legally bound by the acts of his predecessor, J. Louis Breitinger, who was removed by Governor Brumbaugh last January, and whose dictatorial methods won him the disfavor of a large percentage of the motion picture interests.

This move on the part of Mr. Shattuck, who is a new member of the board as well as the new chairman, took the form of a request for an official opinion from the Attorney General's Department of Pennsylvania as to whether the Board of Censors, after giving approval to a film, has the right to withdraw such approval. In answer to the query Deputy Attorney General Joseph L. Kun handed down a formal opinion in Harrisburg on July 25, declaring the board can withdraw approval of a film which at a previous date the board has approved.

Chairman Shattuck already, in a published interview, had indicated that he has his own ideas in the matter of censorship. He has intimated that he intends to inject them into his work. Motion picture men of the state who are trying to get a line on the general attitude that Chairman Shattuck will assume take at least a measure of satisfaction from the fact that, by reason of the new chairman's inquiry to the Attorney General's department in the present instance, it is evident, Mr. Shattuck doesn't believe that everything that was done by the board under the Breitinger regime was entirely proper.

Deputy Attorney General Kun's opinion based on the Shattuck inquiry gives the board broad powers both in the matter of withdrawing approvals or disapprovals of films. The only exception to a withdrawal of an approval, he points out, would be when, after an approval had been given, "rights have been acquired or have intervened which a recall would disturb."

The Kun decision adds that while the censorship act does not give specific powers of recall, censorship includes "an exercise of the police power of the state designed to safeguard the morals of the public." Therefore, in the opinion of the department as cited by Mr. Kun, the board has full powers to recall an approval.

Billy West on the Coast

The All Star Feature Distributors' Exchange has secured the Billy West Comedies, and will have two reels per week for distribution.

Freuler Wants Exhibitors To Charge Fifteen Cents

Mutual Head Declares That Public Is Getting Too Much for a Dime — Discontinue "High Price Nights," He Urges

BY JOHN R. FREULER
(President Mutual Film Corporation)

THE time is here for general price-raising movement among the exhibitors conducting theatres with a ten-cent admission. A great many, probably most, of these theatres are giving a great deal more than ten cents worth of amusement. Their costs of operation have considerably increased and the standards of film production have vastly improved since the day when the ten-cent price became general. The public ought to pay more and it is willing to pay more.

There was a time in the early history of the motion picture when the public was glad to see a one-reel show for a five-cent admission. Now for only twice the money the public can see about a hundred times as much amusement on the screen, under better conditions, in a better house, with better projection, and the fifteen-cent price that the exhibitor should be getting now is more available than the nickel was then.

When I consider the big investment that is being made at the studios supplying the Mutual Film Corporation with its star productions, and the studios of some of our worthy competitors, and when I consider the products of their big, capable institutions, the strong box office power of the best of the present-day stars, I am convinced that the ten-cent theatre is rapidly passing into the past along with its busy predecessor, the "five-cent show."

The exhibitor will find little difficulty in increasing his price to fifteen cents if he will only make an effort to make his show look like the money's worth. That is largely up to the exhibitor. The same pictures that run on Broadway in New York for prices around fifty cents a seat are being shown elsewhere at prices from ten cents on up. The pictures are the same, but the presentation makes the difference. A new coat of paint, comfortable seats, music, fresh air, cut flowers and a little politeness along with the advertising will easily make the difference between a fifteen-cent house and a ten-cent house.

It will also prove a much better policy to put in a straight fifteen-cent admission price than to follow the line which some exhibitors have adopted of putting in an occasional special day with a twenty-five-cent admission. The public likes to know what it is going to pay when it starts for the show, not when it gets to the window. The special price for a special show in a neighborhood house particularly is as destructive of good will and patronage as the old practice among five-cent houses which used to hang up a ten-cent sign when they were "holding them out."

The general application of a fifteen-cent admission price will be easier of course when it can be paid in one piece of money with a fifteen-cent piece. The Mutual Film Corporation originated the idea of a special fifteen-cent coin, made particularly for the benefit of the motion picture industry. The idea is growing in favor and if the exhibitors of the country will help the thing along by writing to their congressional representatives it will be a simple matter to get the necessary legislation. This movement will have the advantage of incurring no foes, as did the movement some years ago for a recoinage of the three-cent piece.

I have been a consistent advocate of the steady increase of the admission price for the motion picture theatre from the beginning. It is pleasant at this time to point back to the time when at the launching of "The Diamond From the Sky" we launched a campaign for the general institution of a ten-cent admission price. That campaign succeeded admirably. The new ten-cent houses steadily pulled patronage away from the five-cent houses. The increased price carried a suggestion of higher quality, which took with the public. I remember at that time I said to the exhibitors of the country in a book entitled "How to Increase Your Box Office Receipts"—"be sure to make your show look like a quarter's worth when you ask for a dime." The same rule holds good today. Make it look like more. Treat your show as though you think it better and you will have the public convinced. Ten cents is not enough money for a seat at the representative motion picture theatre today. Get fifteen.

THE LITTLE THINGS THAT COUNT

"I have already dispatched my copy of Motion Picture News to the soldiers and sailors 'at the front,' as per your request printed on the cover of the current number.

"It is just such little things as this which make the Motion Picture News a most valuable publication, and I feel that I must write you in appreciation of your efforts in urging the members of the film industry in doing their bit to give the best reading possible to the boys in France.

"May the journal of 'quality circulation' continue to be one of 'patriotic circulation.'

"Very sincerely yours,
"E. K. Lincoln."

Maryland Governor Calls on State Censors

Governor Emerson C. Harrington, of Maryland, on Friday, July 13, announced that Charles E. Harper had again been appointed by him as chairman of the State Moving Picture Censor Board.

The following Tuesday Governor Harrington visited the offices of the censor board, at Baltimore, and discussed the complaints which had come to him regarding this work, but it is understood that there was nothing in the nature of a reprimand.

It is thought generally that the board will arrange to have the films inspected at the theatres after the eliminations have been ordered to see whether the cuts have been made.

The whole board, including William F. Stone, Mrs. Marguerite E. Harrison and Charles E. Harper, were present when the Governor called.

Government Stops Germany's Film Shipments

Government authorities have directed motion picture producers and distributors to refrain from selling films which have been "junked." The instructions will be obeyed strictly.

This is the outcome of the inquiry conducted by Walter W. Irwin, of Vitagraph-V-L-S-E., who discovered Germany was offering as much as forty-two cents for disused films that ordinarily have been selling for eighteen cents.

It is said the Germans use the old film as a source from which to reclaim guncotton, used in high explosives. The films were shipped as though for exhibition purposes to the Scandinavian countries.

Laws Too Strict—Washington, D. C., Exchanges Move

Officials of the Maryland Branch Motion Picture Exhibitors' League of America, in conjunction with A. S. Goldsborough, manager of the Industrial Development Branch of the Merchants' and Miners' Association, are busily engaged in formulating plans to assist the Washington branch exchanges in their project of moving to Baltimore.

It was announced last week that the branch managers in Washington had decided to move to Baltimore due to the stringent laws passed upon them by the District Commissioners. This removal will take place as soon as possible. It is very likely that a meeting between the Baltimore business men and the exchange managers will be held in a few days, at which plans for the removal will be perfected.

Goldwyn Posters to Be Used in Every City

Before another month has passed every city in the United States of more than 5,000 population will be included in the bill board campaign which is a part of the Goldwyn promotional schedule.

The Goldwyn posters were first used at the Chicago Exposition. Upon the lithographs are head pictures of Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden. The posters are in brown, white and blue with natural color portraits of Goldwyn's famous stars.

Rousing Welcome of Brady Stars Proves Program Best

Thrilled by Turn-Out at Chicago Exposition, William A. Brady Draws Pertinent Lesson from Incident—It Shows the People Know Regular Plays, Not Special Features

"IF ever my mind had carried a shadow of doubt regarding the program system as the survival of the fittest, Chicago would have dispelled that fleeting shadow for all time," declared Director General William A. Brady, of World Pictures, following his return from the convention and exposition. Resuming, Mr. Brady said:

"This story I am about to tell is not a case of brag, but a recital of hard, cold facts. It is not a boost of World Pictures for themselves but as they stand for a principle—and here are the details:

"Until the day set aside for us, the Coliseum had been full but not uncomfortably so. In the daytime the big edifice had been sparsely occupied and at night only fairly full. On World Pictures day the crowds began to pour in as soon as the doors were opened, and by three in the afternoon the assembled multitude were setting up a clamor for our stars.

"My daughter Alice and Miss Elvidge wandered into the building informally, thinking they could slip through the throng without being recognized, and 'take in the sights.' Of course, they were discovered before long, and there was no denying the demands for their appearance upon the platform in spite of the plan which had been laid out for none of our stars to be introduced until night.

Brady Stars Shoulder Their Way In

"When Carlyle Blackwell, June Elvidge and Alice Brady arrived at half past eight that evening they had to be smuggled in through a side entrance because the regular avenues were choked with men, women and children who could no longer get in and were having a hard time forcing their way back across the sidewalk into the street.

"Inside, the mass of people was so dense that nobody could move without help from the police and firemen, of whom there were forty extra members on duty. Quite a number of women fainted during the evening and were removed with the greatest of difficulty.

"Meanwhile the crowds were coming so fast that the firemen ordered the sale to stop, and closed the doors, but the accumulation went right on until the broad,



William A. Brady (His Stars at Chicago Justified Program)

spacious thoroughfare was packed solid and the trolley cars were stopped.

"The enthusiasm with which the World's stars were received was such that it will never be forgotten by any of those present, and after the reception if you wanted to locate Miss Elvidge, Mr. Blackwell or Miss Brady, all you had to do was to look at the spot or spots where the people were jammed in so they could not move.

Publicity in Quantity and No Urging

"Now comes the most remarkable part of the narrative: We did not decide to send any of our stars to Chicago until the day before the exposition opened. It is a serious business matter to pause in the making of so much as a single picture, and as our stars work all the time in our plan of efficiency, the visit of three World artists meant the stopping of three pictures.

"Our publicity manager left New York on Sunday, one day after the exposition opened. He had not sent a line or a photograph to the newspapers in advance, and did not know who were to be the World attractions until he arrived on the spot.

"He did not have to urge his material upon the newspapers. He had precious little time for that. Yet we had more newspaper publicity in three days than fell to any other producing company from start to finish.

"Thus, we broke every record of attendance and attention, by a wide margin, and the only way I can account for it is upon the theory that the stars on a thoroughly well established program, appearing before the same audiences every week or oftener, in a great number of theatres, establish a popularity enormously outdistancing that of the overpaid stars of special features coming around once in a while—sometimes with success and sometimes without.

"We made no effort at all to get the result that came to us, and it was doubly gratifying on that account. It not only sealed the wonderful popularity of World pictures and stars but proved a theory to which we have adhered faithfully in the face of criticism that has often amounted to reproach."

Goldwyn Takes Rex Beach and His Pictures Into Fold

Comes Into Immediate Possession of "The Auction Block," Which Samuel Goldfish Says Will Be One of the Greatest Money-Earners the Film Industry Has Known—To Produce Others

ALL future Rex Beach pictures, made from the stories and novels of this world-famed author, are to be distributed and controlled by the Goldwyn Distributing Corporation under a contract signed by Samuel Goldfish, president of Goldwyn, Benjamin B. Hampton, president of the Rex Beach Film Corporation and Mr. Beach himself.

This contract places the Goldwyn distribution in immediate possession of Mr. Beach's recently completed production of "The Auction Block," from one of his novels. "The Auction Block" was six months in the making and the prediction is made by Goldwyn that it will be one of the greatest money-earners the film industry has ever known.

Play Directed by Larry Trimble

"The Auction Block" was made under Larry Trimble, who is now directing Jane Cowl in "The Spreading Dawn." Mr. Beach has maintained a constant watch over the newest production and given Mr. Trimble assistance.

By obtaining a series of Rex Beach productions Goldwyn comes into possession of stories that it says will rank as the biggest box-office attractions in the film world. It is to offer these pictures to exhibitors throughout the world in addition to twenty-six pictures previously announced as Goldwyn's scheduled annual output.

After Beach for Many Months

Since the formation of Goldwyn last December Samuel Goldfish and his associates have been in negotiations with Messrs. Beach and Hampton. Both of them were quick to realize the advantages that would accrue in having at their disposal the technical and artistic facilities.

"I think," said Mr. Beach after signing the contract, "that the entry of Samuel Goldfish, Edgar Selwyn and their associates into the field of motion picture production brings in just the type of men needed to make pictures one of the great arts. They have established a rapidly expanding organization that reaches around the world and I believe that their genius and abilities, which will henceforth be utilized in the making of my productions, will be responsible for a marked advance in this industry."

Crew of Land Ship "Recruit" Sees "The Warrior"

The officers and crew of the land-ship "Recruit" in Union Square were guests Thursday afternoon, July 26, of James K. Hackett and Harry Raver at the Criterion theatre, for an exhibition of the motion picture, "The Warrior." The crew marched from Union Square to the theatre headed by the Bugle and Drum Corps.

Mabel Normand Reaches Truce with Goldwyn

Cheerful Little Merrymaker Puts on Her Working Clothes and Will Soon Have a New Production on the Way—Everybody Happy

MABEL NORMAND, comedienne, is back with Goldwyn, and it is announced that everything is now perfectly harmonious. Work is to begin at once on the first Mabel Normand production.

Mabel Normand signed a contract with Goldwyn last fall, and came East in May to begin work. Temporary differences, now fortunately adjusted by Gabriel L. Hess, general counsel for Goldwyn and Arthur Butler Graham, counsel for Miss Normand, delayed the beginning of her work.

During the intervening time Goldwyn did not hold up its plans for its star. A great amount of literary material had been purchased from famous authors, and the scenario department of Goldwyn buckled down to the preparation of her first two pictures.

A Goldwyn statement says:

"Everything that this big new organization can do for a star of Miss Normand's magnitude and importance will be done at once, and she shares henceforth in the big publicity and promotional campaigns which Goldwyn has devised for its artists.

"The prediction can be made with safety that Miss Normand in her first Goldwyn Picture will make a definite step forward as a screen comedienne, for at her disposal from the outset will be the works of some of the nation's best known authors and scenario writers.

"Mabel Normand is the greatest comedy star ever developed in the screen world. She is the pioneer in her field, and her work has been both distinctive and distinguished."



Mabel Normand, Goldwyn Star

Five State Leagues to Convene in Virginia

Aug. 30, 31 and Sept. 1 Set for Meeting of Delegates from Virginia, North and South Carolina, Maryland and District of Columbia

THE dates upon which the Virginia state convention will be held have been changed from August 27, 28 and 29 to August 30, 31 and September 1.

MOTION PICTURE NEWS has just received word that five states will be represented at the convention: Virginia, North Carolina, South Carolina, Maryland and the District of Columbia.

It is considered by exhibitors in those states that the forthcoming convention will be the most important ever held in that section.

Politics will in all probability play a large part at the Virginia meeting, as the principal state officers are known to be interested in the newly formed organization, The American Exhibitors Association which was founded in Chicago during the National convention, and which naturally will carry some weight.

Some of the prominent members of the Virginia state organization who were represented at Chicago and who will participate in the proceedings at Virginia are the following:

E. T. Crall, Newport News; Harry Bernstein, Richmond; Otto Wells, Norfolk; R. D. Craver, Lynchburg; J. W. Hamilton, Martinsville; J F. Lacy, South Boston; J. Henkel, Winchester; W. F. Crall, Petersburg; R. A. Steele, Alexandria, and C. E. Geoghegan, Chase City.

The officers of the Virginia league are: Jake Wells, president; Otto Wells, National vice-president; E. D. Hines, vice-president; C. E. Geoghegan, treasurer, and Chesley Toney, secretary.

The convention will be held at Ocean View, a popular seashore resort. It was the original intention to make the meeting more or less one merely for purposes of renewing and strengthening friendships. For political reasons, the convention is expected to develop into a long, hot business session.

Milwaukee to Confine Paper to One-Sheets

Exhibitors in Wisconsin Urge Billboard and Lobby Advertising Is So Much Alike People Walk Away Thinking They Have Seen Show

THE passing of all paper but one-sheets, and the confinement of all advertising outside newspapers to ones, slides and photographs, is a proposal before the Milwaukee Photoplay Exhibitors' Association.

While in the main an economy measure it is urged the new plan will aid in the conservation of paper, which the Government has urged. Apart from this it would save the exhibitor $300 to $500 a year in paper costs, so says Jack Grauman, president of the association. Other savings would be amounts paid for express charges on paper, telegraphing for delayed paper shipments and the like.

If the new plan should be followed throughout the entire country, it is estimated the saving would run into millions.

Milwaukee exhibitors say that they have come to the conclusion that paper displays in the front of their houses hurt rather than help the business. Much of the paper is so much alike, they say, that many times a person comes to the lobby, sees a display that resembles something he has seen previously, and walks away under the impression that he has seen the picture when as a matter of fact it may be a new release.

Then, too, there is the constant trouble over delayed paper, lack of date lines, employes forced out in the cold and wind to hang paper nightly, improperly fastened paper pulling away and a thousand and one other bothers, the elimination of which would be welcomed by many exhibitors.

Hart, Sullivan and Ince in Many Conferences

The past week was a busy one for Thomas H. Ince and William S. Hart, who accompanied Ince into the Artcraft fold.

The name of the first Ince-Hart-Artcraft picture is not yet announced. It is said to be a story of an entirely different type from anything in which Hart has recently appeared. C. Gardner Sullivan, who has provided the gun-fighting star with so many of his best known vehicles, is the author of the piece.

Studio conferences between producer, star and author have been many. Production work is expected to begin soon.

Select Players for Next Barriscale Film

The casting director for Paralta Plays, David M. Hartford, has engaged the principal actors who are to support Bessie Barriscale in her next Paralta production, "Madame Who."

Ed Coxen, who played the strong character of John Cafferty, the derelict, in support of J. Warren Kerrigan in "A Man's Man," is to act the leading man's role, "John Armitage." Howard Hickman will play the heavy part of "Henry Morgan." His last part was "Lafe Grandoken," the old cobbler, in "Rose o' Paradise." Another engagement for this production is that of Joseph J. Dowling, who will play "Parson John" Kennedy.

Detroit Theatre Books 52 Best Paramounts

The Broadway-Strand theatre, Detroit, was the first in Detroit to sign for Paramount-Artcraft productions. This house has taken 52 of the best productions, showing each a full week. They include the Fairbanks, Clark's, Griffith, DeMille, Hart and Frederick pictures.



Joseph B. Maxwell

J. B. Maxwell with Paralta as Executive Director

Creation of a new office, that of executive director, and the appointment of Joseph B. Maxwell to fill it, was announced last week by Carl Anderson, president of Paralta.

This functionary will be an all-powerful man in the Paralta management and will be subject only to the action of the board of directors. He will have general supervision of efficiency men.

Maxwell has been for many years widely known as a producer of feature vaudeville acts in this country. In the development o fthis work he has maintained a small, private theatre for rehearsals, and a costume department, and has managed his business on lines of efficiency and economy that have attracted the attention of the theatrical profession.

Advertising Crook Preying on Southern Paramount

A man with a number of aliases is soliciting advertising on false pretenses from exhibitors in the Southern Paramount territory. Motion Picture News has received a letter from the Paramount exchange at Atlanta, Ga., as follows:

"We have received in the past few months from various exhibitors throughout our territory letters stating that a man representing himself as being connected with the Paramount Programme Company visited their town and procured money from them for advertising space in some publication gotten out by his company.

"From information gathered from several letters it seems that his plan is to go into a theatre and first become identified with the exhibitor showing him a pamphlet gotten out by the Paramount Programme Company. He then gets the exhibitor to introduce him to merchants in the town and gets money from them the same way. In each town he gives a different name, although we are sure that each of these letters refers to the same man."

Scores Hit by Conscription in West Studios

Long Arm of Government Reaches Out Impartially—Many Well Knowns as Well as Lesser Lights in List—No Exemptions Stated

SCORES from the West Coast motion picture colony were among those selected by the draft lottery of Friday, July 20th. Perhaps the best known who were selected are George Stout, business manager Sennett studio; Lynn Reynolds, director of Triangle; Marshall Neilan, director Mary Pickford-Artcraft; George Walsh, Fox; Hal Roach, Rolin-Pathe; Jack Blystone, L-Ko; Wallace Reid, Lasky; Leo Maloney, Signal; George Marshall and Craig Hutchinson, Universal directors, and Horace Davey, Selburn Comedy director.

As complete a list of the players, directors, cameramen and assistants as could be obtained is given below:

Rolin Film Company, Hal Roach, president and director general; Slim Voorhees, Herbert Kerrigan, Fred Neumeyer, and Roy Eberhard.

CLARA BERG

Recently appointed Inspector of Visual Instruction by the New York City Board of Education, has been secured to take up the reviews of the Film Specialties field for Motion Picture News. Producers of pictures for this important field and other readers of Motion Picture News are to be congratulated on this step to assure the most expert services procurable for the handling of the typical, educational and film magazine subjects.

Balboa Amusement Company, R. R. Rockett, business manager; Jack Horkeheimer, actor; Elbert McManigal and Jacob Weise, cameramen; Paul Wall, Phillip Blair, Jack Reach, assistant cameraman; George Crain, laboratory; H. K. Porter, chief property man, and five other stage employees.

Lasky-Artcraft studio: Marshall Neilan, director Mary Pickford; Wallace Reid, leading man; Roy Marshall, assistant director to Neilan; Paul Perry, cameraman, and Charles Shenk, garage superintendent.

Fox: Charles Parrott, comedy director; R. A. Olin, auditor; George Walsh, leading man; Robert L. Green, assistant to Richard Stanton; Len Porter, cameraman Parrott company; George Richter, cameraman, and Ralph Spence, comedy scenario writer.

Christie Film Company: James Harrison and Jay Balesco, actors, and two stage employees.

William Horsley laboratory: Wm. Horsley, Jr. (son of proprietor); J. J. Griffin, Robert Durrengerger and Max Stingler.

L-Ko: Jack Blystone, director general; Noel Smith, director; Joe Moore, leads; George Utell, Archie Mayo, George Von Sleck and Wm. Grow, cameramen, and others.

Signal Film Corp: Leo Maloney, leading man; W. A. Behrens, actor; G. C. Berhart, cashier; Virgil Hart, assistant to J. P. McGowan, and Harry Schuster, stage employee.

Thomas H. Ince Studios: P. R. Donovan, secretary to E. H. Allen; LeRoy Stone, film editor; Don B. Keys, cameraman, and Carl Schneider, art department.

Selig Polyscope Company: Clyde Garner and stage employees.

Universal Film Company: George Marshall, director; Craig Hutchinson, director; William Franey and Milton Sims, comedians; Lloyd Whitlock, Francis McDonald, J. W. Dill, Billy Human, and William Musgrave, actors.

Lone Star Corp: Carlyle Robinson, manager publicity department.

David Horsley Studios: Horace Davey, director; H. B. Lull, assistant to Davey; Clair DeWitt, assistant director Ovey Comedy Company; H. J. Ryan, property man and three others.

Vitagraph Company: Pliny Goodfriend, cameraman; Stephen Smith, Jr., son of Studio Manager W. S. Smith, and James Abbott of the technical department.

Paralta Studios, Inc.: John Meeghn, assistant to Oscar Apfel; V. S. Gooch, purchasing agent; Freeman Smith, receiving clerk; Bert Crossland, musician; H. L. Baird, assistant treasurer, and Harry Killerby, mechanical staff.

Triangle Film Corp: Lynn Reynolds, director; George Chesebro, leading man; Burt Lund and others whose names could not be secured.

Yorke-Metro: Carl Himm, film director; Ben Pierpaoli, assistant cameraman; Andrew McDonald, technical director; Earl Morris, chauffeur (members of the company registered while in Arizona, and mailed registration blanks to their respective homes. As a result Harold Lockwood and Lester Cuneo of New York and Chicago respectively, do not know whether they have been selected or not.)

Mack Sennett Studio: George Stout, business manager. (Other members of the company do not report until next week, and so no list could be compiled.)

No report could be secured from Lois Weber, Keystone or La Salle studios.

Gladys Hulette and Joyce Fair in "Miss Nobody"

Prominent in the cast to support Pathe's star, Gladys Hulette in "Miss Nobody," is Joyce Fair, herself a Broadway star.

Like all the Pathe-Hulette-Astra successes "Miss Nobody" was produced under the direction of William Parke and it has been scheduled for release in the middle of August. The Hulette pictures, "The Cigarette Girl," "The Last of the Carnabys" and "The Streets of Illusion," are regarded as "hot weather life savers."

WITH THE EXHIBITOR

Hot Row in Newark Over Sunday Film Shows

Pastors Tart in Sermons Meant to Close Picture Theatres—Shall We Follow God, or George, John or Harry?—"Keg Parties" a Recourse

EFFORTS of the Newark (Ohio) Ministerial Association—or a part of it—to close the motion picture theatres on Sunday have divided the town into two camps. The fight is a hot one.

Five of the exhibitors, George M. Fenberg of the Auditorium, Harry Eldon of the Lyric, John Gallagher of the Gem, George Siebanoller of the Alhambra and A. L. Thomas of the Grand, have published broadsides showing the need of Sunday shows.

In these statements the opposing factions are described this way:

"Upon the one side favoring the proposal to close the picture shows on Sunday may be found a part of the Newark Ministerial Association—not all the pastors—and with them many good people who perhaps have not considered the matter in all its phases.

"Upon the other side, are at least four out of five people in Newark. Possibly the percentage is higher. In this list are the most influential men of the city, including ministers, teachers, manufacturers, doctors, lawyers, bankers, business men and the great majority of the working people of the community. Shall the will of a small minority prevail, and if so what will be the consequence?"

This brought a retort from the ministerial association, signed by its president, Rev. C. H. Stull, who wrote, "In order to correct an erroneous impression given out in defense of the violation of the Sabbath I wish to state that there is no division in the Newark Ministerial Association concerning the closing of the Sunday picture shows."

By way of proof to bolster this up the Rev. Mr. Stull appended a list of titles of fourteen sermons against Sunday "movies" that were delivered in Newark churches on Sunday, July 22. Some of these subjects betray the asperity of the worthy pastors, for instance:

"Fenberg's Fulminations," Rev. L. C. Sparks; "God or the Movie Magnates, Which?" Rev. Calvin G. Hazlett, and "Whom Shall We Follow, God, or George, John and Harry?" Rev. C. H. Stull.

One of the reasons urged by the exhibitors has special application to Newark. They state:

"Closing places of harmless recreation will drive the people—not into the churches—but to the parks, to the creek banks, to Buckeye Lake, to 'keg' parties or other forms of amusement. The public demands recreation and will have it in some form."

To this is added this pertinent sentence:

"It is acknowledged by those who know that the saloon's worst enemy is the 'movie.' Why then is there this agitation to disturb our people at a time when all our energy and thought should be with the great national aim?"

As to the future, if blue laws win out against motion pictures, the exhibitors make this prediction:

"If the movies are closed then as sure as the sun rises will the candy shops, the fruit stands, the soda fountains, the ice cream parlors, the popcorn stands, the cigar stores be closed. It is just as 'wrong' to buy a cigar, or a newspaper, or a dish of ice cream on Sunday as it is to purchase a ticket to a picture exhibition."

The exhibitors are showing just much determination on the one side as the pulpit on the other, and declare their closing will be the forerunner of wholesale closing in other directions.

Texas Exhibitors Provide for Adjustment Bureau

The Texas Amusement Managers' Association will hold a conference in Dallas, Texas, Monday, December 10, for the purpose of putting into effect some of the plans made at the State convention of the association held in Houston last week.

The convention arranged to establish an adjustment bureau with offices in Dallas. The bureau will consist of five members, two from the association, two from the exchanges and one disinterested person for chairman. The association will be represented by E. H. Hulsey, of Dallas, president, and C. J. Musselman, of Paris. The other members have not been selected. The bureau will adjust differences between out-of-town exhibitors and the exchanges.

The Houston convention provided for a later committee, to be composed of one member from each Senatorial district in the State. It will be the duty of this committee to adjust labor disputes, and as far as possible prevent labor strikes.

Theatre Betterments and Changes at Detroit

Messrs. Forrest and Oppenheim, now operating the Mecca theatre, in Saginaw, Mich., have also taken over the Palace, and will use it for showing the Artcraft-Paramount productions.

S. A. Moran, of the Arcade theatre, Ann Arbor, Mich., is planning to spend about $8,000 in remodelling.

The Gladwin Park theatre, East Jefferson and Parkview, Detroit, is planning extensive alterations.

William F. Klatt, of Detroit, wishes it known that he still operates the Regent, Rosedale and Gratiot theatres.

Henry Stickle, has taken over the Garden theatre at Cadillac, Mich.

EXHIBITOR PERSONALS

ARKANSAS.—Ozark: Charles Chauncey has sold his interest in the motion picture business here, having left his interests to Sam Mullen.

CALIFORNIA.—Berkeley: George E. Thornton has assumed the management of the Franklin theatre.

ILLINOIS.—Roseville: J. M. Lamony has sold out his interests in the local theatre and will migrate to Detroit, Mich.

Emden: W. Wayne McCormick, of Emden has bought the moving picture theatre there of C. E. Rosevink, who has had it for three years. McCormick is remodeling the place and will reopen it for business September 1.

INDIANA.—Winchester: Raymond Moore has purchased the Cozy theatre in the Kelley block from the Kelley Amusement Company, and already has assumed active control.

Williamsport: P. E. Reece, of Fowler, has traded a piece of property in Fowler for the Princess theatre here. Mr. Reece is practically a novice in the motion picture theatre, but his friends, who are legion, predict his immense success.

North Manchester: W. J. Tirk has bought the Crystal theatre from Mrs. Sadie Henry, of South Whitley, and will personally direct its management.

IOWA.—Cedar Rapids: George Medhurst has succeeded B. V. Unbreit as manager of the Garden theatre, the deal having been pending for some time.

KENTUCKY.—Carrolton: The Richland opera house is closed during the present month, modern changes being made, and will reopen the first of next month under new management, which will be later announced.

OHIO.—Cincinnati: McMahan and Jackson have sold their interests in the Plaza theatre and airdome at Norwood, to Charles Schoengold and Benjamin Bernstein.

Youngstown: The ownership of the Orpheum theatre, 312 West Federal street, has changed, P. G. Atsalas, proprietor for the past seven years, selling to Wallace Draggett of New Castle, Pa., who now has possession. Mr. Atsalas will go to Chicago for a few weeks' vacation, and then to New York City. He is not yet ready to announce future plans, but will continue in the motion picture business, and will likely live in this city.

The new owner comes to this city highly recommended. He will continue the high class productions at the Orpheum which have made for this theatre a big success.

WISCONSIN.—Waukesha: Organization of the Waukesha Amusement Company was perfected this week, and on July 1 the concern took over the ownership and operation of the three local theatres—the Colonial, Auditorium and Unique.

Promotion of the new enterprise has been under way for several weeks. It is a $75,000 corporation and is officered as follows: President, W. E. Ladewig; vice-president, Miss Flossie A. Jones; secretary, William H. Hardy, Jr.; treasurer, C. W. Newbury. All of the stock is held here except a block representing the equity of Mr. Hurley, of Milwaukee, in the Colonial property.

Lumber Camps in Michigan Woods Have "Movies"

Lumber companies located far in the woods, away from the railroads, in the more remote sections of Michigan, are making use of the "movies" as a means of keeping their men contented.

G. L. Stiles, representing Universal, drove twenty-five miles over a trail from the Soo line to put in a modern outfit at the clubhouse of the Bartlett Lumber Company, at Sheldrake, Mich. He writes:

"They will use Universal twice a week. They have about three hundred people there and maintain the outfit for the enjoyment of their people."

Neighborhood Theatre Powerful Agent for Good

It Keeps the Family Together and Has Become a Practical Necessity—Part of the Every-Day Life of Many Millions of Our Very Best Home People

By Alfred Hamburger, Head of the Alfred Hamburger Theatre Enterprises of Chicago

THE neighborhood or family theatre has reached a stage in its growth where it may be said to be an important factor in the lives of millions of people daily—that is, so far as their theatrical amusement is concerned. As a pioneer in the neighborhood theatre I have had the opportunity of watching its progress from a lowly improvised storeroom theatre to the present palaces dedicated to it. The neighborhood motion picture theatre, in which the splendid screen productions of the present day are now so satisfactorily presented, is one of the most powerful agencies for good, despite the continuous hue and cry that so-called reformers are putting up.

The amusement or entertainment caters to the tastes of the entire family—father, mother and children. Thus it keeps the family together, and if it were possible to compile statistics it would be found that before the advent of the neighborhood motion picture house the head of the family made a hasty exit after supper to the nearest corner cigar store or saloon. Now it is a case of all to the first show at the corner theatre—father, mother and kiddies—and it has truly been the means of closely cementing the bonds of the entire family.

Censorship has been unjust to the neighborhood theatre. That is, the type of censorship existing in Chicago and any other place where they might have the "pink" or "adults only" permit for a certain class of shows. A picture should be either accepted or rejected. There should be no "pink permits." Neighborhood theatres are strictly family houses, and it is our desire and the desire, I know, of those running this class of house, wherever it may be, to have the entertainment seen by every member of the family.

The neighborhood theatre has to be made attractive, inviting and pleasant. Some of the finest houses are of the neighborhood type. The transition from the cheap and ordinary in this class of house was not slow—it took only the time necessary to improve the entertainment and theatres. As the theatres improved in class the patronage improved, and today it is a common thing to see many of the neighborhood houses with ten to a hundred automobiles parked in front.

One pet theory have I worked out to my entire satisfaction with the neighborhood house. That has been in the matter of light. While naturally the interior must be dim, I believe and know that the outside of the house should be ablaze. Don't spare candle-power with a neighborhood house. It marks the theatre as a bright spot in the locality. It attracts attention and creates comment.

In conclusion, you ask what of the future regarding the neighborhood house. I am optimistic about the photoplay proposition as a whole, and especially the neighborhood house. And the neighborhood theatre has become a practical necessity—a part of the every-day life of millions of people.

New Vita Publication

Vitagraph's new publication, "The Exhibitors' Plan Book," is to be sixteen pages, two colors and profusely illustrated. The cover says it is "devoted to money-making helps for exhibitors." Nat S. Stronge is the editor, this being part of his work as publicity chief.

The book takes the place of two—"The Vitagraph Exhibitor" and the "V-L-S-E Plan Book." The change is expected to please the exhibitors, for the new book is more compact.

Western Conditions as They Really Are

By ARTHUR KANE

"SPEND all the money you want to, but don't throw any away."

This is the picture buying slogan of one of the biggest exhibitors of the Pacific Coast, where I have spent the past ten months, ranging from Denver on the East to Seattle on the North and Los Angeles on the South. It is typical of the new attitude of theatre owners. Not price, but value, concerns them. What will this line of attractions do in my theatre, and what effect will it have on my house, are the questions that determine the worth. Not only is this true of the big city show places, but the small town man in the great majority of cases is striving for the best.

This is a healthy sign. It means the business is to go forward. It stimulates production of the best. If I were asked to condense into one sentence the most pertinent feature of the entire market to-day, balancing your Lompocs and your Medfords and Provos in their proper relations to your San Franciscos, Portlands and Salt Lakes, I would say the great outstanding fact is the universal demand for, and recognition of, house fillers. Motion pictures *per se* do not attract enough, and it is a question of what you show and how you show it.

"Why, you've got to let them walk in carpets up to their ankles, seat them as comfortably as in Morris chairs, have your Chinese or Japanese maids serving tea in the rest rooms, with fountains and flowers, and birds singing all over the place," said a vaudeville impressario, who recently converted his theatre to pictures, and was somewhat astounded at the size of his order. "All this and much more, besides your magnificent pipe organ, your orchestra, pictures, musicales, wonderful ventilation."

Nothing could better illustrate the speed with which photoplay showmanship has passed vaudeville presentation in service to the public. Architects, decorators, managers incorporate in every new important structure erected comforts and conveniences, beauties and appeals to the esthetic, undreamed of even three or four years ago. The lobby of to-day would have housed the big theatre of five years back. One manager I know plans to make so attractive the general assembly or lounge, 100 feet by about 25 feet, across the entire front on the mezzanine that people will come there to read and chat in preference to spending the evening at home, and most certainly rather than stay at their hotels. In a city of 230,000, one firm thought nothing at all of spending $2,400 for imported French cretonne to refurnish the small rest room in its house, seating 850. The old was not worn out, but as it had been in use a year, was regarded as *passe*. We have reached an era when most certainly money must be put in before money can be taken out, and the astute owner does not falter for an instant in maintaining and augmenting his equipment and service to the public, as well as installing them.

All these things are true in modifying degrees, according to size of towns the country over. I have seen magnificent photoplay palaces seating 1,600 in towns of 8,000, 2,500 in cities of 40,000, 700 with 2,000 population. The service such theatres are able to give the public makes the demand for known house fillers insistent and imperative. Starting with New York City, where the weekly outgo of a big downtown house is upward of $10,000, with theatres in cities of 300,000 inhabitants expending as much as $6,000 weekly when playing big attractions, and other towns in proportion to their size, it is seen that the selection of pictures is a most serious matter. Guesswork has to be eliminated. Something to actually bring in more than $10,000, or $6,000 or $200, as the case may be, has become an absolute necessity. This has been receptive to the tremendous growth of the star system, wisely foreseen by leaders of the industry, and which I found in remarkable ascendency in Chicago as well as Seattle, Kansas City, as in Los Angeles—in fact, all over the country. Personality, in which Americans are wildly interested; hero worship, which is inherent in man; and continuance, recurrence, cumulation, which the star furnishes and individual attractions do not, make him indispensable.

Building for the nonce has been curtailed by the soaring price of steel and other things. Nevertheless many magnificent edifices devoted to the photoplay are opening, or will open, in the fall, and the fact that others stand ready to erect still more wonderful spectatoriums, but for the prohibitive cost of materials at the moment shows the healthy tone. This is most important.

LIVE WIRE EXHIBITORS

Smythe and Quimby Make Seattle Sit Up

Manager Smythe, of the Strand theatre, Seattle, Wash., and F. C. Quimby, distirct manager of the Seattle Pathe Exchange, put their heads together and hatched out a scheme for putting over "The Battle of the Somme," and they did so—with telling results.

Quimby suggested to Smythe that he play these pictures under the auspices of the Canadian Club, as there are about ten thousand Canadians in Seattle, representing families almost all of whose fathers, husbands and sons have gone to the front.

They called on the president of the Canadian Club. Mr. Smythe agreed to give him a percentage of gross receipts for the widows and orphans, and the club agreed to help sell tickets and boost the show in every way.

Judge Claypool gave two hours of his time every noon to shipyards and manufacturing plants, delivering speeches to the workingmen regarding the Official British War Pictures. The shipyard people in two instances furnished their bands to play during the noon hour.

Armed with a letter from the president of the Canadian Bank in Seattle to the president of the Canadian Bank in Vancouver, Mr. Quimby returned with so many war relics that he had to ship them by freight. These relics were put on display in the most prominent department store.

City's History in His Program

Wm. Sievers, manager of the New Grand Central theatre, at St. Louis, recently began issuing a house organ that contains, besides the program and breezy paragraphs about the current production and players, a history of the early theatrical ventures of St. Louis.

The history is in instalments of about 500 words each week, and started with "100 Years Ago," giving very interesting information concerning early productions, the players interpreting the parts and the location of the houses in which the performances were given.

Mr. Sievers says that when he will have brought the history up to the time that motion pictures became known, he will give the history of that industry. A number of the New Grand Central patrons have told him that they are saving the programs because of the "history."

Praise for "Womanhood" from Thomas Dixon's Town

Vitagraph has a letter from Boyce Dellinger, manager of the Grand theatre, at Shelby, N. C.—home town of Thomas Dixon—in which he says:

"Give us another like 'Womanhood, the Glory of the Nation,' the biggest money-maker ever offered to the exhibitors. On July 4, 5, 6, 7, I showed this picture to half the population of Shelby.

HONORABLE MENTION

UNIVERSAL has issued a snappy, well-illustrated advertising and campaign book in connection with the independent production, "Come Through." It is printed in black and red and contains a number of strong advertisements which may be reproduced as line cuts and used in your local newspaper.

INTER-ALLIED FILMS, 220 West Forty-second street, have mailed to us a red, white and blue one-sheet to be used in connection with their pictures showing the allied fighting lines.

SOMETHING different in the way of a herald has been issued by Essanay on the "Do Children Count?" series, in which little Mary McAlister is starring. It is in the form of a six-page folder instead of the usual four-page herald. One page has been left blank for the theatre's use. This allows sufficient room either for a detailed discussion of one night's program or a brief outline of the coming week's program.

THE program issued monthly by the Tacoma theatre, Indianapolis, has a number of features which deserve comment. The pages, measuring five by seven inches, are a light buff color. Thumbing over them quickly, one is impressed by the uniformity and neatness of the type and its arrangement.

The advertisements are scattered through the pages, all of them being set in a modest, dignified type face. Each page is divided into six small boxes by the use of hair line rules. As the program is issued monthly, the offerings day by day run in the boxes. Advertisements and synopses fill the other boxes.

VOV. 1, No. 1, of the Franklin Weekly Mirror has reached the editor's desk from the Franklin theatre, Oakland, Cal. It is an attractive four-page program, printed in sepia. The pages measure 4½ by 8½ inches.

A NEW FILM



This is the exact reproduction of the profound and animated moving picture of a naked Nigger with an ebony stick, chasing a black Tom cat in a dark cellar at midnight.

When you turn J. B. Reisman's card over, this is what you find. Mr. Reisman is manager of the Dale theatre, St. Paul, Minn. It is safe to say that the man Mr. Reisman pays a visit to will be in a cheerful mood when the caller enters the office.

This Exhibitor Triples Prices Without Hurting Feelings

F. E. Osborne, proprietor of the Star theatre, Kitchener, Ontario, Canada, has devised a method of raising his admission price and increasing patronage at the same time.

Mr. Osborne first used his plan on July 26, when he started a run of Vitagraph's picture, "Womanhood, the Glory of the Nation." The run was for three days and the admission price was fifty cents.

Instead of sticking to the straight fifty-cent admission price Mr. Osborne had tickets consisting of three coupons printed. The first coupon was good for admission to one performance of "Womanhood." The second coupon was good for admission to one performance on either July 30, 31, or August 1, following the run of "Womanhood," and the third coupon was good for one admission on August 2, 3 or 4.

Mr. Osborne sold this ticket consisting of three coupons for fifty cents. The regular price of admission to the Star is fifteen cents, so on the three admissions he raised his price five cents or raised it to fifty cents as against forty-five cents had the tickets been purchased separately.

As an argument for his plan Mr. Osborne called attention to the fact that he collected for three performances in advance, thus assuring himself of a good advance sale on future shows, that he assured himself of a good audience at future shows, and at the same time the percentage was all in his favor as the chances were that some of the persons purchasing the coupon tickets would not be able to attend all the shows to which they were entitled.

Book and Novelty Exploit "Tank" Picture for Red Cross

The Omaha (Neb.) Hotel Men's Association has booked the Pathe Picture, "The Tanks of the Battle of Ancre," and will present it at the Brandeis theatre from July 15 to 21. The proceeds will go toward a Red Cross ambulance. Manager C. E. Holah, who booked the picture, getting $1,000 for the week's rental, also outlines an extensive advertising campaign. His plans include:

A parade through the city, led by an armored "tank" and a Red Cross nurse and a soldier of each of the allied nations in automobiles; the cars decorated with the flags and colors of the nation represented.

Separate nights for various organizations; society night, etc., with auction of the box seats for anything from $5 to $500.

A local prima donna to sing from the roof of the theatre every evening.

The newspapers are handling big stories on the showing of the picture, as the Red Ross campaign has been on in full swing in Omaha.



American Favorites: Above
Native Stars: Below

Japanese Live Wire Exhibitor methods are generally of a type that could compete successfully with brass bands, exploding bombs and screaming fire-works. The front of the usual Japanese theatre on a busy night closely resembles a riot. The Denkikan theatre, Tokio, however, aside from flaring posters resorts to dignified methods. On the left is the program of "Civilization"; in the center is a postal sent to patrons, showing American and native stars, and on the right is the theatre itself.

A Letter from Japan

The mail has brought this interesting letter and the illustrations at the bottom of the page to our desk from an exhibitor in Tokyo, Japan.

GENTLEMEN: Will you kindly excuse my troubling you, but may I ask you a great favor?

This picture card and picture postcard is Denkikan motion picture theatre, and the house is a high class picture theatre in Japan.

From the seventh of this month has performed Thomas H. Ince's "Civilization," and during fifteenth has a crowded house every day.

Sometimes has performed the Keystone Sennett's great smilingly meeting or Chaplin's great meeting.

Would you please this picture's and a programme of "Civilization" to place on the MOTION PICTURE NEWS.

Yours respectfully,
SUSUMU HASEGAWA,
No. 12 Chome,
Mukoyangiwara, Asakusa.

Don't Ride the Flag

Whenever a show, or an act or a film is weak, poor Old Glory is usually dragged in just before the curtain starts to go down. Of course, it puts a punch where a punch is badly needed, but isn't it rather poor patriotism to drag the flag down to the level of a bad production?

Our incoming mail is pretty heavily decorated with Stars and Stripes, and sometimes we wonder if red and blue ink are not following the celebrated cow over the moon.

We are willing to gamble that a large percentage of your patrons are offended when the flag that means something fine and big is used to patch up something that belongs in the boneyard.

Thatcher Wakes Up the Natives

Kansas City's Bluebird Branch, through George Bowles, arranged to send the Mary MacLaren feature, "The Mysterious Mrs. M," to Salina. A few days before the picture was to be exhibited, an attractive young lady registered as "Mrs. M" at the hotel. Manager Thatcher had taken the newspapers, the hotel man, and one or two Salina business men into his confidence—and everybody helped him wind his alarm clock that was to awaken the natives.



Before "Mrs. M" had been in town three hours, she had "bought" an automobile from a local dealer, and glorified its tonneau with signs reading "The Mysterious Mrs. M"

The next day "The Mysterious Mrs. M" was reputed to be a famous seeress. Prominent members of the community were notified that certain things were going to happen. The third day "Mrs. M" stopped her car in front of a jewelry store.

The proprietor knew why she was there, but the girl who was selling the jewels did not. As a consequence, the clerk set up a corn-fed screech when "Mrs. M" deftly extracted a ring and fled. Manager Thatcher, properly disguised, was chauffer to the female bandit's car, and he was waiting with his engine running to receive her.

The local papers closed the report of the "robbery" with the statement that the jeweler would not prosecute, for the reason that "Mrs. M" had sent him the cash value of the jewel she had "stolen." This brought events up to the day next preceding "Bluebird Day" at Salina's Strand Theatre.

The masked woman entered the theatre during a performance when the house was packed, and demanded a seat. She made such protest that Manager Thatcher appeared in person to assist the usher in seating the noisy patron.

Finally Manager Thatcher demanded: "What right have you to come into my theatre, masked, and create this disturbance? Who are you?" That being the woman's cue, she replied in loud voice: "I'm the mysterious Mrs. M"—and at that moment the operator flashed upon the screen: "The Mysterious Mrs. M," to-morrow. It's a Bluebird."

Snappy Billy West Folder

Phil J. Ryan, sales manager of the Standard Film Corporation, Kansas City, Mo., has designed a folder to accompany the sales campaign of Billy West comedies. We have seen the Billy West comedies ourselves, and know that they are good; so that it stands to reason that Phil's folder, like the rest of his publicity matter, is quite up to his usual high standard.

READY-MADE AD-TALKS

FEATURES

Baby Marie Osborne Enacts Strong Role in "Captain Kiddo"—Smugglers Plot

(Pathe Five Reel Production.)

Baby Marie Oshorne is with us again—this time in "Captain Kiddo." She presents a role which calls for all the talents of a seasoned actress. Through the story of "Captain Kiddo" is woven the threads of a smuggling plot, and Bahy Marie as Captain Kiddo is instrumental in hringing the offenders to justice. Captain Kiddo and her playmate, Billy, decide that they are to he pirates, and if they must he pirates they must have a secret sign hy which they can convey their piratical plots one to the other. Captain Kiddo discovers a sign in the story telling of the adventures of a pirate, and they adopt it as their sign of piracy. This sign helps to hring the smugglers to justice. Jack Laird (Philo McCullough) is a secret service agent and he is on the trail of smugglers. He lives near the home of Marie and her mother. Marie visits him one day and he teaches her the art of self defense and they have a general good time. A Mr. Cross is very attentive to Marie's mother. Marie does not like him, favoring Jack Laird as a father—if she is to have one at all. Marie and her mother go on a yachting party with Mr. Cross. Billy, Marie's chum, goes along. In a game of hide-and-seek Marie hides inside of a large tank and is unahle to get out. She is missed and a general alarm sent out. Jack Laird learns of Marie's disappearance and visits the yacht. When Cross sees him he has his men throw overboard the tanks on his yacht. Marie is in one of them—also smuggled goods. The cask floats and Marie is ahle to get her head through the opening, therehy preventing drowning. Jack sees the tank and hears Marie's cries. He saves her. Later, Marie's mother hecomes Mrs. Laird.

Bahy Marie Oshorne, Pathe's clever little child actress, will he seen on the screen of the ——— Theatre in "Captain Kiddo" on ——— of ——— week.

Violet Mersereau in "The Little Terror," a Story of Circus Life Versus Wealth

(Bluebird Five Reel Production.)

"The Little Terror" is a late product from the Bluehird studios. Violet Mersereau is in the featured role of a circus rider. In fact she has a dual role, that of Tina and Alice, mother and daughter. It is a picture everyone will enjoy from the flash of the opening scene to the well conceived climax. Wallace Saunders (Rohert Clugston) is the son of a millionaire. He is in love with Queen Tina, a circus rider. He asks his father's consent to marry her. His father tells him that if he marries the circus girl he will disinherit him. Love prevails, however, and Saunders leaves his home, his father and the fortune that is awaiting him. He joins Tina (Violet Mersereau) in the circus and hecomes a clever trapeze performere. They lead a life of ideal happiness. A child is horn at the sacrifice of Queen Tina's life. Saunders continues with the circus, and his little danghter follows in her mother's footsteps and hecomes a circus rider. After many years' ahsence from his home Saunders returns with tbe circus. His father, regretting the harsh treatment he visited upon his son, attends the circus. His son during the exhihition on the trapeze falls and is killed. Alice (Violet Mersereau), the daughter, is taken into his home. She is given all that money can huy. A foppish young man, the son of a friend of her grandfather, is introduced to Alice for the purpose of marriage. She loves another, hut has a whole lot of fun "kidding" her "foppish" friend hefore she decides to elope with another.

"The Little Terror," with Violet Mersereau presenting a dual role, will he seen at the ——— Theatre ——— on ——— of ——— week.

Mignon Anderson Presents Youth in All Its Innocence in "A Wife on Trial"

(Butterfly Five Reel Production.)

"A Wife on Trial," the story of a helpless cripple and a little girl who dreams of happiness and lives to see her dreams come true. Mignon Anderson is featured in "A Wife on Trial," the Butterfly photoplay telling this story. The girl is self-sacrificing, and through her kindnesses the life of a cripple is made endurahle. The innocence and bouyancy of youth runs rippling through the five-reel film required to present the events set forth in this photodrama, with the grace and ease of a running brook. There is no pretense. A crippled boy and a loving little girl take up the reins guiding the plot of "A Wife on Trial," and they are carried along on the wings of youth to a happy ending. Mignon Anderson has just to laugh and act her natural self to incite admiration. Her part in this picture is naturalness. She does not have to "act." She merely goes her own "sweet" way, which is the natural way. She leaves the impression that she is really and truly glad she is living. We all are, of course, hut some of us have a very pecudiar way of demonstrating our gladness. We rather convey the impression that we are very sorry. But Miss Anderson wants the world to know that she is glad, and she convinces without a douht.

"A Wife on Trial," with Mignon Anderson presenting the leading feminine role, will he shown at the ——— Theatre on ——— of ——— week.

"Sudden Jim"—Charles Ray's Latest Picture Tells of Girls, Business and Politics

(Triangle—Five-Reel Production)

If yon were to he given your choice hetween $50,000 and a clothes-pin husiness, which would you take? Charles Ray in his late Triangle picture "Snddeu Jim" takes the husiness of manufacturing clothes-pins for a living. There must he something to the husiness or else Charles Ray would not overlook a few thousand dollars to experiment with clothes-pins. At any rate he takes the husiness "somewhere" in Michigan. His first official act, upon arriving in the factory town is to fall victim to the repressed smile of a very pretty girl—a most natural thing to do. However, "Sudden Jim" as he is called, places husiness hefore pleasure, and makes his first ohjective point, the factory where he is to turn ont clothes-pins. His first official act upon arriving, is to "fire" the foreman. He's a "grafter" so Jim thinks. That is the reason why he was duhhed "Sudden Jim"—he acted quickly, in the case of the foreman, at least. The night-watchman was the next victim scheduled for discharge. Later the wood supply for the clothes-pin factory was held up and Jim devises ways and means of getting wood to supply his factory. In the end he surprises the settlement not alone hy his fearlessness hut hy his squareness. He defeats the plans of the political hoss in a novel manner and the girl whom he had met on his arrival thought that if a man could do what "Sndden Jim" had done, he was just the one for her.

Charles Ray in his latest Triangle picture, "Sudden Jim," will he seen on the screen of the ——— theatre on ——— of ——— week.

An All-Star Cast of Screen Artists Presents "The Iron Ring"—Marriage Problem

(Peerless-World Five-Reel Production)

When you see "The Iron Ring," the latest Peerless-World five-part feature photoplay, you will see in action one of the most varied array of stars ever seen in one production of five reels. They are Edward Langford, Gerda Holmes, Arthur Ashley, Herhert Frank, George MacQuarrie, George Cowl, Alexandria Carewe, Gladys Thompson, Victor Kennard and Richard Clarke—all with important roles to present. In addition to seeing these stars of filmdom, you will see one of the most deeply interesting dramas ever presented hy World Film. The story tells of a young couple who have lived happily for two years at the end of which time they hegin to slowly drift apart. The husband has heen made a partner in a large advertising husiness and his eagerness to make a success of his new undertaking, leads him to devote as much time as possihle to the husiness. His wife helieving that he is intentionally neglecting her, seeks other companionship. She finds it and not until she is on the verge of ruining her own happiness, her home and her hushand's prospects, is she brought to the realization of the fact that her newly made "friends" are her worst enemies. The climax is reached when her hushand, returning from a husiness trip unexpectedly, learns that she is at the home of another, supposedly attending a party. "The Iron Ring" with an all-star cast including Edward Langford and Gerda Holmes, will he seen on the screen of the ——— theatre on ——— of ——— week.

Gail Kane in Stirring War Drama, "Souls in Pawn"—Spy System Revealed

(Mutual Five-Reel Production)

"Souls in Pawn" is a war drama with Gail Kane, presenting the part of Liane Dore, a heautiful young girl who engages herself as a spy in order that she may learn the identity of the one who treacherously killed her hushand. The secrets of the spy system are revealed in all their cunningness. Scenes showing the method of caring for the French wounded are depicted on the screen and you are hrought into the midst of activities as they are carried on in one of the most disasterous wars of history. Prince Kondemarck, chief of the German secret service has concealed himself in Paris and secretly works to learn the innermost workings of the great French war machinery. To assist him in his work he has heen ordered to enlist the services of the most heautiful woman ohtainahle. Liane Dore (Gail Kane) agrees to assist the Prince in his work on the promise that he will reveal to her the identity of the one who killed her hushand. Some time hefore these events take place the Prince's sister had heen hetrayed hy a man posing as a hachelor. The man was Liane's hushand. Never suspecting that the Prince might he connected with the murder of her hushand, Liane falls in love with him. Liane's home is given over to the French as an emergency hospital and she is accused hy an assistant of the Prince, of hetraying her trust. The events leading up to the solution of the mystery surrounding the murder of her hushand and the part the Prince plays in the mystery are depicted in this interesting war drama.

Gail Kane in "Souls in Pawn" at the ——— theatre on ——— of ——— week.

"One Touch of Nature"—Story of National Game, with John J. McGraw

(K-E-S-E (Edison) Five-Reel Production)

"One Tonch of Nature" has presented its featured role, John J. McGraw, manager of the New York Giants. Peter B. Kyne, whose hasehall stories are read the length and hreadth of the land, is responsihle for the story from which this photodrama is taken. It is full of real, American interest and whether you are a hasehall "fan" or not, you will he interested in the story it tells. John Drew Bennett has the hero's part, and he throws himself, hody and soul into the spirit of the drama and finishes five reels of pictures with a "hang." You can't help hut he interested in this photoplay. It is something different. It isn't all hasehall. There is a very nice love plot running along with the World Series games, playing an important part. The ——— hero ——— in addition to winnig the World Series for the New York "Giants," falls in love with an actress, and the exciting time he has with this love adventure forms the other important features of this good five-reel picture which will he shown at the ——— Theatre. It is a comedy-drama with just enough comedy and an equal amount of drama to place it in rank with some of the hest. You will also see, as a screen actor, John J. McGraw, the hest known hasehall manager in the history of the National game. It will he left for you to judge whether John McGraw is as good an actor as he is a hasehall manager. If he is, then yon feel sure that he is "some actor."

"One Touch of Nature," with John J. McGraw, manager of the New York Giants, in a featured role, will he seen on the screen of the ——— Theatre ——— in ——— of ——— week.

"Master of His Home," with William Desmond—Story of Married Life

(Triangle Five-Reel Production)

In Triangle late release "Master of His Home," featuring William Desmond, you will he taken to the far West, down into the lowest level of one of the largest gold mines, and made the interested spectator of a thrilling adventure had hy a young

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MR. EXHIBITOR!

Are These AD-TALKS Working in the RIGHT DIRECTION with the Proper "Punch?" Do They Bring Results? A Post Card Will Tell Us ALL About It. A Suggestion from You Will Be Valued.

mine owner and the daughter of Eastern aristocracy, when the lowest level of the mine to which they have gone, fills with water and they are trapped but rescued through the efforts of the mine owner and his employees. The miner is invited to pay the girl and her mother a visit. He later goes East where he weds the girl. Their married life is not happy owing to the influence of the wife's mother. The husband wants their home to be brightened by the presence of children. His views are not taken by either his wife or her mother. The two gradually drift apart. The husband learns that his wife is to become a mother and he discovers that her mother is persuading her to place herself under the care of a physician, that the event might not take place. The husband denounces his wife and leaves, returning to the life of a miner in the West. Later his wife arrives from the East with a smiling "little partner" and a reconciliation is effected.

William Desmond with Alma Reuben in the principal feminine role, will be seen on the screen of the ——— theatre on ——— of ——— week in "Master in His Home." Mr. Desmond gives the best characterization of his career on the screen.

Fannie Ward in "The Crystal Gazer"—She Presents Three Different Roles

(Paramount Five-Reel Production)

Paramount again presents Fannie Ward—this time in "The Crystal Gazer," a photodrama in which Miss Ward is given three roles to interpret, and each one is presented with an artistry, that has been seldom if ever equalled on the screen of a theatre. There are so many interesting features about this picture and the clever manner in which Miss Ward does her part, or parts, to be more correct, that if they were to be exposed in this announcement, an extra amount of space would be required and more important still, you would be led into the secret of this unusual picture before you have seen it. This procedure would not be fair to Miss Ward and surely not to yourselves. The best way for you to do, is to see the picture. The management of the ——— theatre guarantees that there isn't a person who can conscientiously say upon leaving his theatre after witnessing Miss Ward's performance, that he or she did not enjoy every foot of the reelage required to allow this talented actress to enact the featured roles of "The Crystal Gazer." With Miss Ward in this production are many of the most prominent members of Paramount stock. Jack Dean, Miss Ward's husband, Winifred Greenwood and Harriet Ford, head the supporting cast. The cameraman who took the scenes of this photodrama, has also given us some marvelous bits of photography and double exposures. The director has given it a lavish production. Miss Ward presents the roles of mother, and two daughters. A thrilling rescue of one of the daughters from a burning building, is shown.

Fannie Ward, in "The Crystal Gazer," will appear on the screen of the ——— theatre on ——— of ——— week. The crowning achievement of her career before the camera.

Dainty Vivian Martin Surprises Her Mother Will Surprise You in "A Kiss for Susie"

(Paramount Five Reel Production.)

Vivian Martin, who was seen recently to such good advantage in "Forbidden Paths," playing opposite Sessue Hayakawa, will be seen on the screen of the ——— Theatre on ——— of ——— week in "A Kiss for Susie," a typical Martin production. Typical, because it places Miss Martin in a role in which she can throw convention to the four winds and give vent to her vivacious, girlish nature. She impersonates the daughter of a socially ambitious mother in a different way. Instead of catering to the society "fops," as her mother would have her, she loves a real man—red-blooded and strong, and even goes so far as to carry his lunches to him. She also has an "eye" for business, and if any of you don't believe it, see how cleverly she handles business situations in "A Kiss for Susie." Susie is an authority on two things—men and finances. She does not love for society's sake but for her own. She does not wait for some one to make money for her, she makes it herself. She is disappointing to her mother, who is socially ambitious, but in the end her mother sees the wisdom of her daughter's ways and everything ends happily—especially for Susie. Miss Martin has been given an ideal role to interpret in this, her latest picture from the Paramount studios. Her dainty little self skips through the five reels of "A Kiss for Susie" with a touch of interest for all in her every action.

Vivian Martin, in "A Kiss for Susie," will be seen at the ——— Theatre on ——— of ——— week. A typical Martin production.

Valeska Suratt, Empress of Fashion, Seen in Typical Suratt Picture, "Wife Number Two"

(Fox Five-Reel Production)

Marriage when entered into to please others than the contracting parties, eventually ends in disaster. It is either disastrous or unhappy and the lines of demarcation between the two states are hardly discernible. In some instances, the father of a girl has selected the husband he thinks his daughter should have and in others the mother has made the selection. The mother is usually the dominating party in such cases. In the case of Emma Rolfe, however, the father is the moving party. Taking matters into his own hands, he arranges everything and his daughter, Emma, is married to an elderly physician of a retiring disposition. What happens is told in the William Fox, five-reel feature drama starring Valeska Surrat and her famous collection of gorgeous gowns. Miss Suratt presents the part of Emma, of marriageable age but non-conversant with the ways of men. She accepts her father's choice of a husband. His profession being far dearer to him than his young, vivacious wife, Dr. Bovar pays much attention to the one and little to the other so that his young wife is left to follow in the path of all young wives who have nothing in particular to interest them at home and who have been bartered for a husband whom they do not love and can never love. The "man-about-town" enters her life of a sudden and just as suddenly tires of her. She is left with countless bills for finery for which she thought "the man-about-town" would pay but didn't. The end comes unexpectedly as in all cases of this nature and the young wife pays for her indiscretions and those of her father's by not only her happiness but her young life.

Valeska Suratt, in her late picture, "Wife Number Two," will be seen at the ——— theatre on ——— of ——— week.

"The Slacker," with Emily Stevens Featured—It's Wonderful—See It and Believe

(Metro Special Five-Reel Production.)

Is your next-door-neighbor a "slacker"? If he is, tell him to come to the ——— Theatre on ——— of ——— week and see Metro's special feature, written and produced under the direction of William Christy Cabanne. "The Slacker," it is titled. Emily Stevens presents the featured role of Margaret Christy, the wife of a "slacker." Walter Miller presents the role of the "slacker." You will first laugh with Miss Stevens, then you will laugh at the "slacker"—then you will cry with Miss Stevens, but not with the "slacker." He is too happy to cry—he smiles with sheer delight—with patriotism surging through a heart by, for and with his country. Miss Stevens gives the best exhibition of emotional acting of her career on the screen. She lives her part of the wife of a "slacker." You should see this wonderful exhibition of dramatic acting, true patriotism and screen drama. It teems with a new interest. It thrills clear through to the depths of your soul. In theme, it is brought up to the minute. Its appeal to patriotism is far-reaching. When the "slacker" comes home to his wife after weeks spent in training, and she beholds him in the uniform of the soldier, she looks into his eyes and volumes are told. She points to his cartridge belt and asks, "Are those bullets?" And then comes the realization. It cannot be told in words—the story of "The Slacker." Miss Stevens can only tell it with her eyes and by her wonderful acting. You live the part with her—you are thrilled if such is possible. At the Strand Theatre, New York City, where it was shown to a New York audience for the first time, not a dry eye was seen to leave.

Emily Stevens in "The Slacker," the picture of the hour, will be seen in this Metro special production under the direction of William Christy Cabanne, on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

August 4, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"Pride and the Man"	Mutual	5 reels
"What Money Can't Buy"	Lasky-Paramount	5 reels
"Youth"	Peerless-World	5 reels
"The Mother Instinct"	Triangle	5 reels
"Peggy, the Will o' the Wisp"	Metro	5 reels
"Richard the Brazen"	Vitagraph	5 reels
"When You and I Were Young"	Art Dramas	5 reels
"To Honor and Obey"	Fox	5 reels
"The Squaw Man's Son"	Paramount	5 reels
"The Golden Idiot"	K.E.S.E.	5 reels
"The Reed Case"	Butterfly	5 reels
"The Last of the Carnabys"	Pathe	5 reels
"The Rescue"	Bluebird	5 reels
"In Slumberland"	Triangle	5 reels

SERIAL

"The Fatal Ring"	Pathe	4th Episode

STATE RIGHTS

"The Garden of Allah"	Selig	9 reels

SERIALS

A Sensational, Thrilling Climax Closes Pathe "The Railroad Raiders" Series

(Mutual Serial—Two Reels.)

The fifteenth and last chapter of "The Railroad Raiders" series will be shown on the screen of the ——— Theatre on ——— of ——— week. Helen Holmes, by very clever maneuvering captures the "gang" red-handed. Her detective work in this number, replete with stirring action, is that of experienced sleuth, so cleverly does she lead her enemies into the trap which she has laid. Throughout the preceding episodes of this greatest of railroad dramas, this daughter of daring has worked with all the ingenuity and skill of an expert to bring to justice those who have worked to destroy the property of her employers. Helen's father, who has been serving a term in the penitentiary through false conviction, due to the treachery of Burke, the discredited K & W official, who heads the "gang," is released after the confession of "Buck" Masters, wounded in the fight between railway detectives and the gang, in which fight, the print shop in which counterfeit tickets have been printed, is blown up by dynamite, and the bandits, after one of the most thrilling combats ever screened, are captured. The climax to this serial is most sensational, and closes one of the best serials ever presented on the screen.

Helen Holmes, in "The Mystery of the Counterfeit Ticket," the last chapter of the "Railroad Raiders," at the ——— Theatre on ——— of ——— week.

While each of the preceding chapters have been sensational and thrilling, this final chapter is even more so.

The Thrill of Thrills Registered by Pearl White in Late Chapter "Fatal Ring"

(Pathe Serial—Two Reels.)

The thrill of all thrills is given in the late chapter of Pathe's serial, "The Fatal Ring." The chapter is entitled "Danger Underground." It is, without a doubt, the most thrilling chapter ever presented in a serial, and Pearl White is called upon to actually risk her life in making the thrill of thrills possible. The thrill is given in the initial scenes. The chapter starts with a "bang" and ends with a "punch." There is action—real action—every foot of reelage. This last chapter left Pearl fighting to free herself from the hands of her enemies. She succeeds, but in her flight falls in a deep cavern hole and disappears. She has fallen into an underground stream, its waters rushing on to the river blocks away. The stream terminates near the docks of the ferryboats which ply from the island of Manhattan to Staten Island, New York. The ferryboat is about to dock when Pearl is dashed out of the mouth of the underground stream into the slip. She is between the oncoming ferryboat and the dock. There is only one means of escape. How does she do it? It will all be shown in this late chapter of "The Fatal Ring," to be shown on the screen of the ——— Theatre on ——— of ——— week. The management of this theatre truthfully believes that Pearl White executes the greatest thrill ever thrown on the screen. But this is not all. There are important events to take place, and we are led deeper into the mystery of the "Violet Diamond."

STATE RIGHTS

"The Planter" in Ten Reels of Powerful Drama—Tyrone Power Featured

(Harry C. Drum Production—Ten Reels.)

Herman Whitaker's famous novel, "The Planter," has been adapted to the screen in ten reels. Many of you have read Mr. Whitaker's work setting forth the terrible conditions which exist on the rubber plantations in Mexico. Those of you who have will want to see it in pictures. Those of you who haven't will be given the opportunity of seeing this most human story and then you will want to read the novel. It is wonderful in word and picture. Mr. Whitaker's chief character, Ludwig Hertzer, the Planter, is presented by Tyrone Power, who has been seen in many of the most successful stage dramas of the past twenty years. His characterization of "heavy" roles are known for their strong, realistic, dramatic appeal. "The Planter" takes you into the heart of the rubber plantation district of Mexico. There you see the slaves, men, women and children, living the lives of beasts of burden. They are bartered and sold as so many articles of commerce. The horror of it all is revealed. A young Northerner is sent into this country, and his efforts toward bettering conditions are pitted against the efforts of Hertzer, the Planter, in the opposite direction. The events which follow form the main theme of the story. There are spectacular scenes of burning villages and human devastation shown that will thrill to the innermost recesses of your soul, that has known only freedom in this land of freedom. "The Planter," with Tyrone Power in the featured role, will be shown at the ——— Theatre on ——— of ——— week.

ADVANCE OFFERINGS OF THE PROGRAMS

Westerns Head Universal's Current Release

"Follow the Girl" and "The Soul Herder" Both Have Flavor of Frontier—"The Untamed" Is Southern Moonshine Feature—Comedies and Several Specialties

VARIETY is the distinguishing feature of the Universal releases for the week of August 6.

Monday will be Butterfly day signalized by the release of "Follow the Girl," a strong western play, featuring Ruth Stonehouse and Roy Stewart. In addition, several comedies, a western thriller with Harry Carey in the star role, three big news reels and the latest instalment of "The Gray Ghost," mystery serial, will be released.

"The Soul Herder," a Bison drama of the old frontier, is the offering for Tuesday, August 7. Harry Carey will have the leading role. The story was written by George Hively and produced by Jack Ford.

J. G. Blystone and Vin Moore are jointly responsible for the creation of the two-reel L-Ko Comedy, "The Little Fat Rascal," which heads the releases for Wednesday, August 8. Merta Sterling, Phil Dunham, Al Gerald, Lucille Hutton and Charles Inslee take part. No. 84 of the Animated Weekly will be issued on the same date, containing all the late news incidents.

Mary Fuller will be the star of the dramatic feature for Thursday, August 9. "The Untamed" was written by Capt. Leslie Peacocke and directed by Lucius Henderson. It tells of the romance that comes into the life of a daughter of a Southern moonshiner who finds herself thrown into contact with a young revenue officer. "O-My the Tent Mover," a Joker comedy, featuring William Franey, is scheduled for release with "The Untamed." It is a burlesque of "Omar the Tentmaker." "The Love Slacker," a Nestor comedy, featuring Eddie Lyons and Lee Moran, will be shown on the same date. It was written by F. A. Palmer and produced by Roy Clements. It depicts the misadventures of a would-be woman-hater. E. M. McCall wrote the story, which has been produced by W. W. Beaudine. William Franey is supported by Lillian Peacock, Za Su Pitts and Milburn Moranti.

"Like Babes in the Wood," a Victor two-reel comedy, featuring Violet MacMillan and Fred Woodward, will be released on Friday, August 10. This is a drama story, in which the imaginative adventures of two children are depicted. On the same day the thirty-first issue of the Universal Screen Magazine will make its appearance, filled with news and special features.

Besides a Joker comedy, featuring Gale Henry, and entitled "The Vamp of the Camp," there will be a Powers humorous travelogue, entitled "Seeing Ceylon with Hy. Mayer," released Saturday, August 11, together with the thirteenth number of Universal Current Events.

The seventh episode of "The Gray Ghost," the mystery serial, featuring Priscilla Dean, Eddie Polo and Harry Carter, released during the week, will be entitled "Caught in the Web."

"Indiana" Called a Song Hit in Photoplay

The latest "Song Hit in Photoplay" number to be featured by Universal in co-operation with Waterson, Berlin & Snyder is "Indiana," which will be presented by Claire Rochester, well known to vaudeville audiences.

It has a swinging military air, easy to march to, and the words of the lyric, while exploiting the special charms of the good old Hoosier state, can be twisted to fit almost any regiment.

Two Short Selig Plays Released by General Film

"The Smoldering Spark" is the title of the Selig two-reel drama released in General Film Service, Monday, July 30. Colin Campbell directed the drama from a story by Emmet Campbell Hall. The play features Thomas Santschi and Bessie Eyton.

On Saturday, August 4, the Selig Company announced the release of "The Love of Madge O'Mara" in General Film service. This drama in one-reel was written by Lanier Bartlett, directed by Colin Campbell. Bessie Eyton stars.

Universal to Release Bison Western Every Tuesday

A Bison feature will be released every other Tuesday, alternating with a Gold Seal drama, on Universal schedule.

"The Soul Herder," featuring Harry Carey will be first released under the new arrangement on August 7.

Written by George Hively and produced by Jack Ford this is a tale of the mixed destinies of a desert ne'er-do-well, with a penchant for strong waters and hip artillery, and the orphaned family of a sage-brush parson. Fritzi Ridegway, Jean Hersholt and Elizabeth Janes are support.

Athletes in Slapstick for "Big V" Comedies

On August 6, Vitagraph will release the first of its new series of rollicking Big V comedies. These comedies, which are of the slap-stick variety, but said to be devoid of the pie-hurling element, are produced under the direction of Lawrence Semon, who plays the leading male role and also collaborates with Graham Baker in writing the scripts.

In the cast supporting Mr. Semon are intrepid performers, Joe Simberg, Earl Montgomery, Joe Basil and Ed. Dunn, all of whom are trained acrobats.



Jack Pickford and Louise Huff, Paramount Stars

In their coming Production, "The Varmint"



Scenes from Artcraft's Coming Release, "The Woman God Forgot," With Geraldine Farrar. Cecil B. DeMille Directed

"Rebecca of Sunnybrook Farm" Is Filmed

The last foot of film rolled through the camera a few days ago in the making of the new Mary Pickford-Artcraft release, "Rebecca of Sunnybrook Farm."

Taking into account the star herself, the story, its adaptation and its direction, Artcraft says it sees no reason to doubt the production will take rank as Mary Pickford's greatest artistic success, and will follow the Pickford precedent of new box-office records.

In the supporting cast of "Rebecca of Sunnybrook Farm" are such well known players as Eugene O'Brien, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes.

Artcraft Issues Brochure

Simultaneous with the issue of an elaborate booklet by Paramount, stating the reasons for and behind the Paramount open booking method, Artcraft has issued a brochure setting forth the purpose and incorporating a brief history of the Artcraft project.

The two pamphlets are much the same in appearance. Both are printed on a heavy grade of "super" paper, contain a variety of cuts from photographs of Artcraft and Paramount officials, studios and stars.

Motion Picture News understands that any exhibitor can secure a copy of the Artcraft pamphlet by writing directly to the Artcraft head office, New York.

Specializing on Music

Edward Horton, formerly pipe-organist at the Strand, in New York, and more recently at the Isis, in Denver, has been engaged by Manager Fred Miller of Miller's theatre, Los Angeles. The musical program at this house is being made a big feature of the entertainment. This theatre is now installing a new pipe organ from the factories of the California Organ Company.

Mystery Subjects Predominate on Bluebird's Program

IN its current releases Bluebird has maintained its standard for well-sustained mystery with avoidance of crime and infractions of the moral code.

The Franklyn Farnum-Brownie Vernon subject, for September 3, carries an element of uncertainty in the mysterious meanderings of its plot.

"The Face of Prentice Teller," lately finished by Director Rupert Julian is another mystery subject. In this Mr. Julian will co-star with Ruth Clifford, and have the support of an efficient company in locating a pearl necklace of great value that had mysteriously disappeared, with no indication of a crime having been committed.

In "Bondage," a feature directed by Ida May Park, Dorothy Phillips starring, will demonstrate the keenness of a newspaper woman in unraveling a baffling legal complication that gets pretty close to the mystery classification in maintaining suspense.

Miss Phillips has been directed by Joseph De Grasse in another Bluebird ready to be scheduled—"Triumph"—a screen-drama created from one of Samuel Hopkins Adams's magazine stories. As in all of her other Bluebirds, Miss Phillips will be supported by William Stowell and Lon Chaney, the leading man and heavy, who have kept pace with the star in turning out a feature Bluebird once a month since last December.

Mae Murray's engagement as a Bluebird star has created interest among exhibitors of that program. It is increased through the announcement that Robert Leonard will return to Bluebird as Miss Murray's director. In the earlier stages of the program Mr. Leonard produced several features with Ella Hall, the star, that were examples of artistry that served as direct achievements in establishing the series in public favor. Miss Murray and Mr. Leonard have arrived at Bluebird's West Coast Studio. Selection of her company and a decision as to her first Bluebird are engaging attention.

That there will be plenty of good subjects to enliven the early season for Bluebird exhibitors is apparent in the following reference to futures:

Ella Hall will follow her appearance on the program, August 27, in "The Charmer," with a later presentation of "Bitter Sweet," produced by her new director, Harry Solter; Dorothy Phillips will continue to work under two directors, Joseph De Grasse and Ida May Park. Announcement will soon be made of Violet Mersereau's next subject.

Mme. Alice Blache Lectures at Columbia

Mme. Alice Blache, director of Art Dramas, one of the two woman directors in the field, has been selected to address the students of the classes in script writing in Columbia University on the photoplay. The invitation was extended by Dr. Langdon.

The first lecture, on Friday evening, July 13, was upon "The Forms in Which Scenarios Should Be Presented." The second, on Friday evening, August 3, will be "The Technique of Scenario Writing."

Mme. Blache has been engaged in the production of pictures for twenty-one years and began in France with Gaumont.

"Doug" Fairbanks to Hunt Lions in Wyoming

Douglas Fairbanks has left the sun-steeped hills and valleys of California, for a vacation trip to Wyoming, where he will pursue mountain lions to their lair.

The vacation trip follows the completion of "Down to Earth," the Fairbanks-Artcraft release of August 12. The last "shot" of this picture had hardly found its way to the developing-room when Douglas hopped a rattler-de-luxe for the Northwest.

With him were his cameraman, Victor Fleming, Bull Montana, the actor-wrestler-trainer, and a wealthy Easterner named Henry Mosler, who is taking a pleasure trip through the West, and was glad to include lions in his itinerary. Three hunting dogs also went along.

On the Firing Line

J. H. Goldberg, traveling man for the Los Angeles California Film Exchange, left for San Francisco this week, and is expected to be gone about three weeks. On his return to the southern city he will stop in every town in the valley.



Tense Scenes from Madam Petrova's Latest Paramount, "The Law of the Land"

Essanay's Special Hot-Weather Program for August

ESSANAY has two big features and seven two-reel subjects for the month of August. It is distinctly a hot weather program, released through K-E-S-E.

In announcing the release of "Skinner's Baby" as one of the features, it is stated that special inducements are being offered for the entire series to exhibitors who have not presented the first two pictures. Release date is August 6.

The second of the feature releases is "Open Places," from the story of W. S. Van Dyke, and directed by the author, released August 20. The picture was staged in the woods of the Canadian North, and abounds in beautiful mountain scenery, it is said. Ruth King is Jack Gardner's leading woman, with Stockdale in the heavy lead.

Four units of the "Do Children Count?" series are being released, one every Wednesday. These pictures feature little Mary McAlister, Essanay's child star recently appointed a sergeant in the regular United States Army. They are planned for a screen time, approximately, of twenty-five minutes. This series has met with great popularity throughout the country, 71 theatres in Chicago alone running it.

The units scheduled for August releases are: "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy" and "The Kingdom of Hope." K-E-S-E is handling the releases.

The schedule is completed by three Black Cat Features, released the first three Saturdays of the month. "Vernon, the Bountiful," featuring Virginia Valli, released August 4. "The Long Green Trail," a kidnapping plot, released the following Saturday, and "Don't Lose Your Coat," released August 10, are the three. Screen time of each is twenty-five minutes. These subjects are being released through General Film.

Boy Scouts' Paper Commends Kleine Film

Scouting, the official organ of the Boy Scouts of America, is displaying great interest in the photoplay, "Knights of the Square Table," produced at the Thomas A. Edison studios as a Conquest picture, released by George Kleine.

Triangle's Trio of Lively Plays for Its August Program

TRIANGLE has taken a trio of releases in "Golden Rule Kate," "An Even Break" and "The Food Gamblers" for August.

Few fans will recollect that Louise Glaum, "peacock siren" of Triangle pictures, is a graduate of the school for gun-fighters. She served in many pictures under the command of William S. Hart.

In her latest picture, "Golden Rule Kate," to be released August 5, she quits perfumed lairs to return to the dance halls of the rugged West.

What is said to be the largest and most elaborate setting ever constructed on the Triangle Culver City stages was used for a scene depicting the nocturnal gayeties of a Broadway cafe. More than five hundred people, including dancers, a Jazz band, professional entertainers and a large company of guests assembled about the candle-illumined heavily laden tables.

Olive Thomas in her second picture, "An Even Break," will be presented on the Triangle program August 5, together with Wilfred Lucas and Elda Millar in "The Food Gamblers," produced under the supervision of Allan Dwan.

In the large company supporting Miss Thorn appear such Triangle favorites as Charles Gunn, Darrel Foss, Charles K. French, J. Frank Burke, Margaret Thompson and Louis Durham.

In "The Food Gamblers" Elda Millar has the role of a young newspaper woman who makes a sensational expose of food speculation as practised by certain prominent financiers. Among the supporting players are Mac Barnes, Russell Simpson, Jack Snyder and Eduardo Cianelli. The production was directed by Albert Parker under the supervision of Allan Dwan.

Vitagraph Has Four Feature Plays the Month of August

V-L-S-E, distributing medium of Greater Vitagraph product, announces its August list of four features. "The Second Mrs. Tanqueray" will be released on the sixth. The others on the schedule are "Mary Jane's Pa," "Transgression," and "The Divorcee." The official schedule is:

August 6—"The Second Mrs. Tanqueray," adapted from the play by Sir Arthur W. Pinero. It is the story of a woman whose heart was good, but who died a victim of her own indiscretions and the prejudice these engendered. Alexander and Miss Hilda Moore are cast in the leading roles.

August 13—"Mary Jane's Pa," a screen version of Edith Ellis' drama in which Henry E. Dixey acted. It is directed by W. P. S. Earle who was assistant to J. Stuart Blackton in the production of "Womanhood, the Glory of the Nation." Marc MacDermott appears in the title role. Mildred Manning plays the part of Mary Jane, and others are Eulalie Jensen, Templar Saxe, William Dunn and Cleo Ayres.

August 20—"Transgression," a tale of modern politics and chicanery of melodramatic interest. Earle Williams plays the role of mayor of a great city and Corinne Griffith plays opposite. In support are Webster Campbell and Florence Billings. "Mother" Maurice, in this picture, celebrates her golden jubilee.

August 27—"The Divorcee," with Mary Anderson and Alfred Vosburgh in feature roles is a satire on the Reno divorce colony as it was in its palmy days.

Selig Comedy Release "Dog in the Manger"

One of Charles Hoyt's very best comedies, "A Dog in the Manger," will be the Selig release in K-E-S-E service Monday, August 6. It is a two-reel farce, and, according to the reviewers, is one of the best of the Selig-Hoyt comedies yet released.

The cast includes Wm. Fables as A. Jackson Bright; James Harris as Colin Early, his partner; Amy Dennis as Gay Somers, the landlord's daughter; Edgar Murray, Sr., as Boniface Somers, the landlord, and Fred Eckhart as Mr. Grump, a star boarder. J. A. Richmond directs the comedy.

The plot concerns two inventors who come to grief when their bogus sausage machine goes to pieces. They escape from pursuing policemen by a close margin.



Scenes in Gail Kane's "Souls in Pawn" (This Is a Mutual-American Production for Release August 6)

Jap Screen Play by Wallace Irwin Differs from Letters

In the screen version for Paramount of "Hashimura Togo" there has been injected some drama that did not appear in the letters by Wallace Irwin. The part of Togo is to be taken by Sessue Hayakawa. The picture is released August 19.

Togo is seen first in Japan as the Baron Katzu, studious and dutiful, just as Hayakawa has always been.

He is driven to American when he accepts the blame of his elder brother's crime, and enters the household service of his "moon maiden," whom he worships from afar.

The comedy, as displayed in the many Togo letters by Wallace Irwin, is admirably handled by Hayakawa in these household scenes, where his efforts as a servant create highly amusing situations.

Kleine Says Conquest Program Takes Well

Conquest programs consisting of seven reels, made up of a feature of four reels, and a number of shorter subjects in two, one and split reels, is released by George Kleine each week.

The first week's release was July 14, and Mr. Kleine's publicity department states that interest in Conquest programs among exhibitors has been steadily increasing, and that a great many exhibitors throughout the country have set aside one day each week, known as Conquest day.

Preacher's Script Used for Marian Swayne Play

Rev. Clarence J. Harris, minister and scenario writer, is author of the Erbograph play in which Marian Swayne is next to be starred, on Art Dramas program. The title is "The Little Samaritan."

It was directed by Joseph Levering, who won praise by previous production with Miss Swayne, notably "Little Miss Fortune" and "The Road Between."

"The Little Samaritan" will be released on Art Dramas program following "Think it Over," the U. S. Amusement production starring Catherine Calvert and Richard Tucker.

Gail Kane in "Souls in Pawn" Heads Mutual Program

"SOULS IN PAWN," Gail Kane's fourth Mutual-American production, tops the list of Mutual releases for the week of August 6. It is a story of international intrigue laid in the days which immediately preceded the great European war. She is, in the first three reels, a vivacious, gorgeously dressed society woman. In the last acts of the picture she is a Red Cross nurse, and the uniform of the Red Cross becomes few women as it does Miss Kane.

"Pigs and Pearls," a one-reel La Salle, released August 7. George Ovey has built a wide following with his one-reel laugh provokers.

Reel Life, Mutual's weekly film magazine, enters a new and novel field in its release of August 9. It shows undersea pictures.

The same issue shows a baptizing in Old Virginia; pictures R. E. Madsen, the Nebraska boy giant; shows how the human heart generates electricity and covers a variety of other subjects, including animated cartoons from Life.

Mutual tours around the world, released August 7, covers a trip down the Senegal river in French West Africa; Bruges, an old city of Belgium, and a trip through the fishing villages of France along the scenic Seine, Loire and Rhone.

Mutual Weekly No. 126, the one-reel topical film carrying current events up to the hour of release, reaches the screen August 8.

Gladys Hulette, Pearl White, Ruth Roland—Pathe's List

GLADYS HULETTE, Pearl White and Ruth Roland are the three stars featured on Pathe's program for the week of August 12.

Miss Hulette is starred in "The Streets of Illusion," a five-reel Gold Rooster Play, produced by Astra, under the direction of William Parke, and written by Philip Bartholomae.

This is described as one of the very best Hulette plays, if not the best. The star is supported by a cast said to be not only of unusual size, but also of noteworthy merit. It includes J. H. Gilmour, William Parke, Jr., Richard Warren Cook, Doris Grey, Kathryn Adams, Gerald Badgley, William P. Burt, Logan Caul, William Yearance, William Marion and W. Dudley.

Pearl White is seen in the sixth episode of "The Fatal Ring," entitled "The Ray of Death," produced by Astra, under the direction of George B. Seitz, and written by Fred Jackson and Bertram Milhauser.

Ruth Roland is starred in the fourteenth episode of "The Neglected Wife." The title of this chapter written by Will M. Ritchey is entitled "Desperation."

The nineteenth release of the "Know America," combitone scenics, is "Southern Colorado." This release, Colorado, noted for the striking magnificance of its scenery is shown in all its beauty and splendor.

International cartoon and scenic, split-reel and Hearst-Pathe News, No. 66 and No. 67 complete the program.

"Follow the Girl," Butterfly Film, Has Cattle Ranches

Ruth Stonehouse and Roy Stewart are featured players of "Follow the Girl," Butterfly picture, for release August 5. Written by Fred Myton and directed by L. W. Chaudet, the story deals with the adventures that befall an orphaned Swedish girl, Hilda Swanson, who dreams of the wonderful attractions of America.

On the steamer Hilda becomes acquainted with Olaf, a youthful fellow countryman, as well as a beautiful lady who is in reality the secret agent of one of the foreign governments.

Before she realizes it she becomes entangled in a web of events that threaten the peace of the entire country. Claire DuBrey and Jack Dill are prominent in the support of Ruth Stonehouse and Roy Stewart. Many striking scenes of the big cattle ranches are shown and the story in its entirety covers many points of intrigue and cajolery, and shows the many predicaments in which poor Hilda finds herself involved.

Film Specialties

Mutual Films "The Ladies from Hell"

"Hell's Belles," a Mutual special for immediate release, has picture of the review of the Forty-eighth Highlander regiment at Grant Park, Chicago.

This Canadian regiment is the first body of British soldiers to drill under arms in the United States for over a century. It is the famous organization that fought with bayonets at Vimy Ridge. After the action Prince Rupprecht of Bavaria dubbed the Scots "The Ladies from Hell."

Hurry-Up Work on Army Draft Pictures

Hearst-Pathe News No. 59 contained pictures of the opening of the army draft at Washington so they could be shown in metropolitan theatres twenty-four hours afterward.

The negative was rushed to Jersey City from Washington by special messenger and arrived after midnight. It was quickly developed, edited, and titled and by 3:30 A. M. on Saturday, was delivered to the factory ready for printing. All necessary prints were made and inserted in the issue which left that same day for all exchanges.

Mutual Weekly Gets Picture "Scoops" Quickly

Mutual Weekly, owing to Gaumont's method of assembling films, it is asserted can supply news pictures almost as quickly as they have are supplied for publication in newspapers. In Weekly No. 134 are the following illustrations:

Gordon Highlanders capture New York; first U. S. hospital train in France; "Hitchy Koo" beauty chorus at Fort Slocum; reception to Pershing at Paris. There are many more live events pictured.

Gaumont Release Shows Prague, Kairawan and War Views

PRAGUE, Bohemia, quaint old city, silent and mysterious even in war times, furnishes a principal subject for the single-reel Gaumont release, No. 38, in the "Tours Around the World," the program for July 22.

Included are views of the churches, public buildings and bridges far different from those of our own land. The bridge over the Moldau was built in 1375.

Kairawan, the sacred city of Tunisia, is another interesting place shown on this reel. In a moat here are three hairs of Mahomet buried in the tomb of one of the prophet's companions. The reel is completed with pictures of the Dauphines, France, that section of southeastern Europe which runs into the Alps.

The second release of the week is The Mutual Weekly, No. 134. This contains news of all the world which can be secured in pictures. Because of its world-wide Gaumont connections, pictures are secured for release in America at the earliest possible date. It often happens that the pictures of the opening of a great offensive on the western front are released by Gaumont before the drive has come to a halt. Mutual Weekly 134 is released July 25.

July 26, Reel Life No. 65 will reach the screen. It shows the new National Sylvan theatre at Washington, D. C., the first government owned theatre in America. A dangerous eagle hunt is pictured. There are views of the poultry farm of Mme. Schumann-Heink.

Mutual Proud of Showing at Rialto

Mutual expresses much pride in its showing at the Rialto theatre, where all the news weeklies are used and the best subjects selected. Mutual states:

"For the week of July 16, the Rialto new reel contained eleven subjects from the weeklies. Of these the Gaumont-Mutual Weekly contributed seven.

"The Gaumont-Mutual showing for the week of July 23 was even better. The Rialto's news reel had only seven subjects from the weeklies. Of these five came from the Gaumont-Mutual reel."

Hearst-Pathe Films Show Americans in Helmets

Uncle Sam's "boys," who are "somewhere on the River Aisne," have put aside their jaunty and typical rough rider sombreros and are now in helmets designed to be a sufficient protection from the deadly shrapnel.



Uncle Sam's "Sammies" Have Discarded Their Sombreros for Helmets.

Latest Pictures from Europe in Gaumont Films

The Mutual Weekly, from Gaumont Laboratories, Flushing, issue No. 137, will contain latest pictures from Europe, and also contributions from three hundred camera men who serve Gaumont in the United States and Canada. It is dated August 15.

The other important release of the week is "Reel Life," No. 68, released August 16. It shows a training camp for officers. The men are at work with the bayonet, charging through barb-wire entaglements, and practicing bomb throwing.

Another section of this reel takes the spectator for a trip through the largest Y. M. C. A. in America, that in Brooklyn, which has a membership of over 7,000. There is also an animated drawing based on a picture in "Life" called "The Absent-Minded Dentist."

The Stahl Hi-Ro Comedies Will Feature "Smiling" Roland Hill

To produce comedies with an entirely new comedian, who possesses an original style for creating laughs, is the desire of Walter Richard Stahl, who a year ago was one of the best known of the younger comedy directors, and who lately gained quite a share of prominence through his production of the features, "Hate" and "Helen of Troy."

Stahl believes that he has discovered an entirely new style of comedian in "Smiling" Roland Hill, and so impressed was he with this comedian's style of creating laughs that he immediately placed Hill under contract to appear in a series of twelve two-reel subjects.

Stahl has formed the Hi-Ro Comedy Company for the exploitation of these comedies, which he will produce.

Hill is to receive the support of a well-balanced cast of comedians, and negotiations are now under way to secure the services of a well-known comedienne, who is noted for her beauty, to play opposite the smiling laughmaker.

HOW PICTURES ARE BOOKING

Art Dramas Please Minnesota Audiences

Fred Larkin, manager of the Green Theatre, Anoka, Minn., who books Art Dramas, has written to R. C. Cropper, of the Standard Film Corporation, as follows:

"In justice to a picture like 'Pride and the Devil' we feel like suggesting to any manager, whose nerves are a little shaky from being constantly annoyed by talking and tittering among his audiences, that he can have one evening in peace if he runs a picture like this one."

Another letter to Mr. Cropper from L. E. Blesener, of Grand Theatre, Cloquet, Minn., says:

"'Infidelity,' as well as the rest of your pictures, is a feature to be proud of. More people give me comments on Art Dramas than on any others I use."

Vitagraph Revisions of Old Plays Get Across

"Favorite Film Features," the new unit of Vitagraph productions being released through V. L. S. E., is now in its second week of booking.

The Middle West is leading in the number of contracts, and there the success of "Favorite Film Features" already is assured.

In one day's mail, it is declared, there were more than twenty contracts for the service. V. L. S. E. is putting out special paper for each of the pictures and is advertising them as heavily as its regular program features.

Kunsky Picked Goldwyn After Seeing Four Films

John H. Kunsky, Michigan's exhibitor, visited the Goldwyn Studios at Fort Lee, N. J., and after watching four of the Goldwyn productions, said:

"I want to tell you they are fine-good stories, excellent photography and people who know how to act. If the future pictures are as good as those I have already seen, I certainly will be more than pleased with my franchise."

A. I. Shapiro, Detroit manager for Goldwyn, helped make the deal whereby Mr. Kunsky becomes first-run Goldwyn exhibitor in Detroit.

Minneapolis Theatre Likes Art Dramas

The Standard Film Corporation which distributes Art Dramas program in several northwestern states has received the following letter from J. H. Bergstron, Jr., manager of the Nicollet theatre, Minneapolis:

"I am more than surprised at your program. It is much better than I had expected. I have run two of your pictures and they have certainly given excellent satisfaction. Keep up the good work."

Pathe's "The Fatal Ring" Books Well Throughout South

THIRTY-SIX theatres in Cincinnati have signed for "The Fatal Ring." W. S. Wessling, manager of Pathe's branch there, says he is going to make it fifty.

The Alpha theatre, Atlanta, for the first time in its successful history has booked a serial for an extended run. The management states that Pearl White in "The Fatal Ring" has already "landslided itself into a whirlwind success."

Something over two hundred theatres in Atlanta territory have booked this serial and are now putting it over to substantial profits, according to a dispatch from Pathe's Atlanta office.

In addition to seven theatres in the City of Atlanta, the following well-known southern theatres and showmen are a few of those who have booked it and are reporting good business:

Queen theatre, Knoxville; Dowler Interests, Chattanooga; Odeon, Birmingham; the Strand Amusement Co., Montgomery; Max L. Wolff Interests, Savannah; Strand Interests, Miami; Tony Dudekum, Nashville; Tano's Rialto, West Palm Beach; Juan Carbonell, Key West; Beacham's Grand, Orlando; Don Williamson, Jackson, Tenn.; Louis Kalbfield, Palatka; E. G. Gidley's Strand, Athens; H. J. Hury, Birmingham.

It has previously been announced that after five Fox theatres had showed this picture three more booked it.

"The Warrior" Enters on Last Two Weeks at Criterion

The last two weeks of the engagement of "The Warrior," begins at the Criterion theatre. "Maciste" of "Cabiria," the giant hero of the Italian war spectacle, continues to attract theatregoers.

Harry Raver brought "Cabiria" to the United States three years ago, and is sponsor for the second big Itala-film production.

"Whip" Goes Well at Quinn's

"The Whip," the Paragon Film's subject, featuring Alma Hanlon and Irving Cummings, and released in California by Sol Lesser's All Star Feature Distributors' Exchange, is just completing a successful five week's run at Quinn's Rialto on Broadway, Los Angeles. This subject will show for one week at the Cabrillo Theatre, San Diego.



Bess'e Barriscale (Producing for Paralta)

Seattle Pastor Praises "Battle of the Somme"

Pathe's seven-episode, two-reel war films grouped under the title, "The Battle of the Somme," got first showing recently in Seattle, Wash., and immediately afterwards, F. C. Quimby, manager there, got this letter from Rev. Carter Helm Jones of the First Baptist Church:

"They are the most wonderful pictures I have ever been privileged to see. Indisputably accurate, they bring this awful war home with a vividness and power that is simply overwhelming. The tragedies revealed by the pictures would be more than one could bear, were they not skillfully relieved now and then by charm of scenery and variety of the humor of camp life."

"The Man Who Was Afraid" Suits Newark

Salo Ansbach, Scenario theatre, Newark, N. J., writing to K.E.S.E. has this to say regarding "The Man Who Was Afraid":

"The Scenario theatre will play a return date of "The Man Who Was Afraid" and invite the various recruiting officers stationed here to see it. The Scenario played 'The Man Who Was Afraid' to capacity business and our patrons could not find words enough to praise this picture, its beautiful dramatic development, and its splendid appeal to patriotism."

Two Weeks' Run for "Gifts of the Magi"

"The Gifts of the Magi," O. Henry subject, released by General Film, booked at a Washington, D. C., house controlled by J. H. Kunsky has just finished a run of two weeks. This duplicates a record made by "No Story" and "The Love Philtre of Ikey Schoenstein," also O. Henry subjects.

In the "Gifts of the Magi," a young husband and wife in moderate circumstances make pathetic yet humorous sacrifices in the effort to give each other elaborate Christmas gifts.

LIVE NEWS FROM THE PRODUCERS

Vitagraph Will Not Raise Its Rental Prices

Walter W. Irwin, General Manager, Says Action of Others Will Have No Effect on V-L-S-E—Reports Exhibitors Are Satisfied

WALTER W. IRWIN, general manager of V-L-S-E, distributor of the Greater Vitagraph product, has notified the exhibitors of the United States and Canada that there will be no change in the rental policy of V-L-S-E, and that the present policy of that distributing organization will continue as it has been for several months past.

The statement by Mr. Irwin, which was issued through the publicity department of V-L-S-E, was called forth in answer to numerous inquiries from exhibitors as to what they might expect in the future.

"Other companies are changing their policies," one prominent exhibitor wrote. "They are increasing their rental prices to a figure considered exhorbitant by some of us, and we want to know if V-L-S-E purposes to follow in their footsteps."

V-L-S-E, according to Nat S. Stronge, publicity director of Greater Vitagraph—V-L-S-E has no idea of increasing its rental prices to the exhibitors of the country.

'After being in attendance during the entire week at the Chicago convention, where I met numerous exhibitors from all parts of the country," said Mr. Stronge, "I have reported to General Manager Irwin that every exhibitor to whom I talked had a good word to say regarding Greater Vitagraph products and spoke in an appreciative manner of the way in which the V-L-S-E branch exchanges throughout the country are handling the Greater Vitagraph product.

"I was amazed to learn of the extent to which the exhibitors are watching and investigating the production end of the business. Many of them have almost as good an idea of costs as the producers themselves."

After Mr. Stronge made his report, based upon more than three hundred interviews, to General Manager Irwin, a statement was issued by Greater Vitagraph—V-L-S-E to the exhibitors of the country in which it was most emphatically declared that it made no difference what steps might be taken by other producers and distributors, the policy of Greater Vitagraph—V-L-S-E would remain absolutely unchanged until such a time as the exhibitors themselves requested a change and from every indication that would not be soon.

Triangle Offers Revivals of Famous Old Plays in Series

ON September 1st, the Triangle Distributing Corporation will commence reissuing its series of Triangle pictures starring Douglas Fairbanks and William S. Hart. The first will be a Fairbanks feature, the title of which will be announced soon. This will be followed by a Hart subject, to be released about September 15th.

"We are re-issuing these plays in response to the insistent demands of our exhibitors," is the statement issued by Triangle's New York office. "They will not be marketed on the 'open booking plan,' but in a series. Incidentally, the rental price will not be of the 'open booking' scale, but so moderate that every exhibitor in every city, town and village can avail himself of the opportunity to reap profits on the stars whom he has helped to make.

"These will be the Triangle masterpieces of the stars, carefully selected from the large number of successes in which they appeared. During his association with Triangle Douglas Fairbanks was featured in twelve pictures.

"William S. Hart has appeared in Triangle pictures exclusively during the past two years, making no less than sixteen during that time.

"All of these have been released on the program at equitable prices to the exhibitor, although the company realizes that more immediate profit could be derived by wild-catting them at exorbitant sums.

"In the list of 'all-star' features are plays by Bessie Love, Louise Glaum, Dorothy Dalton, Margery Wilson, House Peters, George Fawcett, Seena Owen, Enid Markay, Alma Reuben, Sylvia Bremer and Clara Williams. The plays were produced by star directors from stories by some of the leading scenarioists and novelists of the day. Thus the exhibitor will not only have one famous name to advertise but a formidable array, appealing to all classes in all communities."

Cordoba in Elsie Ferguson's Artcraft Company

Pedro de Cordoba is to be Elsie Ferguson's leading man in "Barbary Sheep." It is said de Cordoba's personality very well suits the dark-skinned and sinister Spahi. He is of Spanish and French descent, plays the violin so well that he has had success in concert work, and possesses a bass voice which enabled him to fill operatic engagements for a season.

He has had a wide experience in Shakespearean roles, was in the original New Theatre company, and has had parts in a variety of Broadway successes. He appeared in "The Wanderer" last season. He was prominent in the support of Geraldine Farrar in three productions—"Carmen," "Temptation" and "Maria Rosa," and furthermore has had such wide experience that Miss Ferguson feels she is making a wise choice.



Harry Weber (Vaudeville Agent, Who Put Eva Tanguay in Pictures)

Harry Weber, Veteran Showman, Manages Eva Tanguay

Harry Weber, under whose management Eva Tanguay is making her debut in pictures, is a veteran showman, although one of the youngest men to earn that title. Miss Tanguay will be in a Selznick-Pictures production, "The Wild Girl." This title has been adopted in place of the former "working title," "Firefly."

Harry Weber is making his first venture in pictures with this production. His friends say success has become a habit with him, and that he will maintain his unbroken record.

After an early experience in the cricus business, Mr. Weber went to Chicago to produce acts for vaudeville. Finding the Chicago field too small, Mr. Weber came to New York seven years ago, and now has the biggest vaudeville agency in the world.

Food Commissioner Dillon Acts in "Food Gamblers"

"The Food Gamblers," a Triangle picture dealing with the greatest problem that confronts the American nation to-day, is about ready for release.

It was produced under the supervision of Allan Dwan, who, realizing the serious and far-reaching value of the subject, sought the co-operation of John J. Dillon, Commissioner of Foods and Markets of the State of New York, for the purpose of gaining accurate statistics wherewith to give the play the power and conviction of truth.

Mr. Dillon was not only ready to furnish details but so enthusiastic over the play that he was willing to appear as an actual character in the story.

Marguerite Clark as "Sub-Deb" in "Bab's Burglar"

"Bab's Burglar," the first story by Mary Roberts Rinehart in which Marguerite Clark portrays the character of a seventeen-year old school girl, has been completed and is now being made ready for release by Paramount some time in September.

Mrs. Rinehart—who makes her debut as a pictureplay author in the present story—has given to fiction a new character in the little sub-debutante, Barbara Archibald, youngest daughter of a wealthy family. How she accomplishes the feat of getting rid of her year's allowance of $1,000 in a month's time makes up five reels of a delightfully humorous story.

There are five Bab stories, each one a separate "romance." Miss Clark has been cast as Bab in all those to be filmed for Paramount. In the cast are: Frank Losee, as her father; Helen Green, as her sister; Leone Morgan, as her friend; Richard Barthelmess, as her youthful lover, and William Hinckley, as her more mature lover, who is just beginning to see the charm of the "sub-debutante."

Selznick Has Notable Cast in "The Moth"

Selznick announcements speak with fervor of the notable cast selected for Norma Talmadge's production, "The Moth." It is stated to be a production in every way equal to the recent success, "Poppy."

Eugene O'Brien, who has the leading male part, has been with Ethel Barrymore, Margaret Illington, Kyrle Bellew, Irene Fenwick, Frances Starr, Elsie Janis and Fritzi Scheff.

Others are Donald Hall, English actor, who in London was directed by George Edwardes; Maud Allen, who understudied Marjorie Rambeau in "Cheating Cheaters"; Hassard Short, Frank Kingdon, Robert Vivian, Kenneth Worms and Aida Armand.

Ruth Ann Baldwin Directs Universal Western

Director Ruth Ann Baldwin of the Universal forces has begun work on a new five-reel Western feature, a dramatization of William Wallace Cook's novel, "The Old West per Contract," recently in Argosy Magazine. Miss Baldwin is the author of the scenario.

Donna Drew, who was in "The Flame of Youth," will have the leading part opposite Leo Pierson. Jean Hersholt will appear in the heavy role. Other important characters in the production will be played by Joseph Girard and George Pearce.

Cliff Smith, Co-Director with Hart, Joins Triangle

Cliff Smith, William Hart's co-director, has just signed a new contract with Triangle for two years, and will start immediately on a new series of Western productions starring Roy Stewart.

These will be produced at Hartville, the scene of Smith's former activities. Smith keeps with him his former assistant, Charles Rush.



Mayor Dahlman of Omaha Heading the Parade of Cowpunchers—Manager Holah of the Pathe Exchange at the Horses' Head

Omaha Holds Street Parade for Pathe Picture

Cowboy Mayor Issues Proclamation and Leads Delegation of Cattle Punchers Along Line of March—Honoring "Tanks at Battle of Ancre"

THE first motion picture to get a mayor's proclamation, a special holiday and street parade in its honor is Pathe's special, "The Tanks at the Battle of Ancre."

Practically every civic, social and military organization in Omaha took part in the parade. Five thousand men were in line and six bands furnished the music. Mayor Dahlman on horseback led a delegation of cowboys. The Fourth, Fifth and Sixth regiments were in the line, as were machine gun companies and Red Cross units. An international flavor was given to the occasion by British, French, Belgian, Russian, Italian, Japanese, Servian, Roumanian, and Montenegrin soldiers in uniform, one of each nation, and each escorted by pretty Red Cross nurses.

At the time of the first showing of the picture in Omaha the Hotel Men's Association was planning to do something handsome for the Red Cross. Manager Holah, Pathe's man at Omaha, saw the chance to suggest that the way to make money fast would be to boom the picture, devoting the proceeds of the Brandeis Theater four showings daily, to the Red Cross. The idea was good and it took.

Mayor Dahlman put out this statement: "The Omaha Hotel Men's Association has undertaken to provide a means of raising funds for the Omaha Red Cross chapter's ambulance. These pictures were made by Official British Government photographers while the battle raged and are brought to Omaha at tremendous cost. All of the money earned through them is to be devoted to Red Cross efforts for our own boys. It is therefore a patriotic duty of everyone in Omaha to see these pictures.

"In connection with this picture the Omaha hotel men are planning a Red Cross parade at 2:30 Monday afternoon, July 16, in which all branches of the military, Red Cross, social and civic organizations will participate.

"As Mayor of the city of Omaha I hereby proclaim Monday afternoon a public holiday and request that everyone see this parade and give it the support it deserves, and I further suggest that merchants and employers generally permit their employees to view it."

As a result of the excellent promotion work and great publicity the picture opened on Monday to a house in which every seat was occupied and as many persons standing as the law allowed. The newspapers the next day pronounced the "Tanks" to be the most vivid pictures of actual warfare that had ever been shown in Omaha. All commented upon the high class of the audience which contained many persons prominent in society and business, as well as army men stationed in and about Omaha.

Throughout the entire week the lines at the Brandeis box-office frequently disrupted traffic and the picture closed on Saturday night, having played to more persons and with bigger box-office receipts than any picture that has ever come to that city.

Clune Books Weber Subject

The Universal-Lois Weber made subject, "The Hand That Rocks the Cradle," will be shown at Clune's Auditorium during the week of July 23, and at Clune's Broadway the following week.



Jane and Katherine Lee, William Fox's "Baby Grands" (Center: Showing Jane Lee in Recruiting Stunt in Bryant Park, New York; Right: the Two Children in "A Daughter of the Gods"

Fox's "Baby Grands" in Series of Eight Plays

Jane and Katherine Lee, Mischievous Children, Were So Funny in "Two Little Imps" That It Is Decided to Star Them All Through Season

JANE and Katherine Lee, doubled by William Fox his "baby grands," will begin another picture this week at the Fort Lee studio, and it is announced further that they will make eight such comedy dramas this season.

The new story gives the natural mischievous tendency of the two children full play. Mr. Fox says for this reason the play is certain to establish the children still more firmly in the heart of the public.

"I have been in receipt of scores of letters from persons who have seen these two children in 'Two Little Imps'," said Mr. Fox. "The letters laud the production as one of the finest, most humorous and most wholesome photoplays of the year."

Postscripts to the letters asked if the children would have other plays of their own. The answer to the inquiry is in the present announcement of eight such plays.

The Jane and Katherine Lee photoplays will be in the new Standard pictures, the latest Fox organization. Especial pains is to be taken with all these productions.

Both the Lee children have long records before the screen. While "Two Little Imps" is their most distinctive performance they did very well and got a lot of praise in "A Daughter of the Gods," always spoken of as "the million dollar fantasy."

Kenean Buel, who was in charge of the direction of "Two Little Imps," is again doing the screening.

Stars, Directors and Lions Working at Universal City

JULY proved to be the busiest month from the standpoint of productions that Universal City has known recently. Within ten days six different five-reel productions were started under the direction of Elsie Jane Wilson, Jack Ford, W. B. Pearson, Ruth Ann Baldwin, L. W. Chaudet and George Marshall.

"Hidden Treasure" was written by Norris Shannon and Elliott J. Clawson. The principal parts will be taken by Miss Wilson, Zoe Rae, Gretchen Lederer, Frank Brownlee, Charles West and Lillian Peacock.

Jack Ford will direct Harry Carey and Edythe Sterling in a big drama of the cattle country, written by George Hively, "The Round Up."

W. B. Pearson has put his best efforts into "Gold Lust," in which he is now filming Eileen Sedgwick, Fred Church and George McDaniel. Church crosses a mountain chasm on a rope, while Miss Sedgwick is thrown into a cage of lions.

Ruth Stonehouse in "A Gentle Ill Wind," now in course of production, is under L. W Chaudet's direction. Maude Pettus and Harvey Gates are responsible for the story. Lloyd Whitlock will appear opposite.

"The Bumble Bee" is the rather pointed title of the new Western thriller in which Neal Hart will be presented under the direction of George Marshall.

In addition to these full-length features, Lee Moran, Eddie Lyons, Max Ascher, Gale Henry and William Franey have completed comedies packed with novel laugh devices, while Jacques Jaccard has practically finished three entire episodes for "The Quest of Virginia," Universal's new mystery serial, starring Marie Walcamp.

Catch Action Auto Race Pictures for Comedy

Journeying to the scene of an automobile race between Ralph De Palma and Barney Oldfield, on July 20, cameraman engaged on the Jaxon Comedies production secured some zipping "cut-ins" for one of the forthcoming Jaxon comedies.

This is probably the first time a big race of speed stars like this has been directly utilized to aid a comedy production. The scenes secured will be inserted in a Jaxon comedy appearing in the third series, starting about September 15.

Wallace Reid's Play, "The Hostage," by Beulah Dix

"The Hostage," a story of modern Europe, written by Beulah Marie Dix, is to be the first production in which Wallace Reid will star under the new Paramount selective "star series" booking plan.

Robert Thornby, director of a number of Paramount pictures, is in charge of the production, staged at the Lasky studio in Hollywood. The cast surrounding Mr. Reid is a large one and includes a number of players who have already been in Paramount productions. Camille Ankewich, Lillian Leighton, Guy Oliver, Noah Beery, Lucien Littlefield, C. H. Geldert, George Spaulding and Gertrude Short are among the players included.

McCormack Liked Ireland in Bessie Love Play

John McCormack, Irish tenor, is quoted as saying that he had one of the most novel experiences of his life when he recently visited the immense Triangle studios at Culver City, California, and witnessed the making of several scenes of "Wee Lady Betty," the new Irish play in which Bessie Love is starred under the direction of Charles Miller.

McCormack said the costuming of the peasants, the appointments of the castle and the reproductions of streets in the Irish rural communities could not have been improved.

Charles Gerrard Meets Fairbanks in Catch-as-Catch Can

Probably the weariest and sorest man in the state of California was Charles Gerrard, of the Fairbanks-Artcraft Company, producing "Down to Earth," after he had emerged from a fifteen-minute catch-as-can battle with the athletic Douglas, which was one of the last scenes photographed in the new Fairbanks picture, scheduled for release August 12.

Gerrard is an Englishman, somewhat lighter than Fairbanks, but a very fair athlete, due to some years of cricket, football, rowing and other vigorous pastimes in his college days.

Ince Adds Dorothy Dalton to His Stars

Another Thomas H. Ince star has been added to those already announced by the producer as following along with him in his new affiliation with Paramount.

Mr. Ince announced yesterday, in a message to the Paramount offices in New York, that Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be released exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

Fake "French Official" War Pictures Denounced

Edmond Ratisbonne, delegate of the Cinematographic and photographic division of the French army, of No. 220 West Twenty-second street, New York, has issued a warning that gruesome and faked scenes of a prejudicial character are being filmed and sold as "French official pictures." He says:

"The attention of all patriotic exhibitors is called to the fact that these are times when the performance of the Allied armies must not be misrepresented."

Exhibitors are asked to co-operate with Mr. Ratisbonne to prevent the exhibition of pirated pictures. True and really official French war pictures may be obtained.

Thanhouser Screens "The Man Without a Country"

"The Man Without a Country" will appear upon the screens shortly, the Thanhouser Film Corporation having just completed a present day multiple-reel feature, based upon Edward Everett Hale's story.

Florence La Badie is featured in the production, in the role of a patriotic American girl, while H. E. Herbert, a well-known Broadway actor plays Lieutenant Nolan, the army officer, whose later years are spent as a prisoner on a naval ship.

Ernest Warde directed "The Man Without a Country," which will have its initial showing within the next few weeks.

"The Mainspring" First of General Film's Four-Reelers

"THE MAINSPRING" will be the first of General Film's new Falcon Features. These are the four-reelers in drama that are to complete the releases so that an exhibitor may book his entire schedule for a week from the one company. The date of release for the initial offering is about August 17, new ones to follow each week.

Louis Joseph Vance wrote "The Mainspring" as a magazine story. He has also made the picturization of the adventure plot, so something novel and attractive may surely be expected.

It has been given an admirable production under the direct supervision of H. M. & E. D. Horkheimer. The featured lead is Henry King, whose work is always virile and artistic.

Well known authors and well known stars will be featured in all the following Falcon Features, with value in story, however, as the fundamental attraction.

Most of the stories would ordinarily be presented in five-reel form it is stated, but to insure dramatic value they have been restricted by General Film to the four-reel length. General Film is also seeing to it that paper and all sorts of advertising matter is prepared in the artistic form, plentifully and promptly.

Every logical merchandising aid, it is promised, will be given exhibitors in connection with Falcon Features.

Harold Edel Books Pathe's "Mad Lover" and "Today"

HAROLD EDEL, managing director of the Strand theatre, announces he has selected "The Mad Lover" and "Today," following their purchase by Pathe, for presentation at his house. "The Mad Lover" is to be seen July 23 and "Today" is to follow it next week.

"The three best pictures I have ever booked are 'The Poor Little Rich Girl,' 'The Mad Lover' and 'Today,'" Mr. Edel said at the time of the announcement.

The star of "The Mad Lover" is Robert Warwick. The picture was written and produced by Leonce Perret, a French director. The supporting cast includes Elaine Hammerstein, who was in "The Argyle Case."

Mr. Perret also produced "The Silent Master," with Robert Warwick. During the fourteen years he served as director general of Gaumont in Paris he wrote and produced 308 feature films, many of which were shown in this country.

"The Mad Lover" is described as the romance of a modern Othello. The principal character, portrayed by Mr. Warwick, is a virile young American who prefers the outdoor life on his handsome country estate to the glamour of the city. In addition to Elaine Hammerstein, others in the cast include Valentine Petit, Edward Kimble, George Flateau, Frank McLynn.

In "Today," made from a stage play by George Broadhurst and Abraham Schomer, Florence Reed is star. The picture was directed by Ralph Ince. The cast includes Frank Mills, Leonore Harris, Gus Weinberg, Alice Gale and Kate Lester.

Florence Reed as Lily Morton finds herself alone in the power of the husband whom she has wronged.

"It is one of the biggest things that has ever been done on the screen," says the New York Tribune. "Miss Reed's face registers emotion with lightning-like rapidity. Coquetry, apprehension, despair, horror and agony shoot across her countenance, and one lives each emotion with her."

Posters in Yiddish for Joe Welch Play

Posters in Yiddish have been printed to introduce Joe Welch in his picture adaptation of "The Peddler." They are to be used throughout the New York ghetto and in other sections where Welch has a Jewish clientele. The play is on Art Dramas program.



Beauty Chorus in "An Even Break," Triangle Play. (Olive Thomas Takes the Star Part in this Clever Production)



Pathe's New "Les Miserables" (This Revival of the Screen Play from Victor Hugo's Masterpiece Is Drawing Great Crowds in Chicago)

Pathe's "Les Miserables" Is Capacity Play

New Revised Version Much Finer Than Old Picture and Screened Better—It Has Special Music—Drawing Wonderfully in Chicago

"LES MISERABLES," in Pathe's new screen version of the masterpiece, by all accounts, is doing wonderful business at Chicago, where the picture got its initial showing. It is now entering on its second week at Orchestra Hall, drawing to capacity.

One observer writes in that though Orchestra Hall is a 3500-seat house, only second to Century theatre, New York, in elegance, it was packed and a line extended, in two directions, a block long and four persons deep, back from the box-office. This was on Monday, July 16, and on subsequent days the scene was duplicated.

Pathe says of the play that when the first version was put out four years ago it ran twenty-eight weeks in New York. The new and revised version is described as "better yet" in all respects. The statement adds:

"'Les Miserables' is a true masterpiece in picture form just as it is a true masterpiece as a book. As a story it grows more popular each year. Men and women find in it that which they seek, for Hugo knew life and he put it in his book.

"When the picture was first put out in this country not more than three exhibitors knew how to present such a massive production, and as a result though many thousands saw it millions heard of it who did not get to see it.

"With a total revision and a bringing up to date of the picture, with the vastly improved projection and with the music that was lacking four years ago, it is believed that the great record which the picture made before will bettered by the much greater distribution and the vastly greater public which will be interested in it."

Oma Moody Lawrence says in part in the Chicago Post:

"When Victor Hugo wrote 'Les Miserables' in the very thickest of the civil war in the United States, he little suspected that his masterpiece would ever be played upon the stage, and he certainly had no idea that it would become a dramatic production before the camera.

"If you have ever doubted the worth of the motion picture to present a drama, you could not possibly do so after you had seen 'Les Miserables' on the screen. Like all novels of the mid-Victorian period, the book abounds with lengthy descriptions which by their very accuracy sometimes becomes tiresome to the modern high-speed reader.

"The film pictures in exquisite detail, the very important scenes which are necessary to the development of the plot. Care in the staging of motion pictures was a part of French production at a much earlier date than it was in American manufacture, and the accuracy of detail is a delight to students and admirers of the work of Victor Hugo."

Harry R. Raver Sees Great Strength in "Behind the Mask"

In "Behind the Mask," an Apollo production, for release on the Art Dramas Program, Harry R. Raver, president of Apollo, feels that he has a feature of unusual strength in story and production. It was written by Charles Dazey and adapted by Frederick Rath.

Dazey is said to have proved his originality in the many twists of this tale as he did in "Wolf Lowry" and "The Redemption of Dave Darcy." It is a story of society intrigue with a flavor of outdoors.

Alma Hanlon has a role requiring delicacy. In the support is Florence Short.

Stingaree Gives Up Gold to Save Young Girl

Followers of the Kalem series, "The Further Adventures of Stingaree" have learned to rely on the resource and daring of the gentleman bushranger to extricate him from predicaments when there appears to be no avenue of escape.

They will not be disappointed in "A Double Deception," the Kalem Company announces, as this E. W. Hornung story is a particularly brilliant one. Stingaree's love of adventure leads him to sacrifice the coveted gold in a bank vault, that he may disillusion a romantic young woman who has made him her ideal.

Havoc in Studios Likely Owing to Army Draft

As the master numbers are given out it becomes more apparent that the Army draft may create havoc in the studios, as was predicted in Motion Picture News' exclusive story last week. Nick Kessel, Triangle, says he will use girl substitutes and have the jobs for the soldiers when they come back.

Selective conscription will catch hundreds of workers, many of them in mechanical and technical lines where it is not easy to fill their places.

Arthur Robinson, location manager; Bill Quinn, Frank Heath, assistant directors; Harry Warren, Thomas De Vries, B. Kane, William Roche, Frederick Feiss, actors; George Richards, still picture department; Jesse Strait, negative department; Rudolph Long, garage department; J. Wesley Strait, chemical department; Joseph Cook, Buck Cohan, scenic department; William Upton, scene painter.

Fine Pictures in South for "Barbary Sheep"

The Elsie Ferguson-Arcraft Company which has been in the south, making tropical exteriors for the noted star's first picture, "Barbary Sheep," returned a few days ago to the studio at Fort Lee.

Director Maurice Tourneur reports that the sojourn in Florida has resulted in some of the most beautiful and picturesque scenes that the camera has ever recorded. The star herself was greatly pleased with the locations selected for her initial appearance before the lens, and returned eager for further work in the romantic Robert Hichens story.

Speed and Then More Speed in Wally Van Film

Wally Van has completed the first picture to be made by his own company. It is called "Love, Pep and Petrol," and may be classed as a two-reel successor to his other two comedy classics, "Love, Luck and Gasolene" and "Love, Snow and Ice."

In a mechanical sense, "Love, Pep and Petrol" is little less than an exposition of modern speed and traveling inventions. If it travels fast, it has been included in the picture, for aeroplanes are used in profusion, as the hydroplanes, speed motor boats, automobiles, pushmobiles, motorpeds, aquaplanes, surf-riders, and about every speed device obtainable in New York.

William Fox to Put Strong Players in Comedy

Doris Pawn, who played with George Walsh in "The Book Agent" and "The Kid is Clever," has been added to a new Fox comedy company to be headed by Willard Louis, who took the part of the lawyer, Stryver, in the Fox version of "A Tale of Two Cities," Dickens' classic. William Fox said:

"I have invested a real fortune in new apparatus for novel stunts and trick photographic effects, and I shall put into my comedy casts persons who have intelligence as well as a keen sense of fun."

Charles Parrott will direct the comedies with Mr. Louis and Miss Pawn.



Goldwyn Pictures from New Productions: (Left, Mae Marsh, "Polly in the Circus"; Center and Right, Jane Cowl, "The Spreading Dawn")

Vivian Martin's "Little Miss Optimist" a Relief

Quite a relief from wars and rumors of war is "Little Miss Optimist," Vivian Martin's first Paramount picture. It is from the original story by Gardner Hunting and directed by Robert Thornby.

Maizie Rosie Carden, irrepressible youngster, who is impersonated by Miss Martin, has a romantic career after circumstances bring her out of the world of the "newsies" and introduce Deal Hendrie into her life. He is a young dreamer and determined to become a musician despite the protests of his family. When he and Maizie first meet the young man is on the point of starvation.

Tom Moore, long upon the screen, plays opposite Miss Marin in the role of Deal Hendrie, Charles West, Ernest Joy, Helen Bray and Charlie Gerard are other members of the cast.

Shubert–Schenck Play Is "Just a Woman"

Eugene Walter's play, "Just a Woman," will be produced as a photodrama by Julius Steger in association with Lee Shubert and Joseph M. Schenck.

Miss Charlotte Walker will be the star, playing the title role, which she created in the original stage version. She will be supported by an excellent cast headed by Lee Baker. The production will be under the personal direction of Julius Steger and Joseph A. Golden.

"The Second Mrs. Tanqueray" Story of Eternal Triangle

Vitagraph will release "The Second Mrs. Tanqueray" on August 6th. It is described as a strong play. It is a story of the eternal triangle but the treatment is new.

In the stellar roles are Hilda Moore and Sir George Alexander, called by Vitagraph two of the most artistic players of the generation and it is claimed that in "The Second Mrs. Tanqueray" they take full advantage of their opportunities.

Goldwyn Reports Booking Many Large Theatres

In List Are Houses in Toledo, Indianapolis, Chicago, St. Louis and Kansas City—Boston Has Trade Showing—Philadelphia Next

GOLDWYN in a statement says the initial showing of its productions at the Chicago exhibition brought in many contracts for its pictures, including the following:

Robert Lieber for Circle theatre, Indianapolis. This is the largest theatre in that section.

Edward A. Zorn for the Temple theatre, Toledo. Mr. Zorn is one of Ohio's leading exhibitors and pioneer exploiters of pictures through newspaper advertising.

William Sievers, New Grand Central theatre, St. Louis. Mr. Sievers has the largest motion picture theatre in St. Louis.

William Flynn, Twelfth Street theatre, Kansas City. Mr. Flynn besides having two Kansas City motion picture theatres is also the lessee of the Willis Wood theatre at St. Louis.

Nathan Ascher for his twelve Chicago theatres. The Ascher Brothers chain of theatres are large, modern amusement places in the best neighborhoods.

Samuel Goldfish, president of the Goldwyn, and Alfred Weiss, vice-president, held a second trade showing in Boston last Friday in conjunction with Harry F. Campbell, manager of Goldwyn's Boston offices. Exhibitors throughout the territory were present by invitation.

Philadelphia will have its trade showing early next week and similar showings are being announced for all of the Goldwyn offices in the United States and Canada.

Thatched Roof 18th Century Tavern for Fox Company

Under the expert guidance of George Grenier, technical director for William Fox Studios in the West, a duplication of the famous eighteenth century tavern, "The Fishermen's Rest," in Dover, England, has been erected under the rocks at Santa Monica, near Monterey, Cal.

The house is built doubly strong to withstand the lashing of the billows below and the force of the wind above. It has a thatched roof and stone pillars.

Dustin Farnum and his company will use the house in screening "The Scarlet Pimpernel," adaptation of the novel by Baroness D'Orczy. Winifred Stanton is in the play.

Seena Owen, Consort in "Intolerance," with Fox

Seena Owen, who was Belshazzar's consort in "Intolerance," will return to the screen play under the William Fox banner, appearing first as leading woman in a company headed by George Walsh, and directed by Richard Stanton. It will be light drama.

Lew Fields at Work on a Circus Comedy

Lew Fields, supported by Wm. Fables, James Harris and Amy Dennis, is completing a feature film at the Selig Studios, Chicago, under direction of J. A. Richmond.

Recently the principals joined a circus for several days in order to secure a bit of the color of the sawdust arena.

"I have an opportunity to accomplish my best work in this play," Fields said recently. "Mr. Selig has spared no time nor expense in production, and his methods are encouraging to artistic endeavors."

Mary Pickford Takes Vacation in the Surf

Mary Pickford, having just completed her next picture, "Rebecca of Sunnybrook Farm," is enjoying a brief vacation, much of which is being spent in the surf. Meanwhile Frances Marion, who writes her scenarios, and Marshall Neilan, her director, are at work on the preliminaries of the next Pickford-Artcraft release.

Mary will have her hands full when she returns from her vacation.

General Film Issues Thumb-Nail Sketches

New Idea in Press Sheets Makes It Easy to Keep Tabs on All Releases—Series, Groups, Dramas, Comedies and Even Specialties

GENERAL Film has made a marked advance in the form of its press sheets, and issues sheets that cover a full series of releases at a time, with all essential information about each release of the series in tabloid form.

Along this idea there have been issued already big editions of press sheets on the O. Henry groups, the Black Cat groups and the Stingaree groups. Coming are sheets devoted to all current comedies, all current dramas not already incorporated in sheets, all serials, and all educational and topical subjects.

Included always is the thumb-nail synopsis of each release, the cast, name of director and producer, length, trade press and newspaper comment, some selected phrases for advance notices and advertisements, and some pertinent gossip relating to the production and players, as well as illustrations of an appealing sort and various exhibitor helps.

Another outstanding feature of these General Film sheets is this—that while the major portion of each is expected to be clipped, part of it is to provide a permanent record. This part is an accurate and condensed list of the releases in group, or virtually an official catalogue of all the films issued in that group.

For example, in the O. Henry sheet recently issued there is in one colnmn a list of all the two-reel O. Henry pictures in the order of their release, with featured leads, topic and director added. The Black Cat sheet contains similarly a list to be preserved, with all information in compact shape, of the thirty-five Black Cat features issued to date, and rounding out the third series of those interesting subjects.

When all current releases of General Film have been so covered in special press sheets the exhibitor will have on hand a practical, concise catalogue of General Film's entire range of product by groups.

Motion Picture Censors Praise "When a Man Sees Red"

THE National Board of Review of Motion Pictures departed from precedent to congratulate William Fox, the producer. In a letter to Mr. Fox, the board says:

"The consensus of opinion of those present at the review of 'When a Man Sees Red,'" it said, "was that this was one of the strongest and most striking photoplays recently produced, and that the acting of Mr. William Farnum was both authentic and memorable."

With the note came an additional report, especially made, which bore to the same conclusion. These are excerpts from the more detailed verdict:

"Entertainment value—excellent; dramatic interest of story—excellent; photography—good; technical handling—distinctive; atmosphere quality of scenic setting—good; moral effect—good."

William Farnum, as stellar fighting man, takes the principal part in the play, which is directed by Frank Lloyd, and is to be released as a new Fox "Standard Picture." The script is from Larry Evans's "A Painted Lady," published in Saturday Evening Post.

The more prominent players who share the laurels with Mr. Fox, Director Frank Lloyd and William Farnum are: Jewel Carmen, Lulu May Bower, Cora Drew, G. Raymond Nye, Marc Robbins and A. Burt Wesner. William Foster was behind the camera.

Algerian Street, Cost $50,000, for "Barbary Sheep"

For the Artcraft play, "Barbary Sheep," a reproduction of an Algerian street has been constructed at Fort Lee for the making of the scenes laid in one of the picturesque cities of that country.

The street is one of the most remarkable specimens of motion picture architecture on record, and its cost is stated to have been between $50,000 and $60,000.

Santschi as Derelict in New Selig Picture

In "The City of Purple Dreams," Selig feature soon to be released, Thomas Santschi has the role of Daniel Fitzhugh, a human derelict. In support are Fritzi Brunette, Bessie Eyton, Frank Clark, A. D. Sears and others.

It tells of the rise of a man from one of the submerged tenth, up through the different strata of society until he reaches the pinnacle of business success as a millionaire speculator in wheat.

Even French Banknotes in "Souls in Pawn"

Henry King, in the direction of Gail Kane's Mutual - American production, "Souls in Pawn," released by Mutual, August 6, has taken infinite pains with detail, it is said.

There are French telephones, French banknotes, French gestures, French furnishings, and Miss Kane has admirably achieved the French air.

Gail Kane as Liane Dore, the beautiful young Frenchwoman, who has sworn to avenge the murder of her husband, becomes a spy in behalf of the German von Kondemarck.

Robert Klein doubles the parts of Baron Arnold von Pollnitz and The Comet. Ruth Everdale plays Marie, Liane's baby. Included in the cast are: Douglas MacLean, Edward Peil and Ashton Dearholt.

"The Hungry Heart"—Play for Pauline Frederick

Famous Players - Lasky Corporation states that "The Hungry Heart" by David Graham Phillips has been accepted for Paramount and will be produced in photoplay form with Pauline Frederick in the leading role.

The book was published in 1909, after running serially in magazine, and instantly became one of the six best sellers of that year and the next. The scenario has been written by Eve Unsell. It starts, as does the book, with the wedding of Courtney Benedict (played by Miss Frederick) to Richard Vaughn.



Action Thrills from Vitagraph's "The Fighting Trail." (This New Series of Romance and Adventure Stars William Duncan and Carol Holloway)



Scenes from Essanay's New Features: (Left, Bryant Washburn, "Golden Idiot"; Center, Jack Gardner and Ruth King in "Open Places"; Right, Battle in "The Man Who Was Afraid")

Again Rumored That Linder Will Resume Work

The word is being given around the Essanay Studios here that Max Linder is planning to resume work at the Western Studios of the company. The French comedian is said to have recovered sufficiently from his recent relapse and threatening danger of sickness to begin work on the fourth of the series of comedies he contracted with Essanay to produce.

He came to this country and started work on the series some months ago, following a term of service in the French army during which he was wounded. These wounds, it is said, caused the relapse, which occurred several months ago at the Western Studio. All further work on the series was postponed indefinitely, and the famous comedian went to Arizona to recover. Physicians say that he will be able to appear for pictures some time in November or earlier.

Metro Cannot Find "Juvenile Vampire" for Play

The Metro-Yorke studio at Hollywood has been on a vain search for a juvenile vampire. F. J. Balshofer and Harold Lockwood interviewed fifty young women in vain and concluded there is a dearth of young women of ability and the requisite personality and beauty.

The role of Marcia Van Wyck in the Paradise Garden novel, which is the part to be filled, is one of great importance in the story. Marcia Van Wyck is a beautiful young woman of the ultra-wealthy class of New York City.

William Farnum Stars in Three Fox Plays

William Fox has three screen plays ready for release, with William Farnum in leading roles.

"When a Man Sees Red" is from the novel, "The Painted Lady," by Larry Evans; "The Conqueror" is based on the life story of Sam Houston, and the third, from Ralph Connor's "The Doctor," has not been titled.

R. A. Walsh screened "The Conqueror," and Frank Lloyd the other two.

Score of Features on Mutual's Fall List

Twelve or More Stars Hard at Work Already on Pictures to Be Released in Autumn—Charlie Chaplin Busy on His Comedy

MUTUAL stars are at work at the studio on nearly a score of five-reel feature productions for release early in the fall on the Mutual schedule.

The list includes productions by the following: Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Margarita Fischer, Edna Goodrich, Ann Murdock, Julia Sanderson, Olive Tell, Charles Chaplin.

Charles Chaplin is producing the twelfth of his Mutual specials at the Lone Star Studio near Los Angeles. It will follow "The Immigrant," which was released June 18. Chaplin has been taking nearly four months to complete his recent comedies, so that the date of release of the twelfth is speculative. The title of the production has not been selected by Mr. Chaplin, and probably will not be until it is completed.

Miss Minter, whose "Melissa of the Hills" has just been released, has virtually completed "Charity Castle," under the direction of Lloyd Ingraham. Her next will be "Call to Arms."

William Russell has completed "Sands of Sacrifice," and has started work on "The Sea Master," under the direction of Edward S. Sloman.

Miss Juliette Day has about completed "Betty and the Buccaneers" and "The Rainbow Girl" has been selected for her second picture. Rollin S. Sturgeon will direct both.

"The Unafraid" will be Miss Gail Kane's next following "Souls in Pawn," scheduled for release August 6. "The Unafraid" was originally known under the working title of "For the Family Name." Henry King has had charge of both. "Southern Pride" will follow.

At the Empire Studios in Glendale, L. I., Miss Ann Murdock is at work on "The Impostor." "The Beautiful Adventure" and "Outcast" have been completed.

Edna Goodrich is producing "A Daughter of Maryland," upon the completion of which it will be released with "Reputation" and "Queen X" already finished. Release through Mutual.

Julia Sanderson is at work on "The Runaways." Olive Tell has started her first production at the Empire Studios.

Jackie Saunders has completed "Bab, the Fixer," the sixth of her star production for Mutual, and has left the Horkheimer Studios for Honolulu. "Bab, the Fixer," is set for release August 13.

Miss Margarita Fischer has been recuperating at San Diego from a serious illness, and has been working slowly "The Girl Who Couldn't Grow Up," under direction of her husband, Harry Pollard.

Greater Business in Store for Industry

"We Have Been Living on the Cream," Says Allen, President of Peter Pan; "The Milk Has Been Untouched"

H. C. ALLEN, president of the Peter Pan Film Corporation, New York City, has begun a definite and constructive program for the purpose of building up the business of exhibitors.

He is convinced that the next big move in motion pictures is to make theatregoers of those who now stay away. So far, he says, the industry has been living on the cream. The milk has been untouched.

The Peter Pan Film Corporation proposes to get some of this patronage for their exhibitors, and Mr. Allen's policies are accomplishing this end. In a recent interview, he said:

"I believe that the time has come for the exhibitors of this country to make a serious effort to discover some way to increase their patronage. For the most part picture theatres get their box-office receipts week after week from the same patrons. Only a small part of each community are enthusiasts, because only the steady fans see what they want to see. If the whole community saw what it liked, the whole community would surely go. That is undeniable. The price is not what keeps them away, it is because they do not see what they like. Therefore, give them what they want and watch results."



Action from "The Charmer," Bluebird Photoplay. (Ella Hall Is in the Three Scenes; at the Left, with James McCandlas, and Right, with Martha Mattox)

Tropical Jungle in Netting for Geraldine Farrar Play

"THE WOMAN GOD FORGOT" is the first picture in which Geraldine Farrar will star for Artcraft. It is by Jeanie Macpherson, who wrote "The Little American" for Mary Pickford. Walter E. Greene, president of Artcraft Pictures Corporation, in his announcement, says:

"It is a colorful and powerfully dramatic story of Aztec life, introducing the historic character of Montezuma and revealing the splendors of his court. Among the special sets is a tropical jungle, containing a lake for water fowl, the whole fenced and covered with over 10,000 feet of wire netting, to prevent the escape of the animals and birds.

"'The Woman God Forgot,' will have the personal direction of Cecil B. De Mille. He and a staff of research experts have been at work for many weeks preparing data for effects and costumes. We expect the cost of the tremendous special settings which will be built to run into figures which might be considered excessive if they did not pertain to so magnificent and important a production and so well known a star as Miss Farrar."

Goldwyn Adds Two in Scenario Room

Two additions have been made to the Goldwyn scenario staff—Franklin B. Coates and Miss Catherine Sminck, of New York City.

Mr. Coates made the adaptation of "Poppy" and "Pawns of Destiny."

Miss Sminck is the first member of the Columbia University class in photoplay writing to become associated with a producing company.

Alice Brady's Next Play is "Betsy Ross"

Alice Brady's next drama for World-Pictures is "Betsy Ross," founded upon the historic play-making episode of Revolutionary times. This picture-play carries a love story punctuated with heroism and adventure.

It was written by H. A. Du Souchet from his own novel of the same name. Mr. Du Souchet also wrote the stage play, "My Friend from India."

Scenario Writers May Get $500 of Balboa Money

Five hundred dollars is offered by Horkheimer Brothers for a five-reel photoplay in which Jackie Saunders is to be featured. All photoplays submitted must be worked out into full continuity of scenes.

All scripts must be submitted before November 1 and should be addressed to "Contest Editor, Balboa Amusement Producing Company, Long Beach, Cal."

A Most Talented Youngster Is He

Lawrence Johnson, the violet eyed youngster who plays the Czarovich in "The Romanoffs," is only three years old, being born of Swedish parents in New York City, June 8, 1914. He comes by his histrionic talent legitimately, for his mother was well known to the stage in her native land.

That he is versatile is amply proven by the fact that Herbert Brenon is casting him for a little girl's part in a play now under course of construction.



Lawrence Johnson (This Child Takes Part of Czarovich in "The Romanoffs")

Balshofer Works on $100,000 Production

Three acres of ground have been added to the Metro stdio at Hollywood, California. Director Fred B. Balshofer discovered that to properly stage "Paradise Garden" he would have to have more stage and studio room.

"Paradise Garden" is to be a seven reel Metro production. It is an adaptation of the popular novel from the pen of George Gibbs, and will have as its star Harold Lockwood.

Close estimates place the cost of this production at not less than $100,000 and it will require months to complete it.

Mack Sennett to Personally Stage His Comedies

The Paramount-Mack Sennett Comedies, to be released under Mr. Sennett's new arrangement with Paramount, are to be staged absolutely under his own personal supervision from the time that the germ of the scenario is talked over until the finished film is finally cut in the projection room.

Mr. Sennett once converted a shanty into a vast motion picture organization. He has invented and perfected an entirely new type of motion picture comedy and discovered a new type of human being to play the kind of death defying roles which his imagination has conjured up.

John Drew's Godson is in "One Touch of Nature"

John Drew Bennett, godson of the famous actor, John Drew, is featured in "One Touch of Nature," an Edison production scheduled for release through George Kleine's K-E-S-E. organization July 30.

Mr. Bennett is of Yale '08, and an actor, baseball player and all-round athlete. He possesses many of the traits and characteristics of his godfather.

Manager John McGraw of the Giants is in the cast supporting Mr. Bennett in "One Touch of Nature." Violet Cain has the opposite leading part to Mr. Bennett. Peter B. Kyne wrote the story for the Saturday Evening Post.

"Wee Lady Betty" Is Title of Bessie Love's Play

Bessie Love herself selected "Wee Lady Betty" as the title of her new Irish play for Triangle. Many names were submitted to the title department, including "Irish Diplomacy" and "Killarney Blarney."

Director Miller is a full-blooded Irishman; Miss Love proved her Irish extraction by winning her point; and among the names of the supporting cast are Hogan, O'Reilly and Shea. Frank Borzage, who has the leading male role, resembles an Irishman although his genealogical tree fails to substantiate the claim.

Richard Stanton Once More to Direct George Walsh

Richard Stanton is to direct George Walsh's next photoplay, in which he is to appear with Seena Owen as leading woman. Walsh and Stanton had this same relation before in a Fox play nearly two years ago —"The Beast." William Fox is quoted as saying he anticipates splendid results from the change.

Recently Mr. Stanton has directed Gladys Brockwell in "Her Temptation," and the Dustin Farnum company in four screen plays, "The Scarlet Pimpernel," "Durant of the Bad Lands," "North of Fifty-three" and "The Spy."

Warren Producing Play with Ball and Garden Scenes

One of the big attractions of Edward Warren's new production now being rapidly completed is a magnificent society ball, some of the scenes of which are laid in the open.

To secure the proper atmosphere for this, Mr. Warren personally inspected a number of the most exclusive homes around New York before he found what he wanted.

With the natural beauties of the garden and the decorations and lights furnished by the studio, it promises to be one of the most elaborate outdoor scenes ever attempted in motion pictures.

"The Penny Philanthropist" Being Filmed for Wholesome

Under the direction of Guy McConnell, motion picture producer and magazine writer "The Penny Philanthropist," by Clara E. Laughlin, is being filmed for the Wholesome Films Corporation.

Ralph Morgan, of the "Turn to the Right" company, has the leading role. M. J. Weisfeldt, manager, says production will soon begin on a serial picture after a story by McConnell.

"The Wholesome Films idea," asserted Guy McConnell, "has long appealed to me. I have wanted to be identified with just such an 'uplift' move in motion pictures. However, as director general of Wholesome Films Company, I shall bend my every effort to an accurate mirroring on the screen of the author's point of view. In no way will the works of recognized good authors be sullied by cheap thrill injected by directors—in no way will false action be thrust upon the motion picture public in order to put the so-called 'punch' in mediocre stories."

Catherine Calvert as Orphan Girl in Play

"Think It Over," the U. S. Amusement Corporation-Art Drama in which Catherine Calvert and Richard Tucker are starred, is directed by Herbert Blache, the author.

Miss Calvert plays the role of Alice Rowland, an orphan, under the guardianship of George Baring, for whom she has no liking. Alice's mother is aked by an old friend of hers, Henry Whitworth (Richard Tucker), to look after the girl.

Five Companies for Triangle-Keystone Comedies

Five companies are ready for action, and directors and people are engaged for several others at the Triangle-Keystone comedy studio opened this week in the old Fine Arts plant on Sunset boulevard, Los Angeles, Cal. All were with the old Keystone Comedy management.

The five companies now on the job are headed by Harry McCoy, Charles Avery, H. Haymaker, Reggie Morris and Harry Kerr.



Guy McConnell (Director, Wholesome Films)

Lots of Red Tape for Picture Indians

R. A. Walsh says it would be as easy to get a German into an American munition factory as it seems to be to get an Indian off a United States reservation. He moved fifty Sioux from Pine Ridge agency, South Dakota, to Los Angeles for the production of "The Conqueror" and ought to know.

He had to put up a $50,000 bond, show tickets both ways before leaving the reservation, agree that no Indian would get whisky, and guarantee that no harm would come to them. Only single Indians were loaned even under these conditions.

Fairbanks Don't Mind Aeroplanes —After Bronchos

"The experience had much the same thrill as attends riding a bucking broncho," remarked Douglas Fairbanks a few days ago, after zipping and dipping through the air at 75 miles an hour, from San Diego to Los Angeles, in an aeroplane piloted by Captain James Hogann, stationed at the government training camp near San Diego.



Roy Stewart and Ruth Stonehouse in "Follow the Girl." Center: Ruth in Fur Neckpiece (Butterfly Picture)

Ruth Stonehouse in "Follow the Girl" (Butterfly Picture)

IN THE INDEPENDENT FIELD

Goldburg Sums Up Independent Situation

Permanent Capital Is in the Field—Public Demands Female Stars—Modern Society Drama Has Ousted Problem Plays, He Says

JESSE J. GOLDBURG, who has completed his special engagement as exploitation and service manager of the Frohman Amusement Corporation, returned to New York last week with a wealth of data and information concerning the independent market in the United States, as well as data concerning the wants of exhibitors and exchangemen with respect to the character of productions and advertising and exploitation necessities.

"I believe," Mr. Goldburg states, "that the information I have gathered should be disseminated throughout the producing field in order that a more consistent and harmonious method of independent productions be instituted. And I believe that this information should be published in those journals devoted in part or in whole to the interests of the motion picture industry, and which are depended upon by the exchange man and exhibitor for reliable information.

"First. The exchange and the exhibitor require and demand that each release be properly advertised, and often in the main trade journals. It is surprising to note how many of the fans, so called, read these publications. The exhibitor has no other means of keeping advised of productions excepting through advertisements and while the reviews are read and absorbed, they also look for the opinion of the producers themselves, and information and detail concerning a production that are not properly incorporated in a review.

"Secondly. Permanent capital has entered the independent field, and exchanges are now conducted along the lines of a real business institution.

"Thirdly. When stars are employed the demand is that the lead be a female, and this seems to apply to every character of production, excepting where a precious two or three new popular male stars are exploited.

"Fourthly. Problem or sex plays are tabooed. We have come back to the modern society comedy-drama that does not involve the eternal triangle, but the play must contain at least a semblance of a moral, and is all the more acceptable if it is human in its evolvement and strikes home—that is, if it is true to some phases of this complex life.

"Fifthly. A production with a sordid ending has always been, and is now altogether dreaded. No matter how wonderful the play, if the end leaves a bitter taste in one's mouth or causes a heavy heart, the exhibitor will not touch it; and the exhibitor is merely voicing the opinion of his patrons.

"Lastly: the exhibitor is willing, in fact, is really glad to pay a proper price for a real box-office attraction, for he knows what a box-office attraction is and will not let much stand in his way of securing it.

"The business was never in a more healthy condition. The war has lent an impetus to every branch of it, and there should be no such word as loss to the manufacturer who knows how to spend his money and where."

Fourth Terry Burlesque Is Ready for Release

"His Trial." Exaggerating the Telling Points in "On Trial," Is Handled by the A. Kay Company

PAUL TERRY, creator of the Terry Feature Burlesques, a series of animated cartoons intended to burlesque the important feature pictures of the day, has just completed his fourth subject, "His Trial."

"His Trial" is supposed to be a burlesque of "On Trial," the famous play of which a film adaptation has been made. The picture had its first showing last week in the offices of the A. Kay Company, New York City, and those who saw the cartoon picture, express themselves as highly pleased with the subject.

The first of the series was "Twenty Thousand Feats Under the Sea," an animated version of Jules Verne's famous "Twenty Thousand Leagues Under the Sea." The second release was entitled "Golden-Spoon Mary," which was a burlesque of Mary Pickford's success, "The Poor Little Rich Girl." The third of the series was entitled, "Some Barrier," and was based on the film version of "The Barrier," by Rex Beach. "Although four have thus far been released, the Terry Feature Burlesques are fast gaining in favor, as is clearly evidenced by the many bookings that the exchanges handling this series, have received," says an official of the company. "The Terry Feature Burlesque is, as one of the trade papers remarked in a recent review, 'a diversion' to the patron, and, when an unbiased opinion of this sort can be given, there must be a good reason to warrant it."

The story of "His Trial" is a rather novel one, and, although it does not hold very closely to the film version or play, the interest is manifest throughout. Paul Terry's character creation, "Farmer Alfalfa," is the star of "His Trial."

Exhibitors who have booked the former burlesque will find "His Trial" just as good, if not better, than any of the series they have booked thus far.

Trade Showing of Howell Comedies in Important Cities

With the coming of the Longacre Distributing Company into the Universal Exchange offices at 1600 Broadway, New York City, this busy little exchange is going at even a higher rate of speed than ever. The Longacre Distributing Company, while it has secured space in the Universal offices, is an entirely separate organization under the management in New York by W. S. Kelley. Mr. Kelley has a staff of salesmen already on the road, consisting of A. S. Daw, H. L. Murray and S. Abrams.

It is planned to follow up the big Broadway showing of the Alice Howell Comedies by a second showing in Newark, and other important points throughout the state—thus enabling all the exhibitors to see for themselves the product before they are asked to sign a contract.

Mr. Kelley reports that already several of the largest circuits are engaging the first run on the Alice Howell Comedies, and that interest is running very high owing to the sustained advertising and publicity which has gone on for several months before the release date, which is set for September 1.

Many new ideas for the assistance of the exhibitor and co-operation in advertising are being formulated and instructions given to the salesmen concerning them. Altogether the Longacre Distributing Company seems to have started their campaign very auspiciously as far as New York is concerned.

Selznick Sells Canadian Rights to "Barrier"

The Barrier (Canada) Syndicate of which H. B. Wright, of Calgary, a well-known film and theatre man of Western Canada, is president and general manager, has purchased the Canadian right for the Rex Beach film, "The Barrier," from Lewis J. Selznick, who controls the world rights.

"The Barrier" will be released to Canadian exhibitors early in September. Mr. Wright was in New York last week conferring with the publicity department of the Selznick Enterprises regarding the immense publicity campaign that will be launched in Canada. He predicts that "The Barrier" will be one of the season's biggest successes in Canada. He says:

"It is purely a Canadian picture, its characters are Canadian, and the picturization was nearly all filmed in Canadian territory. Rex Beach is probably the widest read author in all of Canada, which taken together with the fact that 'The Barrier' has been such a big success everywhere, makes it a certainty of making a record in Canada."

The Superfeatures, Ltd., with head office in Toronto, will handle the distribution for Eastern Canada, while the National Film Service, Ltd., will handle the Western end.



Herbert Brenon's "Fall of the Romanoffs." (Left: Iliodor Denounces Rasputin. Right: Russian Royal Parents Beseech Rasputin to Save Their Son. Center: Portrayal of the Kaiser)

Merit Plans Extensive Operations

The scope of the operations of the Merit Film Corporation for the coming months will be greatly enlarged. By special arrangement I. E. Chadwick, general manager of the Ivan Film Productions, will supervise the management of the exchange, which will be conducted by Mr. Willis, who for some time has been the manager of the Boston branch of the Merit Film Company.

All Ivan releases, both regular and special, will be exploited by the Merit Film Corporation. Moreover, there are some special deals pending for exceptional productions of other companies which will be concluded in time for the fall season.

"Honest exchangemen's interest in the industry is identical with that of the honest exhibitor," says Mr. Chadwick. "The exchangeman should back up the productions that he handles in a co-operative way. It becomes a guarantee of his own confidence.

"The success of 'One Law for Both' from the box-office standpoint, in not a little measure, can be ascribed to the fact that both the exchange and the exhibitor have co-operated to make the most out of the exploitation of the picture, and it is therefore no wonder that it is satisfactory to exhibitor, exchange and producing company."

Four Hoffman Exchanges Active

The activities of the various Hoffman-Foursquare Exchanges throughout the country are progressing in a satisfactory manner. Jerome Abrams, Eastern division manager, has just established the Philadelphia Foursquare Exchange at 1325 Vine street, and during the past week closed a number of important contracts, among which are: "The Bar Sinister" and "Her Fighting Chance" for the Poli theatre, Scranton; the Victoria theatre, Harrisburg, and eight prominent Philadelphia theatres. The St. Louis Foursquare Exchange, in charge of Sidney J. Baker, among a large number of bookings has placed "The Bar Sinister" for a week in Kansas City.

George W. Weeks, division manager of the Detroit Foursquare Exchange, taking care of Michigan, Ohio, Kentucky and Indiana, placed "The Bar Sinister" for a week at the Colonial theatre, Columbus, Ohio.

Prominent Figures Among "Romanoff" Characters

THE characters in "The Fall of the Romanoffs," now in work under the personal direction of Herbert Brenon, include half a dozen international figures. The Czar and the Kaiser are both important characters in the story, and other notables who figure prominently in the action are the Czarina, the Grand Duke Nicholas, Prince Felix, Rasputin and, of course, Iliodor, the Mad Monk, this role being assumed by Iliodor, the real character.

"All of these roles are being played by widely known film players," says a company official, "although in each instance particular care has been taken by Mr. Brenon to secure a man who as nearly as possible resembles the famous original. Edward Connelly is credited with a really remarkable characterization as Rasputin, the religious impostor, who was responsible directly for the overthrow of the Romanoffs Dynasty.

"Nance O'Neil, famous picture star, is the Czarina, and gives an impressive presentation of the Empress of Russia, now reduced to one of the common people by the recent revolution. Alfred Hickman is the Czar and his impersonation is lifelike to a degree, while George Deunenberg, a well-known French actor, was strangely enough chosen to play the Kaiser. Although the task is probably not to his liking still he will be revealed on the screen as a lifelike War Lord.

"Charles Craig, playing the heroic Grand Duke Nicholas, is another true-to-life portrayal, while Conway Tearle is receiving wide praise from those who have seen advance portions of the feature for his characterization of Price Felix. With a story absolutely true to recent history and the principal, that of Iliodor, the Mad Monk, played by the real Monk, 'The Fall of the Romanoffs' gives every promise of being a screen triumph."

Hoffman Encourages Constructive Rivalry

"FOR the good of the organization!" appears to be the slogan of the selling staff of the M. H. Hoffman, Inc.-Foursquare Exchanges. Every member of the staff, from M. H. Hoffman down, is striving to help himself by helping the organization, and that means aiding each associate wherever possible.

"We encourage constructive rivalry," said Foursquare Manager, Hy Gainsborg, "because it makes for business building. And it is on this account that our selling staff is getting together and extending a helping hand to every associate.

"More than that, the Foursquare management possesses an open mind; it can be convinced, and the salesman who comes forward with a productive idea is encouraged and such a suggestion is eagerly seized where we believe it is right.

"M. H. Hoffman, our president and general manager, P. V. R. Key, manager of the sales and advertising, and I are ready at all times to listen to reason. In fact, we are for 'reason why' methods every minute of each day.

"Our staff comprises, Jerome Abrams, eastern division manager; George Weeks, division manager in Ohio, Michigan, Indiana and Kentucky; Sidney J. Baker, in charge of the Western Foursquare Exchange at St. Louis; George Hallett, territorial representative for upper New York State; J. E. Moyer and Ben Abrams for Pennsylvania, and for Greater New York those active, result-producing salesmen, J. C. Feibusch and A. Kram. It is surely a Foursquare selling staff in every respect."

Kram Joins Foursquare for New York City

Another important addition to the Hoffman-Foursquare Exchange selling staff is that of H. Kram, whose success during the past few years as a member of the Selznick and Fox selling organization, has brought him prominently before exhibitors.

Mr. Kram will devote himself entirely to selling Hoffman-Foursquare pictures in Manhattan. He will handle "The Bar Sinister," "The Sin Woman," "Her Fighting Chance," "Madame Sherry," "Should She Obey" and "A Trip Through China" in New York.

Mr. Kram is known as an able linguist, having fluent command of eight European languages.

Elimination of Waste Is Hoffman Plan

The Company Will Get in Direct Touch with Exhibitors Through Its Service Stations to Reduce Market Costs to Minimum

M. H. HOFFMAN, INC., New York City, is at work on a plan to get in direct touch with exhibitors for the purpose of eliminating financial waste in distribution.

"Our organization," said Mr. Hoffman, "serves in the capacity either as producers, distributors or world-right buyers, and sells direct to exhibitors through its Foursquare Service Stations. In this manner all the waste which commonly arises through any method of distribution which is not that, of what is in fact or practice, direct from manufacturer to consumer.

"According to the Hoffman distribution plan through its Foursquare Service Stations, exhibitors are to be given the full benefit of these financial savings. What is more, M. H. Hoffman, Inc., intends to see that the exhibitor gets the benefit of these savings.

"We seek prominent, reputable exhibitors to represent us in every territory, and, wherever it is possible to effect such an arrangement, such exhibitor will take the place of a Foursquare Service Station. M. H. Hoffman, Inc., invites communications from exhibitors of enviable reputation and such exhibitors who write, informing us what radius of territory each one covers, will find us ready to make an arrangement of the sort that will be gratifying to all exhibitors in each territory. Where there is an organization of exhibitors, M. H. Hoffman, Inc., will avail itself of the opportunity to deal direct with it, and where it is advisable we will place men and Foursquare Service Stations at the disposal of such an organization.

"What M. H. Hoffman, Inc., is aiming to do is to eliminate the financial waste in distribution, which at the present time is a freight tariff which exhibitors are unjustly asked to pay. All that our organizations seeks to make in the way of profits is a portion of the saving which we shall effect in eliminating waste in that distributing end of this business."

Beatriz Michelena at Work on "The Dead Line"

BEATRIZ MICHELENA, celebrated prima donna motion picture actress, who recently paid a flying visit to New York City, and while here dropped the hint that news of interest to the picture trade would closely follow upon her return to the Far West, has just announced that she, accompanied by a large cast, has gone to Boulder Creek in the Santa Cruz Mountains, and is now producing for independent distribution a Western drama to be entitled "The Dead Line."

Written specially for her by Earle Snell, she selected it from an abundance of material submitted for her pretentious venture. Snell, who has won considerable recognition through his short story and magazine work, has been closely associated with Miss Michelena during her entire motion picture career and has closely studied her work in her various roles and types.

A promised feature of the production will be its wealth of out-of-doors settings and early Western atmosphere. In this respect it is expected to rival "Salomy Jane," which, like the present production, was photographed most largely in the Santa Cruz Mountains, which constitute the very heart of California's scenic Wonderland.

The picture is being produced under the direction of George E. Middleton, who was similarly connected with Miss Michelena in all of her previous film successes. William Pike, who for the past two years has been Miss Michelena's leading man, is playing opposite her in "The Dead Line," while Albert Morrison and Clarence Arper, who, like Pike, have been with Miss Michelena in most of her past productions, are playing roles of first prominence in the present cast. The entire organization formerly associated with Miss Michelena, while with the California Motion Picture Corporation, has followed her to Boulder Creek. She plans on giving from three to four months to the production of "The Dead Line."

As an adjunct to the natural scenery of the Santa Cruz section, Miss Michelena has had built specially for the picture a log cabin village of a score or more buildings. Besides an abundance of dwellings for the townfolk, that the scenario calls for, there is an adequacy of saloons, grocery stores, hotels, post and express office, and other business houses for the "make believe" community. The squat, haphazard village with its one long street flanked by hitching posts, watering troughs and rickety board sidewalks is reported rich in the atmosphere of early California.

Another touch of the unregenerated West is added by Jack Millerick and his crew of champion cowboys and horses.



Beatriz Michelena.

Maher, Film Pioneer, Is in Market for More Subjects

In the rapidly diminishing list of authenticated pioneers of the great motion picture business, a place rightfully belongs to Mr. James Maher, who, though comparatively young in years, for he is still in the early forties, places a long period of effort and achievement in the film game to his credit.

To him belongs the distinction of being a pioneer exhibitor of Chicago, as fifteen years ago he started the first "store show" on lower State street in that city. Afterwards, in 1905, he and William H. Swanson embarked in the exchange business at 79 South Clark street, Chicago, Ill.

After selling out his Chicago theatres and film exchanges, he, with Bill Steiner and Herbert Miles, started the International Producing Company, in New York, which was the first to establish its own offices throughout the United States and Canada.

For the past few years, "Jim" as he is familiarly known throughout the trade, has been associated with Bill Steiner in the Photo Drama Company in producing, selling and booking their own productions. Recently he disposed of his stock in the Photo Drama Company. Mr. Maher has under consideration, several large propositions, and he is open to consider others.

"After the Ball," "The House of Bondage," "How Molly Made Good" are the names of some of the recent film successes with which Mr. Maher was identified.

He is considered an expert judge of the marketable value of films.

His rating can be obtained by anyone sufficiently interested, from Bradstreet and Dun, Chicago, and from several Chicago and New York banks. Mail will reach him at the offices of the Photo Drama Company, Candler Building, New York city.

Important Role for Carolyn Birch in "Babbling Tongues"

One of the important parts in the Ivan-Humphrey photoplay, "Babbling Tongues," was assigned to Carolyn Birch.

After graduating from Notre Dame Academy, Lowell, Mass., with honors, Carolyn Birch devoted her time to art and music, but after a short time she joined the Vitagraph Company, where she played leading roles for three years, some of her best work being in "The Night of the Wedding," "Out of the Past," "Heredity," "Butterfly's Lesson," "Fathers of Men," "Secret Seven," "Footlights of Fate" and many other successes, under the direction of William Humphrey. During her engagement with the Vitagraph Miss Birch won many admirers in parts that ranged from childhood to old age.

For the past season Miss Birch has been appearing in musical comedy, having been personally engaged by Henry Blossom for an important part in his Irish opera, "Eileen," which just closed a successful season at the Shubert theatre.

Competent critics have expressed their profound opinions that the character cast for Miss Birch could not have been placed in more capable hands, for she is at once sympathetic, dramatic, coy and lovable.

"Allah" Is Praised by Well-Known Writer

Maibelle Heikes Justice Is So Impressed with the Selig Production of Hichens' Novel She Makes Unsolicited Commendation on Its Worth

MAIBELLE HEIKES JUSTICE, photoplaywright and novelist, recently attended the premier of Selig's, "Garden of Allah" in Chicago. The picture produced such a favorite effect that, without solicitation, she sent to the company her impressions of the presentation. Her article gives for the first time one author's view of another's work.

"This is not a review of 'The Garden of Allah,'" says Miss Justice. "Others will review and pass judgment on its great merits. But this is an intimate insight into some of its mysteries—the subtle touch of romance and realism which will cause many an onlooker to return and view again before the intoxicating spell of the desert shall have passed from his being. Like a rich wine, one will not wish to dispel its effect. One prefers to think under a dreamy haze of the lives and tragedy of Domini Enfilden and Boris Androvsky.

"The story is one of the love classics of modern times. I do not doubt that in a hundred years from now this story will be classed with the love story of Romeo and Juliet, but while we could only read Shakespeare, we have in the pictured story of 'The Garden of Allah,' an epic of living photographic beauty which will last into posterity.

"In this production, you get right out of the place where you are living and land in the desert wastes of Algiers. In fact, so true are the details of the production, one *is* in Algiers. No real travelogue of the desert, the oasis of Beni-Mora, or the life of its strange and picturesque denizens could bring you more emphatically there. Colin Campbell, the Selig director is a wizard. For here in the picture, one sees a race of wonderful and devout religion, the Mohammedan at home. The strange Sand Diviner of destiny is there, the quiet and patient camels, the insistent beggar of alms, the white-swathed figures of the Moor and the Arab, the Legion of Honor with the military touch of the French Zouaves, all give local color to this remarkable picture of Colonel Selig's.

"Not one detail of Robert Hichens' beautiful story is omitted. I thought as I looked on this picture, knowing the original novel so well—and its unfathomable love romance for a man's and woman's soul are stripped and wounded unto death—what if some regular staff writer had been permitted to scenarize the book? No doubt, he would have changed it to a 'happy ending,' when, to reach its present inevitable tragedy, Hichens, the author, used all the beautiful construction and phraseology to be found in the English language.

"I do not believe a stranger marriage than that of Boris and Domini ever took place on the screen. Amidst an absolutely realistic sand storm, these two plighted their troth, which afterward only accentuated the elemental tragedy of the desert. Santschi, as Boris, comes into his own in this picture; his repression of the emotion rending his soul is superb. Helen Ware felt and enacted the love and renunciation of Domini as a reality—it is not acting. The same can be said of all the cast—they were a part of the desert. One remembers the wondrous language of Hichens' novel—but here it is deeper impressed upon you by the beautiful Selig photoplay. These desert scenes—never monotonous—are a revelation. It is the greatest love story of modern times."

The Selig Company expects to institute an elaborate exploitation campaign on "The Garden of Allah" in the near future, full details of which will be announced later.

"The Varmint," Pickford-Huff, for Selective Booking

For Paramount's new star series selective booking plan, Jack Pickford and Louise Huff make a first bow as stars in "The Varmint," after Owen Johnson's Lawrenceville story in Saturday Evening Post. Scenes were filmed in an exclusive preparatory school.

Pickford is James Humperdink Stover—"Dink" for short—and has a variety of experiences not unlike other boys in school. Theodore Roberts is the Roman, and Louise Huff his daughter. Of course, "Dink" flirts with the daughter, and love follows.

Lewis Picture Will Be Elaborate, Says Abrams

IN spite of the secrecy surrounding the next special Edgar Lewis picture, which is now being completed at Ticonderoga, New York, enough news has reached Broadway to cause considerable speculation in film circles as to the nature of the well-known director's new contribution to the screen.

Although Mr. Lewis has been working on his new production for two months, and has had his large company assembled at Ticonderoga, N. Y., for more than six weeks, the only definite news received has related to the fact that Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams, Ray Chamberlain, members of "The Bar Sinister" cast, and Mabel Scott and Edward Rossman, who played prominent parts in "The Barrier," including Joseph Heron, Philip Sanford, William Cavanaugh and Juanita and Alberta Meizner, will also be seen in the coming drama. The nature of the story and its title have never been mentioned, and are still jealously guarded, but Charles Feature Abrams, who visited the Edgar Lewis Company recently, managed to get some news past the Lewis "censor," which gives a hint of the importance of the production.



R. O. Proctor (President, Art Dramas)

According to Mr. Abrams, a town consisting of twenty-seven buildings has been built by Mr. Lewis on the edge of a beautiful lake, three miles northwest of Ticonderoga. A church, a dance hall, a Hudson Bay Company post, a Northwest mounted police station, and even a Chinese laundry are among the structures erected, and the natives of that section of the country have named the village after its creater, calling it Fort Lewis.

Mr. Lewis had a dynamo installed to furnish electricity for temporary lighting, and is using the engines of two automobiles to run the dynamo. Among the effects he has already used in his picture is a big rain storm, for which water had to be supplied by drawing it through fire hose from the lake. As twenty-four hundred feet of hose was found necessary to accomplish this feat, the fire departments of Ticonderoga and Forty Henry had to be brought into service in addition to eight hundred feet of hose and a fire engine borrowed from Cohoes, New York.

The amount of construction work done by Edgar Lewis can be judged by the fact that one building is over sixty feet long, its interior being used by the director to stage large ensemble scenes, while its exterior is necessary to the photographing of important action in the main street of the town.

The photography is under the personal supervision of Edward Earl, who has selected the Craftsman Film Laboratories to do the printing and developing under the personal supervision of Charles Herliman.

Mr. Lewis expects to return to New York with his picture completed early in August.

"The Spoilers" Sold for Michigan

The Barnett Film Attractions, Peter Smith building, Detroit, has added a third picture by buying the Michigan rights to Selig's "The Spoilers." This picture has been shown on a few occasions in Detroit but never in the leading houses.

Immediately after Barnett purchased this production he arranged for an indefinite engagement at the Detroit Opera House, at fiifteen and twenty-five cents. "Joan the Woman," and "20,000 League Under the Sea" are the other pictures owned by this firm for Michigan.

Bud Fisher's Rise to Fame is Like Romance

Creator of Mutt and Jeff Cartoons, Whose Work Is Now So Popular in Pictures, Tells of His Struggle for Success

FOR the first time Bud Fisher has disclosed the full history of his famous characters "Mutt and Jeff." Great interest has always been felt in the past, as to the origin of these celebrated cartoons, and who and what they are supposed to represent. Their rise to fame, and incidently Bud's rise with them is like a story from the "Arabian Nights," duplicated in the twentieth century. It is a story of a young man with ideas who made his ideas pay, and pay so well that they have placed him upon the pinnacle of success. Here is the true story of how Mutt and Jeff came into existence, as told by Bud himself, in a very recent interview:

"About ten years ago I was holding down a job on the San Francisco Chronicle. It wasn't much of a job, and things didn't seem to be coming my way very fast, but I was plugging along waiting for 'Opportunity' to give me a call, and pretty soon she did. The graft investigation started, with Burns after Spreckels and Schmidt, the political boss. I began a series of cartoons featuring a certain A. Mutt, and introduced him to the San Francisco public. A. Mutt's only excuse for existing was such that he subjected the various parties under investigation to ridicule. Mutt was lucky enough to strike popular favor, and steadily gained friends for three or four months.

"By then the excitement of the investigation had generally cooled down, and, owing it to Mutt's popularity to continue the series, I looked around for some object of public interest to hang him on. The fact that Jim Jeffries at that time was considering re-entering the ring to uphold the prestige of the white race, offered an excellent opportunity. I sent Mutt to a sanitarium, and while there had him meet a small person, who thought he was J. J. Jeffries, and known to the inmates as Jeff.

"Jeff and Mutt became fast friends, and, in depicting the latter's activities, the former became quite as well known to the public. In fact, the combination became so appealing that I decided to let Jeff become a permanent fixture. They rapidly came to be very popular, and everything began to come my way. Newspapers were anxious to reproduce them, and as a result I came to New York, and have continued drawing them up to the present time. From present indications it looks as though they will last for some time to come, for I really think they have found a secure place in the interest of the public.

"At this time I am drawing them for 278 newspapers, each paper paying me a certain amount for the territory covered, and each has a separate contract running for three years. Since 1910 I have used them as material for six or seven musical shows each season, and publish the cartoons each year in book form for a sale of about a million copies. Then there are royalties on toys, advertising, and statuettes, not to mention the motion picture interest, which is the largest source of income of all.

"I have just taken the Bud Fisher Film Corporation under my personal direction, and am releasing a series of new one-reel comedies, one each week. There are fifteen in the series, and they have become even more popular than the cartoons, for, of course, it is possible to get a variety of effects with an animated cartoon, which are impossible with an ordinary newspaper comic."

One new feature, which has been devised in connection with the Fisher service to the exhibitor, is that the newspapers in all cities where theatres are booking the new Mutt and Jeff Pictures will give publicity in their columns gratis, receiving in return publicity in the theatres which will run a slide calling attention to the new series of cartoons in the newspapers. This is a reciprocal arrangement, which should be far-reaching in its results, bringing the newspapers to the exchange men, and the exhibitors together on a basis of mutual interest without additional cost to either party.

In addition to this feature the Bud Fisher Films Corporation also is supplying all its exhibitors with a full line of interesting advertising which has great value in attracting audiences.

"Make 'Em Roar" Mystery Cleared Up in Two Weeks

THE rumor is afloat in film circles that the "Make 'em Roar" phrase, may after all, only turn out to be the slogan of a certain comedy producing concern which is keeping its identity in the dark so as to hold those who have become interested in the phrase, at bay—at least for the present, until further announcements are made. While this rumor remains unconfirmed, there is no doubt but it may turn out to be true.

Exchangemen and others connected with the motion picture business who have heard the phrase in use, have come to the conclusion that some particular producing or distributing concern is conducting a "teaser" campaign in connection with some films they are to release shortly. Last week, exchangemen received a post card containing information to the effect that the lion was going to "Make 'Em Roar." The post card further stated that if the exchangemen would look through the preceding issue of MOTION PICTURE NEWS, they would see some good reading matter about the "Make 'Em Roar" campaign.

An announcement comes to this magazine stating in part, that an expose of the "Make 'Em Roar" phrase will take place within the coming week or two.

Women to Pass on Films for Okmulgee, Okla.

Okmulgee, Okla., has passed a movie censor law. Five women have been appointed a board of censors, and will censor all films coming to Okmulgee before they can be shown on the screen.

No Check on Inter-Ocean Shipments by Submarines

The uncertainties of overseas shipments resulting from submarine warfare has not affected, except in one instance, the export of film to England by the Inter-Ocean Film Corporation, 220 West Forty-second Street, New York City.

"We are making regular shipments of films on most every liner leaving this country," says Henry J. Brock, president of the company, "and so far have lost only one set of negatives."

The company is doing business with the entire world and does not feel the effect of war conditions on its markets.

The Inter-Ocean Film Corporation maintains an office in London under the same name, which is under the management of John H. Taylor. The company occupies the whole building at 164 Wardour Street, W.C., London. The Paris branch, in charge of J. Rosen, is located at 43 Rue La Bruyere.

The Inter-Ocean Film Corporation at the present time controls the entire foreign rights for the Brady-Made World Film productions, also many other productions from well known manufacturers, which include comedies, serials, educationals, drama and cartoons.

Aside from handling film productions for export, Speer carbons are controlled in foreign markets by the same concern, in fact, all the products of the Speer plant are sold through this house.

Paul H. Cromelin, vice-president of the Inter-Ocean Film Corporation, has been identified with the foreign market for many years particularly in England and on the Continent.

Ruth MacTammany Will Appear in Her Own Scenario

RUTH MACTAMMANY, star of "Alma, Where Do You Live?" is now busily engaged in putting the final touches on the script for her next production, which will be directed by Hal Clarendon for the Newfields Producing Corporation. Miss MacTammany herself adapted the screen version of "Alma, Where Do You Live?" from the stage success, which had very little plot, so that making the "Alma" scenario was practically writing a new play.

The new production will start within a few days and not only the title of the picture but its theme is being kept secret, as the producers desire to spring a complete surprise on the public.

"When Miss MacTammany was in Italy pursuing her operatic career she had the opportunity to visit some of the finest motion picture studios in the world," says an officer of the company. "It was there that she started her creative writing and several of her scripts were made into successful productions in Italy. The script which she is now completing will be the first entirely original play by herself in which she has played the star role. Much of the picture will be taken in the White Mountains and many of the features will be novel to a degree and her sponsors are unanimous in their declaration that "Alma, Where Do You Live?" will retain most of its salient features.



Three Presentations of Betty Brice in "Loyalty," a New Bernstein Production

Second Mayfair Subject Soon Under Way

Now that "Persuasive Peggy," the production in which Peggy Hyland makes her Mayfair debut, is ready for its trade showing, preparations are under way for the filming of the company's second picture.

Even after the final crank of the camera in "Persuasive Peggy," Miss Hyland found her efforts needed in the completion of this production. The little finishing touches were still necessary and her time was taken up with arranging these many details in cooperation with the members of the producing and artistic staff. The subtitles, by the author, Maravene Thompson, had to be placed in appropriate frames.

Now "Persuasive Peggy" is ready for the trade showing and the second Peggy Hyland-Mayfair production is coming in for its just share of attention. M. A. Schlesinger, president of the company, is not yet ready to announce the title of this offering.

The studios at 515 West Fifty-fourth street, New York City, are preparing for her return, and the carpenters and stage hands are occupied with the erection of sets. Each detail will receive every bit as much attention as it received in the filming of "Persuasive Peggy," and as soon as Miss Hyland returns from the country where she is resting for a short time before beginning work on the second picture, formal announcement of her next great vehicle will be made, and it is stated on reliable authority that Peggy will be given an opportunity to outshine the Peggy of Persuasive fame.

Gladys Brockwell in Fox Play by Randolph Lewis

Gladys Brockwell, the William Fox star, has commenced work on another new feature under the direction of Otis Turner, who made "To Honor and Obey?" just released. Randolph Lewis is the author of the 'script.

An unusually fine cast of supporting players has been assembled, the more prominent members of which are:

William Burress, Charles Clary, Bertram Grassby, Norbet Myles, Joseph Swickard, Frankie Lee and Marie Kiernan.

Business is Good in Northwestern States

Sherman, Back in New York from Trip Through Minnesota, Iowa and Wisconsin, Denies Report of Slack Times in Films in Those States

DESPITE stories emanating from the Northwestern territory which take a gloomy view of film conditions there, Harry A. Sherman, president of the Sherman Pictures Corporation of New York, returns from Minnesota, Iowa and Wisconsin with glowing reports of business enterprise in those states.

"While I must admit that the effect of the war has served to dampen the ardor of some of the Northwest exhibitors, and others have been on the anxious edge because of the extreme hot weather, conditions are far from the hopeless state that I had been led to believe. That particular section of the Northwest country comprising the two Dakotas, Minnesota, Wisconsin and Iowa offer a great field for the placing of products in the picture line, and while in the twin cities I opened negotiations with an aggregation of exhibitors who are desirous of taking both 'I Believe' and 'The Land of the Rising Sun' for Minnesota, Wisconsin, North Dakota, South Dakota and Montana.

"In my opinion, the entire country, as well as Canada, will see a prosperous motion picture business during the next year—despite the war spirit, and to me, the business of buying and selling territorial rights will reach a point never before experienced.

"Having created no small amount of interest in 'I Believe' and 'The Land of the Rising Sun' by the trade showing made in Chicago under the personal direction of Edward O'Donnell, the Sherman Pictures Corporation selling force is facing a busy season of sales, for the influx of mail concerning both of these features is exceptionally heavy and promising."

Frank Gersten, who recently consummated a deal whereby he became sole possessor of the "I Believe" rights for Northern New Jersey, has announced two special exhibitions of the George Loan Tucker subject for Newark. The first showing will be made for the approval of the Board of Censorship, while the second will be staged solely for the Northern New Jersey exhibitors.

A. J. Bimberg, of the Popular Pictures Corporation, handling the world rights on "Corruption," produced by Jack Gorman, has announced its sale for Greater New York, New Jersey and entire Europe.

A. E. Ward has purchased outright the exclusive rights for Europe, and it is his intention to exploit the picture abroad early in September. J. Massel is the purchaser of the New Jersey rights on "Corruption," while the Greater New York territory was sold to the Rosetwig Film Corporation for immediate delivery.

Jack Gorman is at present occupied in the production of a feature which is expected by the company to be equal to "Corruption." The production will not be ready for release until late in the fall.

"The Double Standard" Booked by Keith Houses

Universal's New York exchanges, supervised by Sam Zierler, are booking the Butterfly picture, "The Double Standard," by Brand Whitlock, in such houses as Keith's, Harlem Opera House, Jersey City, Halsey, Elizabeth, Prospect and Palace theatres.

The new pictures by Universal of the revolution in Petrograd are being booked just as the first Pershing films were. Mr. Zierler says the business is booming.

Triangle Gets Praise for "Flame of the Yukon"

Walter Rosenberg, manager of the Savoy Theatre, New York City, has written to Triangle:

"The writer has been so busy that he has not had the opportunity to write you the fact that 'The Flame of the Yukon,' shown at the Savoy Theatre, was pronounced by one of the largest audiences that ever attended a performance in the house, the most satisfactory picture ever shown here."

"Hate" Is in Increasing Demand, Says Hirsh

President of Civilization-Pioneer Company Reports Several Large Circuit Runs to Follow Showing of Picture by Loew for 67 Days

COMMENTING on the booking record made by "Hate," the seven-part drama of prenatal influence produced by the Fairmount Film Corporation, Gus Mohme, of the Biograph Laboratories, who has exclusive rights for all territories, says:

"When an independent buyer contemplates buying a production, his first consideration is the possible box-office value and the demand on the part of the exhibitors for the production. Next comes the quality of the production — direction, action, story, etc. This is the acid test. A production must stand if a buyer is to be interested, for he has no contracts with theatre to supply them with a certain number of productions each year, regardless of their individual merit. Only after he is satisfied, in his own judgment, that a production has all the aforementioned qualifications will he consider negotiations.

"That the judgment of Nathan Hirsh and his associates in the Civilization-Pioneer Feature Film Company, who hold the rights to 'Civilization,' 'Redemption,' 'Submarine Eye,' and other productions for New York State, was right when he secured the New York State and Northern New Jersey rights to 'Hate,' is evidenced by the initial booking of sixty-seven days over the Marcus Loew Circuit in New York. Ten copies of 'Hate' will be shown in the Loew theatres the entire week of July 30-August 8. The publicity department of the Marcus Loew Enterprises have provided considerable advance publicity for this production, which includes 125 special twenty-four sheet stands."

Mr. Hirsh reports several other large circuit bookings to follow this run, as well as a large number of bookings from leading theatres in New York State and Northern New Jersey.

The New England territory is controlled by the Globe Feature Film Corporation of Boston, who have "Enlighten Thy Daughter," "On Trial," and other productions of note, which will probably close for a run in a large Boston theatre for the latter part of August. This production should do especially well in New England, as the theme of the story is taken from the court annals of the trial of a prominent Boston physician who was murdered by his own son in whom prenatal influence had sown the seed of hate. The trial at that time, about three years ago, received unlimited newspaper publicity in the Boston and New England newspapers and was the theme of unlimited comment through a very wide and diversified area.

Negotiations for other territories are well under way, and exhibitors desirous of first runs in their localities should communicate with the above-mentioned exchanges or Gus Mohme, care of the Biograph Laboratories, 706 East 176th street, New York, and they will be promptly informed who has bought their territory.

Burton Holmes, for Paramount, Goes Through Yellowstone

Burton Holmes, Paramount's traveler, in his seventy-eighth of the series of weekly pictorials, will take his fellow journeyers to see the "Geysers of the Yellowstone." This picture will be released on August 6.

To visit the world's wonderland—the Yellowstone Park—in company with Burton Holmes is described as a treat as well as a liberal education in the mysterious and uncanny forces of the under world.

Universal News Film Shows Naval Recruits

Scenes incident to the war predominate in the 82nd issue of the Universal Animated Weekly just released.

Naval recruits are shown at their training station near San Francisco going through the various tactics that will fit them to be regular war dogs within a few months. A sham battle on Goat Island in which the boys take part adds a dramatic punch to the scenes.

Publicity Campaign for "Natural Law" by Hesser

THE Hesser Publicity Bureau, 107 West Forty-seventh street, New York City, will conduct an extensive advertising campaign for "The Natural Law," featuring Marguerite Courtot, supported by Howard Hall and George Larkin, and produced by Charles H. France, of the France Film Corporation.

The basis of the picture is stated in the preliminary announcement on the screen—"When God created the world he made a law and wrote it upon the heart of every man and woman—the law of attraction—sex attraction. Every man and woman has felt the almost irresistible force of that law."

The story is based upon a beautiful young girl, who becomes engaged to a doctor of mature years, who genuinely loves her and has befriended her family. In him, to her, there is no sex attraction. Finally she meets a boy of her own age—a champion marathon runner. His youth appeals to her and wins her love. She gives her engagement ring back to the doctor, and then it is that the young love of boy and girl forgets the bounds beyond which there is sorrow in crossing. The girl's love for the boy turns to hate. The doctor urges that she marry the boy for the honor of her name, but she refuses. In a series of situations there is developed one of the strongest lessons of the world—that the new baby lives coming into the world are a God-given gift, and that if the natural law is followed, and not desecrated, all will come out for the best.

The production is an elaborate one, and the film is now being prepared for a trade showing. The publicity campaign will be under the direction of the Hesser Publicity Bureau.

Bessie Love, Triangle Star, at Work on Irish Picture

"Wee Lady Biddy," the new Irish picture upon which Bessie Love is now working for Triangle, is said to give her many opportunities. Plans are being made to advertise it as a special box-office attraction, although it will go on the regular program.



Pictures at the Great Pathe Plant. (Left: Studio, Jersey City; Right: Factory, Bound Brook, N. J.; Center: J. A. Berst in Private Office

"'Parentage' Ought to Be Money-Maker," Says Henley

HOBART HENLEY, author and director of "Parentage," distributed by Frank J. Seng on an independent basis, believes in the picture as a money-maker for exhibitors handling the subject because of its particular appeal to mothers and fathers.

"It is a type picture," he says, "therefore a human picture—a picture that will draw the masses. The artists, most of them without previous experience in pictures, do not stalk through their parts; they live them, and the result is that audiences accept them at their face value.

"The psychology of advertising is all more or less of a mystery to me, nevertheless it is perfectly plain that this feature offers innumerable advertising and publicity leads to clever exhibitors. Like the old popular song, 'School Days,' which stuck in everybody's memory and was sung by everybody, 'Parentage' ought to bring back memories of childhood days, and there is no heart string easier to play upon than that of childhood's recollections.

"And I can appreciate how fitting it is for exhibitors to urge mothers to see my picture, because the mother instinct is also one of its dominating features. Then there are the fathers in any community to be interested, and the exhibitor will know how to handle that part of his campaign.

"All in all, there are so many evidences of success tacked on to this production that I feel highly gratified that experienced film men have unanimously acclaimed it a money-maker for everybody."

Publicity Campaign for Wharton Film Is Aim of Green

JOHN C. GREEN, the Dominion showman and exhibitor who recently purchased the Canadian and Alaskan rights of Wharton's "The Great White Trail," and established offices in the Temple Building, Galt, Antario, as a point of distribution, has planned a wide exploitation of the picture for exhibitors across the line.

"I want every exhibitor who has any business dealings with me to be more than satisfied," says Mr. Green. "I intend to handle other Wharton features in the future and I want those exhibitors to come back. More than that, when they do come back, they're going to get just as good a deal as they got the first time. I've been an exhibitor myself and I know what should be done to please the man upon whom devolves the showing of a picture. I know that every bit of aid that is possible should be given to him, and that is exactly what I intend to do with the distribution of 'The Great White Trail.'

"I have figured out the matter of cost in Canadian distribution through my rather long experience in the picture business in the Dominion, and in the handling of 'The Great White Trail,' from the print on through to the heralds and press books, I intend to distribute in such a way as to give a maximum of profit to the exhibitor and a minimum of profit to myself. and there's nothing philanthropic about the matter either—a wider distribution will mean the same profit in the long run and the only difference will be that a lot more persons will profit by the plan."

Standard Issues House Organ for Middle West

Publication Designed to Help Sale of Art Dramas and King-Bee Comedies Will Contain General Information for Exhibitors

R. C. CROPPER, president of the Standard Film Corporation, Kansas City, Mo., distributors of Art Dramas and the Billy West comedies in the Middle West, announces that in response to numerous requests receiveed from exhibitors the organization will issue a monthly house organ. The name of this publication will be Fax, and its object will be to help the exhibitor to do a bigger business with Art Dramas and with the Billy West comedies.

Departments of special interest have been provided, such as "The Operator's Arc," "Ideas and Advertising," and a department for the exchange of ideas between exhibitors, which will also be a department of questions and answers. No effort will be spared by the editor, Phil L. Ryan, the sales and advertising manager of the Standard, to make the house organ really helpful and interesting to the exhibitor right from the start. He has sent out a request that exhibitors co-operate with him in getting out each issue of the publication by contributing their opinions as to what they would find of interest.

A great amount of interest has been shown by exhibitors in the announcement that the Billy West comedies will be distributed by the Standard. Letters have been arriving every day at the various offices of the concern since the sending out of a large folder announcement. From the amount of active interest evidenced, Mr. Cropper feels that he is justified in being confident of a very considerable amount of business on these comedies. Special representatives have been appointed and these men will go into the larger towns and cities in the territory of the Standard this week.

Fifteen thousand cutouts of Billy West as he appears in his comedy, "The Hero," were ordered by the Standard for distribution at the convention in Chicago. A previous distribution of these cutouts through the mails made quite a hit with exhibitors. So much so, in fact, that these cutouts are to be used by the exhibitor as a sort of throwaway novelty when he shows his first Billy West King-Bee production. These cutouts are especially appealing to children, and of course every exhibitor realizes the importance of pleasing and catering to the little people a trifle more than to the grown-ups.

The Exhibitors' Aid Department of the Standard is looking forward to working overtime in helping the exhibitors with the Billy West releases. A great deal of advertising matter has been prepared for the use of the exhibitor. Novel stunts have been originated that are thought to be of real business-drawing value to the exhibitor. The large Billy West Campaign Book, prepared at great expense, is to be in the hands of the exhibitors by the close of the coming week, and this will contain much that the live exhibitor will find of unusual interest.

Artist and Etcher of Note Is Designer of "Alma" Posters

UNUSUAL posters for "Alma, Where Do You Live?" have been designed by Paul Roche, the noted artist, who is perhaps best known as an etcher, though his color work has won him international recognition at leading exhibitions. Ralph W. Horne, president of the Newfields Producing Corporation, who presented Ruth MacTammany in the title role of "Alma, Where Do You Live?" the screen adaptation from the famous stage success, declares that it is well worth while to spend a large sum on lithographs.



Jesse J. Goldberg, Frohman Company Service Manager

"Wise exhibitors are laying greater stress on good paper every day," he said. "Motion pictures have so far advanced in the last year that they must compete with every other sort of advertising—not only theatrical but that of the nationally advertised manufactured products. When it is remembered that national advertisers often spend thousands of dollars on their poster designs, it can be realized why the ordinary motion picture poster is not strong enough to stand out in competition with commercial posters on the same billboards.

"Feeling that such a big film as 'Alma' requires billing of the highest standard, we decided upon posters by Roche. The designs he has made are radically different from the usual type of lithograph, the coloring being decidedly futuristic in character. Roche is an expert on the psychological effects of coloring and color combinations, and compares the 'harmonies' and 'discords' of coloring in art work to the similar terms in music. The difference, he declares, is that in art the most clashing colors often combine in a composition with startling yet delightful effect."

The "Alma" series done by Roche includes twenty-fours, sixes, threes and one sheets. A portrait of Miss Ruth MacTammany, the star, done in pastel, will be one of the most interesting of the posters.



"The Innocent Sinner" with Miriam Cooper

R. A. Walsh's latest picture soon to be released by William Fox

Realignment of Northwest Is Not Necessary

Winstock of Seattle Does Not Accept Goldburg's Suggested Division of Territory Comprising Oregon, Washington, Idaho and Montana

MELVIN G. WINSTOCK, general manager of the Schlaifer Attractions, Seattle, does not agree with Jesse J. Goldburg, special exploitation and service manager of the Frohman Amusement Corporation, who on his recent trip through the country, decided after a survey of the Northwestern independent field, that the present territory should be realigned.

In respect to Oregon, Washington, Idaho and Montana, Mr. Winstock says:

"We who have lived here many years, and who were at the birth of pictures as an industry and an art, thought that, perhaps, we might be taken into consultation, but, on the contrary, we find that absent treatment has been given Montana, and thirty-six hours each in Seattle, Portland, San Francisco and Los Angeles.

"Long experience has demonstrated that Oregon, Washington, Idaho and Montana can be operated together in excellent shape, and those who have secured control of features for this division upon proper conditions have been fairly successful.

"Arbitrary allotment of territory is not the most important thing at issue just now. Some effort devoted to a higher quality of productions, the disposal of the productions at a fair margin of profit to the purchaser, efficient sales aids to enable the buyer to put over the purchase at a reasonable profit, better pictorial paper, keener and more incisive publicity are things which will be far more acceptable to the trade in general. Further, we need greater simplicity and more honesty in advertising, and in the future an avoidance of the policy of trying to transform failures into independent selling successes, through the medium of vast publicity campaigns. In other words, we are going to fight in the future against extraction from the buyer of abnormal prices for very indifferent goods.

"We venture to predict that the men who invest real money in the purchase of independent rights will themselves settle the question of territory and not the railroads, and the trade will find in the final analysis that the producers will sell as much or as little territory as the buyer can buy and pay for."

Universal Shows Moving of Giant Lens Under Guard

Clear-cut photography and timely subjects give distinction to the 81st issue of the Universal Animated Weekly, just released.

Scenes showing the transportation of a giant glass lens to the observatory on the summit of Mount Wilson, California, under armed guard, will be sure to arouse interest.

Other scenes show the welcome accorded the visiting Belgian Commission at St. Paul, Minnesota; an exhibition of rough riding by a detachment of United States cavalry at Portland, Oregon, before leaving for war service; demonstrations in military bridge construction by a company of United States engineers in Lincoln Park, Los Angeles, and the annual Rodeo, or cowboy frolic at San Jose.

Wisconsin Plans for One Deposit and Association Backing

The Milwaukee Photoplay Exhibitors' Association, under direction of Jack Grauman, president, has worked out a plan to do away with deposit bookings, and at the same time protect the exchanges.

The association itself would become responsible for prompt payment by each member exhibitor, and would make good all losses. The exhibitor would make one deposit to the association, not to any exchange. Each member in good standing having made his deposit would be given an authorization, the card showing the association stands behind him.

All disputes would be referred to a Grievance Committee with full power of settlement. It is believed the plan will appeal to exhibitors all over the great State of Wisconsin.

New Safety Film, "The Rule of Reason"

"The Rule of Reason" is a new picture meant to inculcate rules of safety among employees of the New York Central Lines. It was written by Marcus A. Dow, general safety agent of the road, and also produced under his direction. He wrote the script for a previous play "The House That Jack Built."

One ingenious idea in the screening is developed when the chairman of a safety committee turns the pages of his report. The accident described on each page is shown on the screen as he reads.

The picture will be shown on two New York Central Lines motion picture cars which really are traveling movie theatres.

Dorothy Phillips Gives Flag to Regiment

When the boys of the Seventh Regiment of Infantry, National Guard of California, march to battle "somewhere in France," they will carry with them a new silk flag—the gift of the motion picture people of Los Angeles.

The emblem was presented to Colonel Charles F. Hutchins, commander of the regiment, by Miss Dorothy Phillips, Bluebird star, in the presence of the officers of the regiment and a large number of producers, actors and actresses, the ceremony taking place at Edendale, near Hollywood.

"The women of California will pray night and morning for your safety while away from our Golden State," Miss Phillips said.

Week's Booking Successful

First-run films were presented for an entire week in Edmonton, Canada, with entire financial success. It is a city of 40,000 population.

The achievement is to the credit of Max Allen, manager of the Monarch theatre.

With the week of July 9 Mr. Allen finished his first month using one feature film a week instead of two and three features as hitherto. His programs consist of Paramounts, Selznicks, Artcrafts and the official British war films, which have won considerable favor in Canada during the last year.

THE WORLD MARKET

Piedmont in Deals for Many Features

The "Jimmie Dale" series was closed for by the Piedmont Pictures Corporation last week, according to an announcement made by Joseph Lamy, export manager, and the films shipped to Spain and Portugal. In addition several big features, the names of which are not announced, were bought for Far East distribution. A number of pictures were bought for South America.

"Mysteries of Myra" were taken for Argentine by the Piedmont Company, and the Ivan pictures "Sex Lure," "Two Men and a Woman" and "Her Surrender" were also taken for Argentine.

The Paris office of Piedmont reports important arrangements made for the distribution of the Oliver Morosco films, and the output controlled by the home office, in Spain, Portugal, France and Switzerland.

Unique House Organ for Foreign Buyers

J. Frank Brockliss, Inc., 729 Seventh avenue, New York, are issuing a bulletin for circulation among buyers of motion picture films in all countries outside the United States. The bulletin takes the form of an illustrated catalogue fully descriptive of a large list of films released on the open market. The nature of the bulletin will at once be realized when it is stated that Brockliss handles the world's rights of such pictures as "The Deemster," "The Barrier," the Billy West Comedies, "The Land of the Rising Sun," the U. S. Navy, "The Canadian Army," the A-Kay Productions, Motoy Comedies, and many others.

Purchase C. K. Young Feature

Millard Johnson of the Australasian Films Company last week bought "Trilby," the World-Equitable production with Clara Kimball Young in the title role, for Australia.

"Trilby" was released several years ago, but the popularity of Clara Kimball Young among the film fans in the Antipodes, and the fact that there have been no recent pictures made with this star, led Mr. Johnson to close the deal.

To date the Australasian corporation has bought every film in which Miss Young had the title role for Australian distribution.

Gigantic Deal Being Put Through for Entente Market

R. R. Nehls, manager of the American Film Company's plant here, left Chicago for New York last week where he will enter negotiations for the closing of an important deal for the showing of American features abroad.

Marked Lack of Good American Films in Orient

Indo-China, India and Philippine Islands Have Many Theatres and Want Good Pictures—Europeans Reap Profit of American Neglect

This is the second article on film conditions in the Far East, written by a well posted traveler who has just returned from the Orient.

GOING farther south from China, Haiphong, which is in Indo-China, the French possessions is one of the first ports. The place had one theatre patronized by the foreigners and the natives. Of course, most of the films were French ones, but it seems to me that stories are so well connected today that the difference of the language in the titles would make little or no difference. A number of Americans there whom I asked about the matter and several Frenchmen were of the same opinion. Farther up, a few hours on the train is Hanoi, quite a place, and the cinema there was well patronized.

Saigon is the most important city in Indo-China and is one of the most modern in that part of the country. The two theatres there were well equipped and did a good business. The music was very good and the projection was fair. I talked to one of the principal exhibitors and the only American films he had ever used were some old Biograph and Vitagraph productions, the subtitles of which he remade and shipped about the country.

At Pnom-Penh, where the King of Cambodgia holds out, the theatres there did a good business and though most of the natives could not read, the pictures were very much in favor.

Singapore and India in general is a great deal like Hong Kong so far as films are concerned as the majority are English and French affairs. Pathe has a big exchange and gets the bulk of the business. In fact this company is the best represented of any in the Far East.

Leaving India and going across the China Sea to the Philippine Islands is almost like landing in San Francisco, for Manila is a typical American town. Of course it sleeps during the middle of the day but the theatres were all modern and doing a good business.

The Lux and the Savoy are the two best houses there and both were up to date houses in every respect. I think that they both have seating capacities of about 1,200 or 1,500.

Of course the mingling of the Spanish people make them like the French and Italian dramas, but they seemed to enjoy American films too. The natives would rather be at some sort of performance than to eat and all are steady patrons. Several concerns in this country have exchanges over there, but just why they have never gotten after the business of the other parts of the Orient was a mystery to me which remained unsolved.

No one was able or seemed to want to tell me how many theatres there were in the Islands but if Manila may be taken as any criterion they must be rather thickly sown. They did not seem to be so keen there about serials as they were about good strong five-reel subjects and lively comedies.

The old pie in the face stunts still get over with them, for their sense of humor in the majority of instances calls for a physical display. To be sure the foreigners who have settled in the country like subtle humor but it must be remembered that they do not fill the houses all the time. This makes a middle course necessary.

(*Continued on page* 1018)

Entire Program Wanted in Russia—Inter Ocean Activities

THROUGH the London office, the Inter Ocean Company has received cabled advices that there is an opening in Russia for a program of fifty-two pictures a year, and in addition a line of comedies can easily be placed.

The Inter Ocean Company places the World program in Russia. Henry J. Brock, president of the corporation points to the demand for more American pictures in Russia, as a sign of the conditions prevailing in that market, conditions which if taken advantage of, will he declares, make the fortune of some of the more enterprising film men.

"There is a dearth of raw stock in Russia," said Mr. Brock last week. "A man could make his mark if he took out three to five million feet of film. This he would not even need to take into the interior but could dispose of at Vladivostock. There is really no difficulty now in shipping to Russia, despite reports of exporters. We manage to do it each week. The answer is efficiency in organization. I can make the same claim on shipments to Holland, which we make regularly, but which are said by some to be impossible. Russia now is a fertile field. American manufacturers not doing business in that country now are making a big error."

Inter Ocean during the last week disposed of "The Crimson Stain Mystery" in Holland, one of the few remaining territories still open on that picture. "The Whip" and "Bought and Paid For" were also placed in Scandinavia.

Word was received from agents in Brazil that "Enlighten Thy Daugher" placed there by the Inter Ocean Corporation was going big and promised record breaking results.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Chicago Courts Overrule Censor on Pickford Film

Aided by the broad-mindedness and good judgment of Judge Sabath, of the Chicago courts, the plucky and persistent fight of the Paramount-Artcraft Company against Major Funkhouser, Chicago's censor czar, has resulted in a victory and a permit for "The Little American." For nearly two weeks now Chicago's motion picture fans have been seeing this latest Mary Pickford picture, and no doubt will continue to see it indefinitely, regardless of the ruling of Funkhouser that "it is against the German people; objectionable to a friendly nation," and other startling reasons he assigned at the time that brought critics, denouncers, and even accusers buzzing around his ears from all over the country.

Even after the writ of mandamus had been granted by Judge Sabath, Chief Schuettler and others, who have been backing up Herr Funkhouser, refused for a time to issue the necessary permit. They claimed that an appeal was to be made to the Superior Court, and that pending that appeal the permit would be withheld. Judge Sullivan, in that court, refused to listen to the city authorities, and when Attorney Schwartz, for Artcraft, threatened Chief of Police Schuettler with contempt of court, the permit was quickly granted.

Thus it was said the most sensational development of the entire controversy was forestalled by the chief's action.

Reel Fellows Did Share in Convention

The Reel Fellows Club, of Chicago, were responsible for one of the most pleasant events of the turbulent convention and successful exposition. It was the grand ball that wound up the program on Saturday night at the Hotel Morrison. Fans, exhibitors and their wives and friends and a goodly quota of stars attended the ball.

As a result of the voting contest held all week during the exposition, Bryant Washburn and Nell Craig were selected from the huge list of stars as the winners and leaders of the grand march.

Well-Known Scribe to Write Picture Play Series

Jack Lait, the well-known Chicago newspaper writer, author of the "Black Stork" and other film productions, has signed a contract with the Chicago Tribune to write a series of motion picture plays for that paper to be exploited by them. He will commence on September 1. They are to be based on Mr. Lait's stories, and will be known as the Lait-Tribune Pictures.

The Tribune is arranging with other papers throughout the country for the publication of Lait's stories in syndicate fashion, prior to their showing on the screen.

Leaks in the Loop

There seems to be something missing in Chicago now that the epoch making and turbulent convention of ten days ago has passed into history. The Coliseum, Hotel Morrison and Sherman Hotel are lonely spots these days.

And now that it is all over Bryant Washburn, of Essanay, finds himself flooded with offers for his services we hear.

Harry Weiss has signed a contract for another year as manager of the Lewis J. Selznick Productions of Chicago.

F. M. Brockell, the manager of the local Goldwyn office, reports that contracts have been coming in in great shape for the fall bookings.

It was through the efforts of Watterson R. Rothacker, president of the Rothacker Film Company, who is a member of the Navy League and one of the original members of the United States War Cooperation Committee, that the sanction to have the navy band, of the Great Lakes Station, appear at the Coliseum during the exposition, was secured.

President Samuel S. Hutchinson, of the American Film Company, has left the city for his periodic inspection of his large picture holdings in California.

Paul F. Kuhn, of Burnett-Kuhn, left the city on Tuesday's Century for New York.

C. W. Eckhardt arrived at the Fox Chicago offices last week. Mr. Eckhardt we understand is to be temporary western district manager in the place of Harry Leonhardt, who has gone with Goldwyn.

Ed. Manley, formerly connected with Sherman-Elliott, has joined the Fox forces and is to be the Chicago office manager, in charge of special releases and Fox comedies. Jack O'Toole is to continue in charge of the supervision of the newly announced Standard pictures policy.

Samuel M. Fields, general counsel for Mutual is sojourning in summer style at Lake Vermillion and other spots throughout Wisconsin.

Terry Ramsaye, head of Mutual's publicity department, is receiving considerable praise for his efforts in compiling the catalogue of plays of that company just gotten out and distributed. It contains 1,924 Mutual releases and it is estimated the cost of production for these totals $15,000,000.

The general offices and factory of the American Film Company here hold twelve men ready to respond to the draft call. Bob McKnight from whom all this information comes generally has enlisted as a student aviator in the Signal Corps Officer's Reserve.

The Sunshine Film Company reports that they are meeting with much success with their two-reel record of the American Speedway Derby held in Chicago on June 16, featuring Barney Oldfield and others.

(Continued on following page)

Advertisers Hold Meeting

On Tuesday of convention week at Chicago, the Executive Committee of the Advertising Film Producers' Association of the World met in session at the Rothacker Studio here. Those present were: President W. A. Harris, of Cincinnati; W. R. Rothacker, vice-president, of Chicago; R. V. Stambaugh, secretary, of Cleveland, Ohio; Fred C. Laflin, treasurer, of Chicago; Joseph Brandt, of New York, and Herbert Andrews, of Washington, D. C., committee men.

Ways and means were devised and discussed for the broad extension of this organization and its work, and a special meeting was called for August 27, to be held again at the Rothacker Studios in Chicago. During the executive session motion pictures were made of the members in action. These will be combined with the official motion pictures taken of the Admen's Convention at St. Louis, and will be shown throughout the country.

On the day following the executive session the members made a tour of inspection of the Rothacker laboratory and studio. They went over every detail and witnessed the showing of Mr. Rothacker's special film, "From Studio to Screen." A motion picture made of the delegation before departing will be sent to C. Francis Jenkins, president of the Motion Picture Engineers, at Washington, D. C., where it will be kept as a matter of official record.

New Company with Wide Scope Formed by Watkins

When M. G. Watkins resigned as secretary and general manager of the American Standard Motion Picture Company, of Chicago, a month ago, he refused to reveal what his plans for the future were at the time. Now comes the announcement from Mr. Watkins himself that he is heading his own company, the M. G. Watkins, Inc., an organization formed to handle national and world rights sales for independent manufacturers. Associated with him will be Walter A. Baier, of Milwaukee, general manager of the Baier Film Company, and A. H. Grey, for many years a leading exhibitor of Oshkosh, Wisconsin.

The new concern has already secured offices in the Maller's Building in Chicago and the Knickerbocker Theatre Building in New York. A branch has been opened in the Toy Building, Milwaukee. Immediately after the close of the exposition last week, Mr. Watkins left Chicago for the New York office to supervise the sale of two state rights productions they have already secured.

The policy of the new company will be one that aims to aid the independent manufacturer from every possible angle. The men identified with the new project have all had many years experience in the motion picture business.

NEWSY REPORTS FROM ALL SECTIONS

Mayor Commends Exhibitors in St. John, N. B.

Four of the theatres in St. John, N. B., were given over for Red Cross and patriotic affairs last week. Slides are shown, the theatres give the use of the lobby, in fact, everything they can do to help they are ready and willing to do.

The Mayor recently said the theatre-owners were among the very best citizens.

Ten Days in Washington for "Garden of Allah"

"The Garden of Allah" has had a successful run of ten days at the Belasco theatre, Washington, D. C. The mounting of this play, the desert stage-setting, a pantomimic prologue and incidental vocal solos appropriate to the story marked this as an artistic presentation.

London, Ont., Council Refuses High Tax on Movies

A special committee composed of members of the city council of London, Ont., had their plans frustrated by that civic body when their recommendation to tax the moving pictures theatres of London $500 was defeated by the council. The maximum theatre tax was placed at $200.

LEAKS IN THE LOOP

(*Continued from preceding page*)

Mutual has a colony of bathers and "beach birds" who spend all of their spare time at the Wilson Avenue beach these days. It is made up of D. J. Sullivan, general manager; Arthur S. Kirkpatrick, of the sales force; Leslie E. Davis, of the enployment department, and Hunter Bennett, Chicago branch manager.

Kenneth Hodkinson has been recently appointed assistant manager of Pathe's local office. He has had a long and varied film experience and is the son of W. W. Hodkinson, former president of Paramount.

Fred Herrington, formerly national organizer for the M. P. E. L. and now one of the leading figures of the newly born and husky American Exhibitor's Association and "Judge" Tugwell, of California, are still in Chicago attending to the details of the organization of the new exhibitor's organization.

The Rothacker Film Company wishes to extend its thanks to Otis Thayer, of the Wholesome Film Corporation and Rex Weber, of the Titan Film Company for their proffer of services as directors of the studio stage during the exhibitor's exposition.

The Chicago offices of the Lewis J. Selznick Productions, Inc., of which Harry Weiss is manager, is about to undergo complete alterations. The increase of business necessitates a larger shipping room and more office space.



Tyrone Power (In Lorelei of the Sea)

"Little American" Runs Well at Washington, D. C.

The initial presentation of Mary Pickford in "The Little American" at Loew's Columbia, Washington, D. C., for one week brought forth a patriotic demonstration of a thoughtful type from mature minds.

The house was filled at all times with long waiting lines in popular hours. The Columbia was artistically draped in flags. The music was appropriate to the picture.

Artcraft reports that "The Little American" is heavily booked for this territory.

Fifteen Cents an Evening Too Low Tax on Movies

Puyallup, Washington, movie houses will have to pay a higher license fee, according to an ordinance passed by the Puyallup council.

The fee was raised from $5 a quarter to $12.50 a quarter, or from $20 to $50 a year. Members of the council say the old rate was ridiculously low, amounting to only about 15 cents an evening.

Paramount Has New Offices in Cleveland

Paramount is now installed in their new offices, covering the entire third floor of the Standard Theatre building, Cleveland, O., with Mr. G. G. Rich as office manager and Mr. E. T. Gerrish as sales manager. "The exhibitor will have to get more money for admission," said Mr. Rich, "to comply with the public's increasing demand for high-grade pictures and large salaried stars.

"We shall undertake to bring about this change in the motion picture industry, but we do not expect to do it over night."

Dynamite Left for One Cleveland Exhibitor

The Milo Theater, Cleveland, O., just escaped being the scene of a serious accident when a box was discovered containing six lighted dynamite sticks. The dynamite had been placed directly over the entrance door, and if it had escaped notice until later in the day, the theatre, the adjoining houses, and all their occupants would have been blown to kingdom come.

How it was placed there and by whom are matters of deep mystery, but ever since the theatre was taken over by Charles Papp last Fall, he has been annoyed with union pickets, and bombs emitting foul and injurious odors. The dynamite sticks were instantly removed to the police station and every effort is being made to locate the responsibility for this latest outrage.

Nova Scotia Censor Finds Approved Comedies Offensive

A. E. Wall, who is himself the board of censors in Nova Scotia, when passing through St. John on his way to New York, last week, said:

"Although the comedies sent out from New York by the various film companies are censored before they arrive at St. John I find many of them so objectionable I must condemn them. It is not that the action is vulgar—that is true, too—but the whole plot and ideas are offensive."

Special Kansas Film for the Wheat Drive

A film of about two-thousand feet in length is being prepared for the Kansas Council of Defense to help the Council in its wheat drive.

The picture will be shown throughout the state. The tile of the picture is "Winning With Wheat." The scenes are typical Kansas scenes, with Kansas farmers filling the principal roles and a Kansas girl in the leading woman's part.

"The Slacker" Goes Well in Kansas City

"The Slacker," the new Metro patriotic picture, was enthusiastically received at the Twelfth Street theatre where it had its first public showing in Kansas City, Mo. The people attending the showing caught the spirit of the picture and waved handkerchiefs.

Metro in Michigan to Distribute Chaplin Films

In Michigan the new Charlie Chaplin comedies will be released through the Metro Film Corporation of Michigan, which is owned by John H. Kunsky and George Trendle.

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal S

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. "The Largest Film

The One Best Bet of the Week

Neal Hart in a Powerful Western Drama--"Squaring It"—Thrilling 101-Bison—Released Week of Aug. 20



NEAL HART won the admiration of the fans by his splendid work in that glorious serial "Liberty," and he has been adding to his reputation ever since. That means that in the current 101-Bison "Squaring it," you can give your patrons a real treat—splendid entertainment in one of the most fascinating three-reel Westerns ever filmed. Neal is a bad man badly wanted. He is wounded by a posse and takes refuge in a settler's cabin. These people are kind to him and he remains in hiding in their cabin. Joe Ramon a gambler befriends the settlers, thinking to win the pretty little wife. He learns that Neal is hiding there, and as Neal leaves, holds him up and proposes that if he will rob the stage that night he will let him go free instead of informing the sheriff of his whereabouts. He tells him another man will meet him to divide the spoils. Joe tells the settler he has a job for him and tells him to go to the meeting place. When Neal and the settler meet they realize they have been double-crossed. Telling the settler to hide out Neal rides to town learns that Joe is at the cabin and arrives to find him struggling with the wife. He shoots Joe, the shot calls the sheriff and his men—and then comes the surprise climax and the punch that will fascinate your fans. Book this quick and boost it hard.

"A Five Foot Ruler"

Good Entertainment in this 2 Reel Victor—Week of Aug. 20



"Held by the Enemy"

CARTER DE HAVEN is a master of clever comedy drama. He is the "Five Foot Ruler" in the Victor of that name and he rules a South American country as prime minister, having been given the post by his prospective father-in-law in gratitude for services. His father has disowned him. The old man owns mines in the little republic, and gets in bad with the natives. He comes for protection to the president, who refers him to the prime minister—his own disinherited son. There is all kinds of comedy punch stuff thruout and the ending is a scream. Everyone will like this hugely.



OVER seas news is specially interesting just now and thousands of Exhibitors are taking advantage of the fact by booking Universal Current Events, the news weekly release that is featuring subjects which "are making the world's history" at the present day. American soldiers in France; the 4th of July celebration in Paris, with intimate views of Pershing, President Poincaire, Generals Pellatier and Petain; Marshal Joffre—such views as these, together with pictures of the activities of the government in preparing for war, are the sort of subjects that will pull the crowds into your theatre whenever shown. Book Current Events and popularize your house.



Testing Aeroplane Fireproofing

Two One-Reel Joker Comedies

Wm. Franey in "Behind the Map" and Gale Henry in "Mrs. Madam Manager"—Released Week of Aug. 20



Wm. Franey



Gale Henry

DID ever see Bill Franey teach school? Some teacher, believe me. He makes two mistakes. He makes love to the town bully's best girl, and the reason for his disappearance "Behind the Map," as the play is titled, has to do with a little black bottle Bill makes too frequent use of. When the map falls down Bill is sure in bad. This is a scream and the laughs come every foot.

EVERYONE who has ever seen Gale Henry on the screen knows how fast she works, but she beats her record in this one-reel Joker—"Mrs. Madam Manager." She runs a theatre; bosses her hubby, who leads the orchestra; sells tickets and collects them at the door; is stage hand and bill poster and usher and scrub woman. What she does when hubby falls for a chorus girl makes good fun.

ervice News

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

UNIVERSAL ANIMATED WEEKLY

The FIELD GLASSES OF THE WORLD

UNCLE SAM is a busy man these days, and if your patrons are misled by newspaper reports of delays and dilly-dallying at Washington, you should give them the real dope by showing them the many activities of all branches of the government as shown in the Universal Animated Weekly from week to week. It is never possible to more than hint at the



Cantonment Building for the New United States Army

many fascinating subjects in this weekly review, because the Animated is live news that comes to you hot from the scenes of action, the same fresh news you get or expect in your morning paper. That is why the Animated will pack your house on your dull day. The fans demand it. Book it.

"Move Over"

Nestor Comedy Released Week of Aug. 20 Reel of Good Fun

YOU have to hand it to the Nestor company for an unbroken line of successful one-reel comedies. They are sure-fire—Eddie Lyons, Lee Moran and Edith Roberts—and contribute more than their share to the world's gaiety. In "Move Over" Eddie is in a hospital and when Lee calls to see him and sees how Edith



Eddie is Caught on the Fly

and the other nurses make life delightful for Eddie, he changes places with that young man, who is convalescent and wants to go to the ball game. They start to operate on Lee and then the deception is discovered. It's a merry story full of laughs. Grab it.

Zoe Rae Feature—Week of Aug. 20—a Brilliant Smiles and Tears Dramo

"The Golden Heart"

LITTLE ZOE RAE is one of those rare specimens—a child actress who can act. Real dramatic ability marks the work of this beautiful and popular little girl, who for more than a year has been a star in her own right. There is the real heart touch in the dramatic two-reel picture, "The Golden Heart," in which Little Zoe plays the lead. She is left an orphan and adopted by wealthy people, but her heart is with the friendly old pawnbroker down among the tenements and there is ample chance for her brilliant work. This will play to capacity. Book it.



UNIVERSAL SCREEN MAGAZINE

The CRUCIBLE of KNOWLEDGE

ALLIGATOR catching is some sport, according to the Screen Magazine, which shows the chase, the capture and the skinning and mounting of these queer reptiles for the market. Other interesting subjects include a cooking lesson that will make the fans' mouths water; glass blowing (marvelously entertaining); the famous sculptor Willie Hopkins and his popular "miracles in mud," and many others. The fans have a very nice habit of demanding the Screen Magazine every week after they have once seen it, and it is good for capacity any day you book it. It has proven the most popular one-reel feature of the season.



An Aligator Farm.

Fun on a Street Car

L-KO Release—Week of Aug. 20 Has Prize Car Crew

THOSE L-KO comedians must get a lot of fun out of life, judging from the quantity of laughs they pass on to the public thru the medium of the screen. If you want a roaring two-reel comedy book "Street Cars and Carbuncles," featuring Eva Novak, Chas. Ryckman and Eddie



L-Ko's Doing Stunts

Barry, directed by Dick Smith, under the supervision of J. G. Blystone. The rivalry between a horse car line and a jitney bus driver furnishes some of the funniest stuff you ever saw, and some typical L-KO stunts add punches that are bully entertainment.

POWERS

Give your fans the time of their lives by showing them the Powers Split Reel of the week of Aug. 20. The comic cartoon is "Col. Pepper's Mobilized Farm," and it's a real novelty. "The Home Life of the Spider" (Ditmar Educ.), is a marvelous study of insect life, a wonder that only moving pictures could show.

The Greatest Western Picture Ever Made



Donna Drew

Butterfly Star

in "The Lair of the Wolf"

With an All-Star Cast including Val Paul, Gretchen Lederer, Joseph Girard, Peggy Custer, Charles Mailes and George Berrell. A Powerful Drama of Passion and Retribution. Directed by Charles Swickard.



Produced by the Universal Film Mfg. Co., Carl Laemmle, Pres. Book thru any Butterfly Exchange or from the Universal Film Mfg. Co., 1600 Broadway, New York.

"The GRAY GHOST"

UNIVERSAL SERIAL EXTRAORDINARY

Directed by STUART PATON

Read what the Critics Say

Serials

The Great Secret, with Francis X. Bushman (Metro)—"Just a fair serial. Business excellent on account of the star."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The American Girl, with Maria Sais (Kalem series)—"Good pictures but with too much similarity. The star is not big enough to draw."—J. W. Allendu, Lyric Theater, Spokane, Wash.

The Gray Ghost (Universal serial)—"A wonderful production. Eddie is a proficient actor."—J. L. Goral, Variety Theater, Buffalo, N. Y.

The Gray Ghost (Universal serial)—"Very elaborate settings. Good story Eddie Polo has drawing power."—H. L. Gambate, Rex Theater, St. Petersburg Fla.

Special Notice

This Is the First and Only Serial Ever Filmed From a

SATURDAY EVENING POST Story

That means a tremendous ready made audience covering the entire country—of people who have read "Loot" by Arthur Somers Roche, from which "The Gray Ghost" was filmed. According to the Post's own estimate of five readers to every copy that means that there are

10,000,000 People Waiting to See It

You know how popular the POST is right in your own section. Advertising props feature the fact that this is a POST serial. It will help you get these people in. It is a thrilling drama with a punch at the end of each episode, with four great serial stars—

PRISCILLA DEAN—EDDIE POLO—EMORY JOHNSON—HARRY CARTER

Get your booking order in now and play this great summer box-office attraction to capacity for 16 weeks. Write or wire NOW to your nearest Universal Exchange or to

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

AMONG THE EXCHANGES

Shifts in and About Detroit Exchanges

J. J. Pearson succeeds W. C. Preller as manager of the Triangle Film Exchange in Detroit.

W. W. Drum succeeds George W. Weeks as Bluebird manager in Michigan, while George Weeks becomes division manager for M. H. Hoffman productions in the Middle West, with headquarters in Detroit.

Harry Zapp and Richard Wernick have been appointed Michigan road representatives for Goldwyn.

John M. Erickson has been appointed manager of the program department of the Fox Exchange at Detroit, while Jos. Kaliski has been advanced to manager of the special department handling Standard pictures.

Lew Foster, formerly with Paramount in Detroit, has been promoted to general sales manager of the Cincinnati branch.

Cupid Invades Vitagraph's Branch Offices

Two Vitagraph managers now are dutiful husbands. They are F. F. Hartich, boss of the Syracuse branch, who was married on June 30, and Frederick A. Wagner, Salt Lake manager, who became a Benedict on June 16.

In the case of Wagner it was an office romance, for he took for his bride Miss Evelyn Sorenson, who had been cashier of the branch since August 30, 1916.

The Direct Appeal

Sidney B. Lust, manager of the Lust Exchange, handling states rights pictures and Selznick productions, is a live wire exchange man, who believes in business methods in advertising his films as any manufacturer or establishment would advertise its merchandise.

Mutual in New Memphis Quarters

The Mutual Film Company has taken possession in its new home at 230 Union avenue, Memphis, Tenn., which now places all the film exchanges of Memphis within a stone's throw of one another. The new quarters are nicely adapted to the growing requirements of this office.

"Chick" Bell With Globe Films

R. S. "Chick" Bell has resigned from the Superfeatures at Toronto to take charge of the Montreal office of the Globe Films, Limited.

"Skinner's Baby," Essanay, Booked for Rialto

."Skinner's Baby," another of the Essanay "Skinner" series, released through K.E.S.E., has been booked by S. F. Rothapfel for the week beginning July 28 at the Rialto.

This amusing play turns on the father's confidence that "it's a boy," doomed to be dashed by the doctor's announcement that really it is a girl.



A Corner of Mutual's Attractive Display at the Chicago Convention Last Week.

Notes from New York City F.I.L.M. Club

S. Rubenstein, manager's assistant at Universal Twenty-third street office, has been married. His friends are awaiting his return from a honeymoon to heap upon him congratulations.

Harry A. Samwick has rejoined the F.I.L.M. Club, this time, for his own company, The Producers' Feature Service.

Nathan Hirsch of the Civilization Pioneer Film Company has been voted a member.

Vice-President Buxbaum presided in the absence of E. M. Saunder, president, when the latter was at the Chicago convention. Mr. Hoy was instructed to get into touch with exhibitors who at various points are reported to be organizing to dictate prices. They are to be requested to appoint committees to confer with similar committees from F.I.L.M. club.

J. B. Lowe with V-L-S-E in Oklahoma-Arkansas

J. B. Lowe, formerly assistant manager of the Fox Exchange at Dallas, Texas, has been engaged by Manager F. F. Nine of the Kansas City office of V-L-S-E to cover parts of Oklahoma and Arkansas, to sell Blue Ribbon features.

William Weinshenker has been added to the sales force of the Selznick local office. Harry Weiss, manager of the Selznick office here expects to take another of those three-week automobile trips throughout the state in the interest of his wares, sometime during the latter part of July.

Irving Mack, in charge of the Bluebird publicity here, proved himself a genuine press agent last week when he sent out the word that he had announced his engagement to Belle Harris, of this city. No date has been set for the wedding, but we are waiting for one of those nice thick white envelopes any day.

Paramount Lucky in Iowa

One exhibitor in every town of more than 10,000 in the state of Iowa, it is said, has booked the complete service of the new Paramount-Artcraft all-star program. In every case the exhibitor booked the entire program and made no discrimination. This service is handled by The Des Moines Film & Supply Company, in Des Moines.

"Railroad Raiders" Does Well at Minneapolis

The Dewey theatre, Minneapolis, runs from 10 a. m. to 11 p. m. every day, and Manager Dillon believes that "The Railroad Raiders," with Helen Holmes, broke all twelve-hour records for any attraction. "This serial is positively one of the best drawing cards we have shown in a long, long while," he writes to Mutual.

THE EASTERN STUDIOS

CONSTANCE TALMADGE had her debut as a motion picture star at the Hotel Nassau, Long Beach, Sunday evening, July 29, when her new play, "The Lesson," was first on the screen at a Red Cross benefit. Lewis J. Selznick loaned the film as his donation.

Miss Talmadge is still in her teens. She flashed into the limelight as the Mountain Girl in D. W. Griffith's spectacle, "Intolerance." Although she was not starred in that production, the film public soon learned her identity.

Already, since her entrance into the ranks of the Selznick stars was announced, she has begun receiving floods of letters from all parts of the country congratulating her upon having achieved fame with such unprecedented speed.

"The Lesson," as adapted by Charles Giblyn from the story by Virginia Terhune Van de Water, belongs to the new school of photoplays in which the "big punch" is registered, not by shocking the audience with horrors or moral aberrations, but by reaching the heart in a simpler and more direct, if more subtle method.

MR. AND MRS. SIDNEW DREW, co-stars and creators of the Metro-Drew comies of domestic life, celebrated their third wedding anniversary July 25 by writing another Drew comedy.

The great sheaf of manuscripts they had taken with them to the convention of the Motion Picture Exhibitors' League of America at Chicago failed to produce a genuine Drew comedy, so they decided to write one themselves at Sea Gate.

Mrs. Drew was formerly Miss Lucille McVey. Theirs is a true romance of the screen. Miss McVey was an ingenue at the Vitagraph studios under the direction of Mr. Drew. The greatest success of both has come since their marriage.

ALMA HANLON, who makes her next appearance on Art Dramas program in "Behind the Mask," an Apollo production written by Charles Dazey, is rated as one of the greatest pantomimists on the screen.

George Hanlon, father of the petite film star, was known as the world's greatest pantomimist, and in association with his brothers, William and Edward Hanlon, produced "Superba," "Fantasma," and "Voyage En Suisse."

Although he is now retired from the stage, after so many years of activity in his chosen profession, George Hanlon still retains a deep interest in things theatrical.

ADOLPHE MENJOU, who appeared recently in support of Marguerite Clark in the screen adaptation of "The Amazons," has joined the American Ambulance Corps, Cornell Unit No. 90, and expects to sail for France in a very short time.



Virginia Pearson (In "Wrath of Love," Fox Film)

From the ranks of the cameramen at Famous Players Studios, two recruits have been drawn. Paul Vogel, assistant cameraman to Joseph Kaufman, has joined the Eighth Coast Artillery, and Joseph Goodrich, assistant cameraman to Robert G. Vignola, the United States Signal Corps, with the rank of sergeant.

George Vandermunder, chief of the property corps, joined the Eighth Coast Artillery, and George Jason is a member of the First Field Artillery.

MARGUERITE CLARK is taking a short vacation at her home in Rye, while J. Searle Dawley, her director, who was responsible for the Paramount star's alarming conduct in Greenwich, Conn., is now spending his so-called leisure in endeavoring to placate the inhabitants of that still startled community who are still very much perturbed over the incident above referred to.

Under Mr. Dawley's guidance Miss Clark succeeded in smashing up a large portion of the scenery of Greenwich Village. Several of the oldest inhabitants, who were away at the time, had great difficulty in recognizing the town when they returned. All this aroused a certain amount of resentment which Mr. Dawley is now seeking to counteract.

Plans New Film City Near El Paso, Texas

W. K. Ziegfeld, founder and president of the new Ziegfeld Cinema Corporation, which recently secured a charter under the laws of Delaware, left this week for El Paso, Texas. He has made arrangements in furtherance of his project to erect a "film city" in El Paso similar to the Universal plant near Los Angeles.

Mr. Ziegfeld has selected Doris Darst as leading lady.

The Chamber of Commerce is donating for studio purposes a valuable tract of land in the foothills region.

Work on the first picture to bear the Ziegfeld imprint is to start almost immediately. Buildings, where necessary to house equipment and to form weather-proof quarters, are to be leased for use until the permanent structures of "Ziegfeld Film City" are ready for occupancy. The architectural scheme of "the city" is to be Spanish renaissance.



Repeat of Chaplin's, "The Floorwalker." (This Snap Taken in Front of Strand Theatre, Salina, Kan., which Announced Second Showing of the Comedy)

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

FAILURE to correctly judge the speed of an oncoming train,. being used in a wreck scene for the third episode of the Lost Express, the coming Signal-Mutual serial, came near causing injury and possible death to Helen Holmes, Leo Maloney and Charles Wells of the Signal organization.

This was the last scene to be made for the third episode, "The Wreck at the Crossing," which was to be made in two exposures, one showing the car going across in front of the train, later to be matched up so as to show the auto hitting the train. It was while the first was being made that the accident happened. A location on Griffin avenue, where there is a long wooden trestle at a railroad crossing was selected. The limousine having Maloney and Wells on the front seat, and Miss Holmes on the inside, was hit on the back wheel by the oncoming train. Both men and Miss Holmes jumped. The machine dashed against the girder, tore out two sections and dashed over, falling to the bottom of the ravine, where it alighted on the top, smashing it to pieces. In the falling the machine struck gas and water mains and an electric feed wire, breaking all three. From the mains it fell against piling of the bridge and broke two. The damage is estimated at $3,000. Neither of the men or Miss Holmes was injured.

THE Signal Company is now working on the fourth release, titled "The Oil Well Conspiracy." Director McGowan has selected locations in the La Brea and North Figueroa street districts. This release has a number of big explosion scenes.

THE first photographic work at the new Thomas H. Ince Studio was done this week when Director Victor Schertzinger, who has previously made four Charles Ray releases, took the first scene for Ray's initial Paramount subject, "Son of His Father," adapted from the Ridgewall Cullum story. Cullum is the author of "The Night Riders."

WILLIAM S. HART has written the story for his first Artcraft release and production will begin Monday at the Jesse L. Lasky Studio in Hollywood, where interior scenes will be made pending the erection of a studio in the foothills for Mr. Hart. "Rags," the queer dog which has been seen in many Hart releases, and "Fritz," the Pinto pony, will share honors with the western badman star in Mr. Hart's own story, written about incidents of pioneer days, related to the actor by Richard D. Wainwright, a friend of Hart's father, who lived in the Dakotas on adjoining ranches with the Hart family, when William S. received his first lessons in frontier life. On his recent tour through the East, Mr. Hart met Wainwright in Minneapolis, and they spent a half day at St. Anthony Falls near Minneapolis, which were "harnessed" under the supervision of Mr. Hart's father at a time when Wainwright was his principal assistant, and following a number of years spent together in the Dakotas. The stories related by Wainwright of early pioneer times, give plot and atmosphere for Mr. Hart's story. No name has been selected for this production.

UNIVERSAL city officials anticipate the arrival of Robert Leonard and Mae Murray from the East during the coming week, and already preparations are underway for the production of the first Bluebird subject in which Miss Murray is to be starred, which will be made under the direction of Robert Leonard. It is not definitely stated that Leonard will appear in these subjects, but at the studio it is said he probably will. Leonard began his motion picture career with the Universal, and continued there for three years. His only other engagement was with the Lasky Company where he produced a number of subjects with Miss Murray.

EDDIE LYONS and Lee Moran with their producing organization will be home from attending the Chicago convention during the coming week. Advice received at the studio is to the effect they secured everything they went after, and have excellent material to be made into a two-reel comedy.

SEVERAL have been added to the U City organization during the past week, and included in this list are Doris Schroeder, who assumes charge of the scenario department reading staff. Miss Schroeder was for more than two years affiliated with the western Vitagraph organization in a similar capacity, and for more than a year has been with the American at Santa Barbara. Colonel Jasper Brady, knowing of Miss Schroeder's work from the time when they were both on the Vitagraph, sought her services as soon as he took charge of Universal scenario department.

MONROE SALISBURY is to remain with Universal following an engagement for appearance in a western photoplay. Salisbury has been in pictures since the making of the "Squaw Man" by Lasky. He played leads in "Ramona" and "The Eyes of the World," and appeared opposite Marguerite Clark in "The Goose Girl." His screen career follows a number of years spent on the legitimate stage, playing with Mansfield, Fisk, Drew and others.

HOWARD S. WELLS is the new purchasing agent at Universal City, he receiving the appointment to this position following a number of years as assistant director, and more recently serving as assistant purchasing agent for the Universal.

HARRY SALTER has been assigned to direct future productions of Ella Hall for the Bluebird program. This will be his first work on the West Coast after affiliation with the industry since 1908 as the first director for the "Imp." The first subject will be "Bitter Sweets," written by J. Grubb Alexander and Fred Myton.

HARVEY GATES is again with the Universal in the capacity of scenario writer after a year with the Morosco Company where he devoted all his time to writing scripts for George Beban.

FIVE multiple reel subjects for Bluebird and Butterfly programs were put in production during the week. Edith Roberts is to be given her first featured role in a dramatic subject, titled "Sue of the South," which is adapted by Chas. J. Wilson, Jr., from the story by Maude Reeves White. Eugene Moore has been selected to play op-

SCREEN PLAYERS

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MOTION PICTURE NEWS STUDIO DIRECTORY
729 SEVENTH AVE., N. Y.



Three Scenes from Douglas Fairbanks' New Production. (This Picture, Titled "Down to Earth," Is for Artcraft)

posite the title role, and included in the cast are Ruby Layfette, Marie Van Tassel, Countess DuCello, and others.

BLUEBIRD DIRECTOR JOSEPH DE GRASSE is to continue directing Franklyn Farnum, and has commenced work on "The Maverick" with that star, and a cast that includes Claire DuBrey, Lon Chaney, Margaret Lawrence, D. C. Appling, and Sam De Grasse a brother of the director. This will be the latter's first work with Universal, he having been affiliated with Fine Arts and Fox in the past, and will be remembered as lead in the modern story of Griffith's "Intolerance."

ELLIOT J. CLAWSON has prepared for the screen a five-reel scenario from the Eugène M. Rhodes story, "The Desire of the Moth." Ruth Clifford and Monroe Salisbury are to be co-starred in this Bluebird photoplay.

"THE OLD WEST PER CONTRACT" is being filmed with a cast headed by Leo Pearson and Dona Drew. This is adapted for the screen by Directoress Ruth Baldwin from a well known magazine story. In the picture, Jean Hersholt, Joe Girard, Mrs. Arthur E. Witting, George Pearce and Harry Rattenberry will play important parts.

THE Ruth Stonehouse Company for scenes in "The Little Swede," made during the past week by Director Louis Chaudet, had the use of the famous O'Neil ranch which consists of a plot of ground thirty-five miles square, and lies in four counties. It is the last ranch of the Mexican grants to remain intact, patent deed having been given to a former governor of California under Mexican rule, that the land might be used for raising cavalry horses. More than fifty thousand head of cattle graze upon this property.

The Stonehouse Company will next film "A Gentle Ill Wind," which has Lloyd Whitlock, Betty Schade, Harry Dunkinson and J. W. Dill as principals.

LITTLE LENA BASKETTE is now playing under the direction of Marshall Stedman in a three-reel comedy drama that has many water scenes which will give the child protege opportunity to show her swimming ability. Another three-reel subject in production is being made by Director Roy Clements, titled "The Potato Patriot," which has Violet McMillon as lead. George Marshall is directing the filming of "The Bumble Bee," which has Neal Hart and Vivian Rich as principals.

THE Jaccard Serial Company, filming "The Red Ace," is now on the sixth episode, and Stuart Paton and his organization making "The Gray Ghost," are working on the eleventh release.

"THE UKULELE NIGHTINGALE" is the name given the coming Joker, written by Bob Dillon, and being produced by Bill Beaudine. Gale Henry and Wm. Franey are leads.

MOLLY MALONE, attractive ingenue lead of Universal Company, this week eloped with Forest Cornett, son of a Santa Monica, California Presbyterian minister, and were married at the Gretna Green, of Southern California, Santa Ana. The couple received the blessings of their respective parents. The wedding will in no way interfere with Miss Malone continuing in pictures.

UNIVERSAL CITY was visited by two well known men during the past week. Howard Wheeler, editor of Everybody's Magazine, was guest of Col. J. E. Brady, manager of the scenario department. On another day Jesse D. Hampton, former publisher of Printer's Ink, was the guest of General Manager Henry McRae.

ALL five companies are at work this week at the Horsley-Lasalida-Selburn Studio, all beginning new productions with the exception of the Crane Wilbur organization, which with Juanita Hansen continue on the Western release, "Devil McCare" for Art Dramas.

DIRECTOR WILLIAM BERTRAM has completed the filming of "Baby Pulls the String," a Marie Osborne subject, and the negative will be shipped East within a day or two. In this picture Baby Marie plays her first grown-up part, or rather, the imitation of a grown-up and appears with false hair. It required the making of a special wig for the child. Production work has already been started on the next child picture, which will be made by Director Harrish Ingraham, titled "The Child of M'sieu," which has a French atmosphere.

DIRECTOR TOM RICKETTS has begun the filming of "Forbidden," the next Mary MacLaren picture from this studio. The story deals with results of strict parents forbidding their daughter innocent amusements. Alfred Gondolfi has been engaged as cameraman for this organization.

THE Cub Comedy, headed by George Ovey, are at work on "Beach Nuts," and upon the completion of this, Claire Alexander will leave the company to play an important part in the coming Baby Marie Osborne subject. Her successor as leading woman of the Cub Comedy organization has not been named.

DAVID HORSLEY is home from spending a ten days' vacation at Yosemite Valley, where he selected locations for a number of scenes in a forthcoming Crane Wilbur subject. Mr. Horsley was accompanied to the national park by Mrs. Horsley, son and daughter.

THE Selburn Company which has Gertrude Selby and Neal Burns as leads, has begun the filming of a two-reel subject under the direction of Horace Davey. No title has been selected for this.

DIRECTOR OSCAR APFEL and Tom Geraghty, of Paralta, are collaborating on an original story which will serve as the next vehicle for J. Waren Kerrigan. While the working scenario is being com-

pleted, the technical staff is building a number of big sets and everything will be ready for production within a few days. The title of the story has not been selected, but it is understood it will have a Western atmosphere.

A. CARLOS, western representative for the William Fox Studios, arrived in Los Angeles Tuesday after attending the Fox convention in New York. Mr. Carlos brought with him a number of plans which will shortly be made effective at the studio, but up to the present time no information concerning these has been given out. It is stated definitely, however, that the comedy section will be reorganized completely.

THE George Walsh Company has returned from a trip to Portland, Oregon, where a number of scenes for an early release were made. Owing to illness, Seena Owen, who is playing the lead opposite Walsh, has found it necessary to give up the work, and because of this, the picture will necessarily have to be made over completely. Richard Stanton has been placed in charge of filming the revised film version owing to the resignation of Paul Powell. A new member of this organization is Joseph "Baldy" Belmont, who has played juvenile and comedian roles in Keystone releases of the past eighteen months after serving for more than two years in Majestic-Reliance and Fine Art pictures.

BANQUET scenes of the Theda Bara "Cleopatra" spectacle were filmed Saturday at the William Fox Studio, when a great number of players, including Ruth St. Denis and her dancing girls appeared before the camera. It is stated at the studio that this is the most gorgeous scene ever filmed in California, and in addition to more than 400 people taking part, the setting contained many prize animals and birds, including lions, tigers, leopards, parrots, pheasants, peacocks, etc. In this scene it is that Cleopatra demonstrates to Anthony her disregard for economy by causing a pearl of wonderful size and beauty to be melted in a glass of vinegar. The pearl used in this instance was more than one inch in length. The Theda Bara Company will continue working on interiors at the studio for the next two weeks, and will then go to Balboa where the battle scenes are to be recorded on the celluloid strip.

THE Harold Lockwood-Yorke-Metro Company is home from spending ten days at Arrowhead Springs, Cal., where exteriors for the first master feature from the Yorke Studio were made. This photoplay is an adaptation from the George Gibbs novel, "Paradise Garden," and plans at the studio show considerable more money will be spent on this subject than has been used in preceding Lockwood subjects.

GEORGE SCOTT, well-known cameraman of the West Coast, has been engaged by the Brodsky Film Company which produced "A Trip Through China," and he is shortly to leave for Yokohama, Japan. The Brodsky Company owns a number of theatres in Japan, and the continent, and it is planned to manufacture their own subjects for release there. Mr. Scott will be head of the photographic department of this company.



Hobart Henley (Parentage)

DIRECTOR ROBERT THORNBY is busy at the Morosco Studio with a production which will star Vivian Martin. It is reported that according to schedule, Director Thornby will direct a number of subjects, featuring Miss Martin, before he is transferred to another star.

WHILE story and scenario are being prepared for their next production, Louise Huff and Jack Pickford have gone to Stockton, Cal., to preside at the opening of the new Turner and Dahnken theatre in that city. The house has twenty-five hundred seats, and will run Artcraft and Paramount pictures exclusively.

TOM FORMAN, who has played leading man and character parts in Lasky releases for the past eighteen months, has enlisted with Company 17, Coast Artillery Federal Reserves, which is called to the colors on August 5. Captain Ted Duncan and Second Lieutenant Walter Long of this company are both members of the Lasky organization.

LOTTIE PICKFORD, sister of Mary and Jack, who has been ill for several weeks, is now on the way to recovery.

PLANS have not been completed for the erection of new buildings at the Triangle Culver City Studios, but work on these is going forward and construction, it is thought will be started within a few days. While this work is being taken care of, Studio Manager E. G. Patterson has been busy with increasing the staff. Ferris Hartman, who has been directing at Keystone, has been added to the Culver City organization as director, and a new member of the scenario department is Joe Roach, who was formerly affiliated with Essanay, and since coming West has been with Fox and written a number of subjects for other companies. C. Gardner Sullivan, John Lynch, J. G. Hawks and R. C. Smith, who recently tendered their resignations to the Triangle, are again at the Culver City plant in their former positions. It is stated all of these men are under contract with the New York Motion Picture Corporation, and will continue there.

THE Marjorie Wilson-Triangle Company is home from spending two weeks in the California forests near Felton, where exteriors for a Kentucky feud and moonshine story were made by Director Tom Heffron. Miss Wilson appears in the role of a Kentucky school marm.

CLIFF SMITH, who has served as director for the Ince-Kay-Bee subjects, has been placed under contract with the Triangle for a term of two years, and will be in charge of filming Western subjects, starring Roy Stewart. These pictures are to be produced at the seaside ranch, formerly known as Inceville, and which has ben re-christened Hartville. Smith is familiar with the greater part of the eighteen thousand acre mountain ranch, and will retain Charles Rush and other members of his technical staff who have been with him for some time. Also a number of cowboys who have worked in Hart productions will be retained. Stewart is now beginning work in his first Triangle in which he is starred. Previously he has appeared in support of Lillian and Dorothy Gish, and has just completed work in a subject in which he is the support of Belle Bennett. The latter was made under the direction of Jack Conway.

DIRECTOR CHARLES MILLER is beginning this week on a new Bessie Love picture which has an Irish story laid in Maine and New York City. Miss Love appears as a nameless orphan who is later adopted by a wealthy man who is distracted over the nightly affairs of his nephew. She comes to be the reforming spirit of the home. The story will probably be titled, "Persnickety Polly Ann," which has been suggested by Miss Love. Roland Lee appears in the male lead opposite Miss Love in the new production.

DIRECTOR WALTER EDWARDS has one of the big Triangle stages completely filled with interiors of the home of "Vampire" Louise Glaum. There are Egyptian, Turkish and French apartments, with grotesque lighting effects and other atmosphere giving properties. One hundred and seventy-six scenes of the story will be filmed in these interiors. George Webb is the leading man of the company, and Dorcus Matthews, Thomas Guise and William Koch have leading parts.

THE William Desmond Triangle Company, directed by Frank Borzage, has been making exteriors during the past week at the beautiful homes of Pasadena millionaire colony. This Desmond story is from the pen of John Lynch, and is referred to as a comedy drama.

THE last scenes for the Jack Conway directed Triangle subject which has Roy Stewart and Belle Bennett as leads, were made this week on the desert near Mojave. The company report encountering a number of sand storms, but of such ferocity they could not be photographed. Artificial wind was made by an aeroplane mechanism anchored to the ground.



Scenes from Three Triangle Releases. Left: Bessie Barriscale in "Wooden Shoes." Right: Wm. Desmond in "Master of His Home." Centre: Louise Glaum in "Golden Rule Kate"

LYNN REYNOLDS, who is accredited with making one of the most successful Bluebird subjects at Grand Canyon, Arizona, is shortly to go to that place again for scenes in a coming Triangle release which will have Olive Thomas as star. At the present the company is filming the interiors and other scenes laid in New York City. Following this they will depart for Grand Canyon. George Chesebro and George Hernandez are principals in the story with Miss Thomas.

A BIG task was completed this week by a still photographer of the Triangle studio at Culver City, when a separate 8x10 photograph of every "prop" in the big property rooms were made. Prints from these negatives will be furnished every director, and the production department, and will greatly facilitate in the matter of getting correct furnishings for every setting. When it is known there are thousands of different articles including hundreds of pieces of furniture of every description, parts of buildings from trap doors to sky-lights, window casings, studio doors, fire places, stairways, etc., to say nothing of the scores of sets of dishes, pictures, and the hundreds of articles to be found in offices, factories, homes, stores, etc., it will be seen the work of photographing these separately would be a big task, but will serve as a time saver in production. A better idea of the assortment to be found in the property rooms can be judged by the fact that the department occupies a building 500 feet in length and thirty feet wide, with shelves extending along the walls from the floor to the eighteen-foot ceiling, the full length of the building with tiers of shelving occupying the greater portion of the floor space in one part of the building.

WORK was begun by five companies at the Keystone studio in Hollywood, the heads of these being given in last week's West Coast department of the NEWS. The personnel of the comedy companies has not been announced by officials of the studio.

DIRECTOR-ACTOR WILLIAM DUNCAN and his company of Vitagraph players are back from a ten-days' vacation, and are now busy filming a five-reel subject adapted from the "Wolfville" stories. The subject is of a Western type, with Mr. Duncan playing the role of a cattle-man. Carol Halloway appears in the opposite leading role. It is announced that Miss Halloway is to be one of the six Vitagraph girls to be featured by this company during the coming year.

ASSISTANT Studio Manager David Smith this week laid aside his regular duties to direct a comedy which will feature Alfred Vosburg. Mr. Vosburg is the only member of the Western Vitagraph Company who was at the studio during the week, the other players being off for a week's vacation.

A NUMBER of retakes were made at the Vitagraph studio this week for the serial recently completed by Director-Actor William Duncan, who has Carol Halloway as his leading woman. As the scenes were in many different parts of the story, it was necessary for the players to make numerous changes of costume ranging from the 1860 period in the West, to that of the present day. It is reported the title of this serial originally known as "Hearts of Flame," will be changed to "The Fighting Trail."

AS a fitting way of giving a house warming for the new Vitagraph plant, Manager W. S. Smith and members of the producing organization, Saturday evening, July 21, gave a poverty-tackey dance turning the funds over to the Red Cross society. One dollar admission was charged, and a goodly sum was realized. The grand march of the occasion was led by William Duncan and Mary Anderson.

THE Wonderlamp Picture Corporation through its general manager Charles E. Bentley, announces preparation has been made for the filming of a series of two-reel pictures featuring children, the first to be "The Traveling Companion," adapted from the Hans Christian Anderson story. Naida Carle and Clarence Barr, who have been with Universal and Triangle are to play the leads. No announcement of method of release has been made.

WILLIAM RUSSELL, American star, and company will be in Los Angeles a greater part of the coming week filming scenes at San Pedro harbor for the next starring vehicle of Mr. Russell.

CHESTER CLAPP, formerly connected with the William Fox studio as scenario writer, has been engaged at the American and will take up work at the Santa Barbara plant during the coming week.

FIRE at the plant of the Rolin Film Company, 406 Court street, Los Angeles, Tuesday night, July 17, caused a loss of $1,500. A portion of the stage and a quantity of film was destroyed before the fire department arrived.



"Slim" Voorhees, Tallest Army Recruit from Picturedom. "Toto" on the Left, and Hal Roach, of Pathe, on the Right



Bon Voyage Wishes to Eddie Lyons and Lee Mo ran of Nestor, as They Departed for Chicago Convention

RALPH RADNOR EARLE, who is making a National Park tour travelogue for Pathe, arrived in Los Angeles Friday of this week, after covering 3,000 miles of his proposed 1917 tour. Mr. Earle, accompanied by his wife, has visited Yosemite Valley, Sequoia Park and General Grant Park, securing approximately 3,000 feet of the natural beauties there. From Los Angeles the Earles will drive to Casa Grande, then to Mesa Verde, and later tour partially through the Grand Canyon. Their itinerary provides visits to Rocky Mountain National Park, Yellowstone, Glacier Park, Mt. Ranier, Crater Lake and Mt. Lassen, the only active volcano of the United States. Mr. Earle is particularly well equipped for the trip, having an automobile especially built to meet the needs and a camping outfit which can be placed in position in a few minutes. The film secured will be released by Pathe first, and later purchased by the government and used in schools and colleges for educational purposes.

A number of Los Angeles players have been signed for work with the Earle Film Company of San Francisco, a new company which has recently been formed, through the Willis and Inglis agency of Los Angeles. Among the principals are Enid Markey, formerly with Ince, and who is starred in a forthcoming release of the Corona Cinema Company, "The Curse of Eve"; Colin Chase, Rex Downs and Harry Haganaugh.

The World Market

(*Continued from page* 1005)

Since my return I have often been asked if there were no American films whatever in the Orient and I have read innumerable stories in trade journals and newspapers concerning how Such and Such a famous star was liked in the Far Off parts of the world. There are pictures over there, to be sure, but there are not enough. There are not enough American films in comparison with the other brands on the market. The Europeans are wise enough to take advantage of conditions and make a profit on film which would have been long ago discarded in this country and there is no reason whatever why we should not do the same.

Except in a few rare cases I cannot recall seeing a film with the exception of the serials of course, having for its star any of the better known class of actors and actresses before the camera in this country today. What few I encountered were either the favorites of yesterday who could not stand the strain of the younger generation or a few others who were only mediocre successes.

This is based on actual observation, on buttonholing every film man I could locate, on visiting all the theatres possible and all the exchanges. And in nine cases out of ten the theatre managers have wondered at the apathetic spirit of the film companies in this country. They seem to have an injured attitude and finally end by saying that they suppose the agencies in the States do not want to bother with a country that will not pay them a million dollars in a year. While the situation is not just that the business of picture-making seems to be just like that of our other industries, our country is so big that we can hardly ever give any time to other people.

It is true, there is no million a year to be made over there, but if an exchange wants to go about the matter in a right way, I repeat there is absolutely no reason why the Orient could not be tapped for a nice profit every year.

Hollywood Hookum

August 11, 1917 NEWS MORE NEWS

HOOKUM

Fair and Warm.

Wilshire 1550, telephone girl now says: "Mack Sennett Studios."

The Japanese are not content with writing letters to our stars, but now have started to contribute scenarios. Col. Jas. Brady reports the first contribution.

Eddie and Lee report a good time was had by all while at Chicago convention.

July 28 looks like a big night for the Toreadors, who are to be guided to a beefsteak dinner arranged by Fred Palmer. Fred is a comedy scenario writer, and therefore much is expected. He claims there will be many new ideas floating about.

General Manager of U City, Henry Alexander McRae, known to many as Davey McQuade, was seen to quietly and sedately sip a glass of cooling lemonade. A by-stander remarked It's the first time he ever saw Hank with the throttle out of high.

"Brownie" Vernon did an accidental Brody in a tense dramatic scene when the camera was clicking, and so Director Clifton turned the piece into slapstick. Wonders never cease in our set.

HOOKUM acknowledges receipt of a welcome message from our old friend Aaron B. Bernd. (Better be careful among the bright lights).

Hot weather has caused a falling off in sales of the product of Consolidated Crepe Hair. The managers plan to have the wire edges filed off of all future made hair so that it will not tickle the wearer.

Roy Stewart has created a new way of securing funds for the Red Cross. He fines his cowboy playmates every time they swear. The cash register now shows twenty dollars.

E. Mason and Mrs. Hopper have a girl baby at their home which is to be named by E. Masons co-workers in art at the Triangle Studio.

Bill Desmond tried to put over a regular anarchists plot by presenting a letter in which his life was threatened. He says he got it through the mail.

Hal Cooley has made the demand that his name appear in HOOKUM, but our adv. manager being of a mercenary disposition gave the handsome youth with made-up eye lashes a current rate card.

Walter Edwards is going to slip a new one to the public in the coming vampire picture he is making with Louise Glaum. Walter confides that he is not permitting the use of a leopard skin in one of the 176 interior scenes. The dear public should send a vote of thanks to Walter.

Jack Conway has been dubbed, "Old Cyclone," for he made a little sand storm all his own, way out on the desert with nothing but an aeroplane mechanism to stir up the air.

There is nothing more for Wm. C. deMille to live for, as he went to Bear Valley last week and caught all the trout from the streams there, says report. We heard he didn't get a nibble.

One of Doug. Fairbanks' professional hunting guides killed a buzzard, and that shot cost Doug. a fifty dollar fine.

"Paradise Garden" has been located by the Yorke-Metro gang near Arrowhead. (Southern California boosters, please note).

Tom Gibson took a vacation after writing thirty-five one reelers, and is reported to have spent the time writing two more of the same kind, which was some vacation.

Bill Parsons heard HOOKUM editor was going to call on him and build a wonderful entrance to the studio to make sure we did not pass. Thanks Bill. Mr. Parsons now has fifty-seven varieties of monkeys enrolled for his wonder picture, "Tarzan."

Much excitement in our midst this week when the numbers were drawn.

Al Christie tore up another hat this week.

K. C. B. the town gossip visited our town this week and got a lot of scoops for his paper.

Al. Cohn was seen flitting about the colony in his shirt sleeves which is one of the greatest indications that warm weather is with us. Al's a hard working boy.

Carl Robinson's German hunting license number was the 999th drawn.

An advertisement in the local press called red-headed girls' attention to the supposed wants of K. O'Hara, Paralta publicity man. At least they all swarmed out there one bright sunshiny day expecting to become film stars, and now Ken. is about as popular with the red-heads as a mouse would be at an old maids' convention. Ken. says he never put the ad in and lays the consarned joke on B. Ziedman.

A great friendship has sprung up between two of our prominent citizens, Bull Montana, who tips the beam at 235 when wearing his cauliflower ears, and Bennie Ziedman, who can make the beam flutter when the balance weight is at the zero mark. Bull finds the companionship beneficial, for his stay in America has not been so long that he has fully mastered the language, and Bennie enjoys the comradship of Bull, for in these days of war, there is no telling when a fight will be started. Yes, fifty-fifty.

SCREEN EXAMINATIONS

"The Slacker"

(Metro Special—Six Reels)

REVIEWED BY JOSEPH L. KELLEY

UNTIL you have seen Metro's production of "The Slacker," you have not experienced the real, soul-piercing thrill of patriotism. Until you have seen Emily Stevens in the role of Margaret Christy, you have not seen the soul of a woman, an actress, an artist, pour forth through its most inspiring channels, the terrible, crushing emotions felt by a mother, a wife—a patriot when the one nearest and dearest to her heart—a "slacker"—hears the call of his country and leaves for the battlefields of France. As though by the Hand of Providence, he is touched through the flag—your flag, my flag—and once touched, a soldier of more sterling metal than Walter Miller as "The Slacker," has never been.

Emily Stevens, in the opinion of those who saw her at the Strand theatre, Friday morning, when "The Slacker" was given its initial showing to a New York audience, and in the opinion of the critic, gives the best, most appealing characterization of her career before the camera. When she smiles, you smile; when she points to the cartridge belt worn by her "slacker" husband and asks, "Are those bullets?" and looks up into his smiling face, you weep. You have to weep, unless your heart is of stone and your emotions, a minus quantity. She does not pout and storm about the room—she is not "acting"—she is living the part. Her facial expressions tell volumes. Her large, appealing eyes tell of the terrible, agonizing pangs that strike to the very depths of her soul. Walter Miller, who has the part of the "slacker" is the only one who turns from her with unmoistened eyes. He smiles but it is the smile of a man deeply affected.

William Christy Cabanne wrote and directed "The Slacker." He has written a good, timely drama—good because it is timely. The thought he has expressed is the real sustaining element. The plot itself and the events which give rise to its action are not the best examples of properly done continuity or technique in the drama. He hinges his anti-climax on an improbable and far-fetched incident—the scene where the burly ruffian snatches the flag from the hand of the little girl and throws it to the ground. The suspense element is almost entirely lacking after the run of the initial reel. As a scenarioist, Mr. Cabanne has his superiors but he has convincingly demonstrated in the production of "The Slackers," that he is no "slacker" when it comes to a point of direction. With only two sets and the great outdoors, he has produced for the screen a picture which for quality of direction, is seldom equaled and rarely excelled. The thought he has expressed through the medium of a well selected cast, cannot fail but strike deep into the hearts of all America—old or young, man or woman. A word of praise is due the cameraman, William E. Fildew. The lighting effects registered the maximum percentage. Honorable mention is given the technical director.

The cast all entered into the spirit of the picture. Leo Delaney, Daniel Jarrett, Eugene Borden, Millicent Fisher, Sue Balfour, Mrs. Mathilde Brundage, Belle Bruce, Charles Fang, Dorothy Hydell, W. E. Lawrence, G. P. Hamilton, Jr., and Evelyn Converse were all good.

THE STORY AND PLAYERS

After an engagement of two years, Margaret Christy (Emily Stevens) is married to Robert Wallace (Walter Miller), a "slacker." John Harding (Leo Delaney) loves Margaret. He notices Wallace's indifference, during his engagement to Margaret and implores her to marry him. War declared, Wallace reading that single men will be called first, hastens the wedding date. Margaret assists in recruiting. Her husband is indifferent to the war news.

Margaret holds a reception and George Wallace, brother of Robert (Eugene Borden) attends in the uniform of a Jackie. Robert makes fun of the uniform. His brother taunts him for having married to escape service. Robert admits it. Margaret, who is listening, overhears the remarks and for the first time realizes that her husband is a "slacker." She rebukes him and tells him of her shame in having married a "slacker." The next day he sees some children playing "soldiers," one carrying a flag. A big boy takes it away from her. George Wallace who happens along, knocks the bully down. A big ruffian of a man passes and seeing the flag in the hand of the little girl, snatches it away. Robert sees this and gives the man a sound beating. His patriotism is at last awakened. He enlists and leaves for France, a true soldier.



Tense Scenes from Metro's Special, "The Slacker." With Emily Stevens Featured. Written and Produced by Wm. Christy Cabanne

"By Right of Possession"

(Vitagraph Blue Ribbon Feature—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"BY RIGHT OF POSSESSION" from the Vitagraph studios in the West, with plenty of Western atmosphere and a slight plot upon which to rest, has been given a typical Western production by Director William Wolbert and its two equally important roles have been faithfully interpreted by Mary Anderson and Antonio Moreno.

Hinged on frail bits of plot material, its superstructure bolstered by flashes of ranch scenes, cowboy "stunts" with the lariat, bucking bronchos and grazing herds of cattle, Vitagraph's late release will entertain thoroughly the most varied audiences by virtue of its scenic beauty and Western atmosphere—not by virtue of strength in its plot or progressive action in its story. There is a broken plot and a "badly bent" story.

Alvah Milton Kerr, responsible for the script, introduces his characters and opening plot material, with evidence of strong, consistent action to follow throughout its five reels, but when he arrives at the point where his story reaches the end of the third reel, he permits his plot, his action and his story to falter, waver a bit and gradually dissolve into the faintest resemblance to plot material necessary to sustain progressive action.

Director Wolbert, however, alive to the careless omission, bridges these gaps in the plot with picturesque scenes of Western life. He introduces a clever artist with the lariat who might have been Will Rogers had he not tipped his broad brimmed Stetson and disclosed a full face not familiar to Mr. Rogers' many admirers.

After the lapse of considerable footage of this nature, every foot of which is enjoyed but wholly foreign to the plot, the author again takes up his story in the guise of a political campaign, male suffrage versus female suffrage, and Miss Anderson and Mr. Moreno have a merry time campaigning. A thrill is attempted in the final reel which fails to register owing to the fact that the "wild" steers are not wild and the "rushing" waters are not rushing. Antonio Moreno screens like a true Westerner and wears an engaging smile when the nature of the action permits. Mary Anderson stamps her feet with earnestness but she is more likable when she smiles. The two smiles go a long way towards winning an audience. Otto Lederer presents a true characterization of "Bells." Leon Kent is in a minor "heavy" role.

THE STORY AND PLAYERS

Kate Saxon (Mary Anderson) inherits the "Blue Goose" mine in Colorado. Shortly after her arrival to take possession, a strike is called among the miners. She quells the riots and betters the conditions of the miners by increasing salaries and bringing about reform. During the riots, the sheriff,Tom Baxter (Antonio Moreno), arrives. He gives the strike leader a "beating" and wins the admiration of Kate. Kate's marked ability in managing the mine, prompts the women of the county to nominate her as candidate for sheriff, opposing Baxter for re-election. A lively campaign is waged and Kate wins. To test her fitness for sheriff, Baxter arranges with a friend to inform Kate that he was given money by Baxter to buy votes and did buy votes. Kate holds him at the point of a revolver and handcuffs him. Baxter walks in and he, too, is handcuffed. Realizing that Kate is of the right material, Baxter tells her he is testing her ability to take the duties of a sheriff. She will not forgive him for lying. She rides away and Baxter follows. Trimble (Leon Kent), who has been discharged from Kate's employ, dynamites the dam holding back the waters of a reservoir. Baxter's herds stampede and he saves Kate from danger. "Bells" (Otto Lederer) brings about a reconciliation and Tom and Kate are happy.

"The Long Trail"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE D. GOULD

IT is hard to reconcile the accepted standing of Lou-Tellegen, Mary Fuller and Winifred Allen as histrionic favorites, with the story provided for them by Eve Unsell. It is almost as difficult to excuse the work in this picture of Lou-Tellegen, who has so often in the past shown the sterling merit whereon his reputation is founded.

From first to last scene the spectator can sit back in confidence of knowing what is coming next. And the confidence is not side tracked. Obviousness is the outstanding characteristic of the production. The spectacle of the big hearted French Canadian trapper who falls in love with the sister of a scapegrace young man of wealthy family, who in turn accomplishes the downfall of the trapper's sister provides exactly the amount of tensity and dramatic action as would be expected from the time-worn plot skein.

One bright spot is the atractiveness of the scenes. Saranac Lake was the background for the majority, and throughout the picture the photography is excellent. Winifred Allen (the trapper's sister), gives a really meritorious characterization, and it is regrettable her part called for action in but a portion of the production. Mary Fuller in her quiet way, which years ago won her fame, amply fulfills the demands of the part given her. For some reason, probably in a desperate effort to bolster up such an "apparent" picture, Lou-Tellegen continually overacts.

THE STORY AND PLAYERS

As Andre Dubois, French Canadian trapper, Lou-Tellegen lives in the wilds, his life wrapped up in his sister (Winifred Allen). Mary Fuller as Louise Graham, an orphan, has a brother who is cursed by intemperance. Andre unconsciously compromises Louise, the two being forced to spend a night in his cabin due to storm, and her friends desert her. Andre marries Louise, but in the meantime her brother and Andre's little sister who has been sent to a convent at Montreal have had a short and outside-the-law love affair. Complications ensue. Andre's sister comes home to die, and her brother seeks vengeance on the man not knowing it is his wife's sister. The ending is the death of the scapegoat, after he had been given liberty from the police who sought him for murder, by Andre on the plea of his wife, and the fade-out shows Andre and Louise happy in each other's arms.

"The Squaw Man's Son"

(Lasky-Paramount—Five Reels)
REVIEWED BY R. M. JOHNSON

AN order to "go fetch it" is a trying commission for a true artist. Doubtless instructions to "make another play like it" must be more onerous still. "The Squaw Man" was the first story pictured by the Lasky company, and if the announcements are to be credited was a great success.

It is quite to be expected that the producing company should desire to do it again. This is much easier to understand than the other fact that Edwin Milton Royle, confronted with such circumstances, has been able to originate in "The Squaw Man's Son" a really creditable photoplay. It has interesting situations, strong, dramatic interest and leads up easily to a fairly logical climax.

True, many persons who see the picture will wonder what overpowering motive it is that suddenly compels the heroine Wahna-gi (Anita King) to rush out into the snow to kill herself, this just after being folded in the arms of her sweetheart who had come back to her though she had expected him to remain away forever. It will seem likely to most persons that the real motive is the striking coincidence it makes with the previous play, considering the co-relation of the two.

But if this is a false note there is no reason why it should destroy the harmony of the whole. Altogether the play is gripping, and, after the final flash dissolves, one has a feeling of satisfaction that only comes with the ending of a real heart-whole drama.

Wallace Reid, as Hal, seems to justify the chorus of encomiums that is being sounded in his honor in the reviews. But he is better in the more commonplace scenes than in the tragic. Donald Bowles has created a consistent characterization of the missionary at an Indian agency. This part in the play is more appealing really than the other, and requires a higher order of ability.

The production is marked with the careful attention to detail typical of Lasky plays. It has the faults too of most of them—for instance, though easily it might have been made outdoors it is mostly interiors, and the action is nearly all within four walls. Especially in summer, picture fans seem to be most thrilled by rapid movement in the open air. They are tired of being shut-ins, in reality and in imagery also.

THE STORY AND PLAYERS

Though "The Squaw Man's Son" is a sequel to "The Squaw Man," the previous play is not referred to except that the death of Nat-u-rich is mentioned and her native rock monument shown in the scenes. Nat-u-rich's son, Hal Calthrop (Wallace Reid) becomes Lord Effington before the end of the play. He discovers that Edith (Dorothy Davenport), his wife, in England, is a morphine addict, and though he had intended to free her so she might marry her clandestine lover, Lord Yester (Lucien Little-

field), he thinks better of it and decides to "help her to save herself." In this task he gets no help from Lady Effington. He sticks to it, writing back to Wah-na-gi (Anita King), his Indian sweetheart at the agency, not to wait for him, that he will not be back. He is summoned, though, to testify against the Indian agent, David Ladd (C. H. Geldert), whom he had discovered to be trying to deliver the Indian lands to the asphalt trust. This trip brings him back to Wah-na-gi only to discover that his friend at the agency, the missionary, John McCloud (Donald Bowles), is dead, and that his effects have been seized by Ladd, who there recovered the certificates of asphalt stock that were to be the principal documentary proof at the trial. In a struggle he wrests the stock from Ladd and then saves Wah-na-gi just as she is about to end her life. He has in his hand a cablegram from England telling of the death of his wife from an overdose of morphine. Other characters are Appah (Frank Lanning), Lord Kerhill (Ernest Joy), Lady Stuckley (Mabel Van Buren), and a storekeeper (Raymond Hatton).

"The Iron Ring"

(Peerless-World—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

HORACE HAZELTON, announced as the author of "The Iron Ring," the latest product coming from the Peerless studios, releasing on the World program, has made possible more dramatic action, varied situations, plot and counterplot material for five reels of pictures than any other scenarioist who has yet come to the attention of the critic. In doing so, however, he has sacrificed wholesomeness in subject matter for action in play.

To accomplish this, the author has taken as a theme the domestic relations question, turned it at every angle and gives his audience an appreciable time to spend at the vantage point of each angle. He takes the business man and his wife, the professional man and his wife, the man whose social status in life is considered as intermediary between these two and his wife, and then the man-about-town and his sister are introduced serving to sever the last remaining threads which bind together the husband and wife—one to the other.

The problem of handling these characters in his script without frictionable reflection on his plot and retaining unbroken continuity throughout with swift, rapid-fire action, was no small task, and for this the author is due praise.

He has "done over" old material in a new way and has made his offering "Twentieth Century" drama. Mr. Hazelton may not be credited, or discredited would be more proper, with the meaningless title, "The Iron Ring." If he is his selection will have to be noted by the red mark employed by our school teachers to denote "poor" in giving credit. It has no place with the picture.

But the title is merely flashed, the picture calls for your undivided attention for at least sixty-five minutes. You will forget the title. Clear "The Iron Ring" of a certain poignant touch of the risque and it would be a model for swift moving, actionable screen drama.

The cast may be rightfully referred to as "all-star." Edward Langford takes first honors. He expresses emotion with a true dramatic touch, at the right time and in the right place. Gerda Holmes follows a few lengths behind with second honors. George MacQuarrie does fine. Arthur Ashley, Herbert Frank, George Cowl, Alexander Carewe, Gladys Thompson, Victor Kennard and Richard Clarke—all interpreted their respective roles with nice appreciation for dramatic artistry.

THE STORY AND PLAYERS

Aleck Hulette (Edward Langford) and his wife, Bess (Gerda Holmes), have lived happily for two years when Aleck is taken as a partner into an advertising firm. Bess, delighted over the prospects of wealth, conveys the information to her maid, seamstress and Mrs. Georgie Leonard (Alexandria Carewe), a new neighbor. Stephen Graves (George MacQuarrie), president of the firm, tells Aleck to keep his plans secret until they are fully matured. The following day Graves brings the agreement for Aleck to sign. Mrs. Leonard chances in and mentions the partnership. Aleck and Graves learn that Bess has "gossiped." Graves tells Bess that it is necessary that her husband leave town for a day. She has prepared a dinner but her husband and Graves have to leave. She is hurt.

Jack Delmore (Arthur Ashley) and his sister, Dorothy (Gladys Thompson), are motoring. There is an accident and Dorothy is hurt. She is taken to a nearby house for treatment. Jack goes next door for medicine and meets Bess. She invites Jack and his sister to call. Dr. Hogue (Victor Kennard) is called to attend Dorothy. He is struck by her beauty. He forgets his wife and two children. Bess goes shopping with Georgie and meets Jack Delmore again. Following, there comes a disruption in the marital lives of the couples. Bess is lead astray by Delmore. The Doctor leaves his wife for Dorothy. The Leonards become separated. Realizing that his wife has done no wrong, Aleck becomes reconciled to her. Leonard shoots himself and the Doctor returns to his wife and children.

"One Touch of Nature"

(Edison-K-E-S-E—Five Reels)

REVIEWED BY R. M. JOHNSON

THE baseball fan at whom this play, it may be assumed, was aimed may not consider that the advance notices are quite maintained. The idol, McGraw, is no emotional triumph as a motion picture actor, though it may be admitted that he is in spots almost natural.

Perhaps the director told McGraw the whole action hinged on him as ruler of the Giants. The New York manager is usually quite self-possessed while facing a battery of motion picture machines. In this instance he acts as though it was fully as painful to smile as to have a tooth pulled, an attitude due probably to screen self-consciousness.

But the five reels are well worth seeing. The reproduction of a world's series game is equal to if not better than anything done in the news films. The script must have been good. The man who likes baseball—and what American does not—is a stoic indeed if he fails to get all fussed up over the final play where the hero first baseman sends the pellet fenceward for a home run and wins the day for the Giants.

Women who never saw a ballfield will be pleased with the dainty, little love-story and with the final triumph of the newlyweds over the rich but obdurate parents. Viola Cain as Mme. de Montignon, and as her real self, Leonora O'Brien, daughter of a plumber, is appealing. Helen Strickland, too, is a good aristocratic mother. It is Peter B. Kyne's script.

THE STORY AND PLAYERS

William Vandervoort Cosgrove (John Drew Bennett), student at Yale, marries Madame de Montignon (Viola Cain), although he knows her to be the daughter of Shamus O'Brien (Edward O'Connor), working plumber in Chicago. Old Man Cosgrove (George Henry), a rick pork packer, and his wife (Helen Strickland) try in vain to prevent the marriage, and failing in this disinherit the boy. It happens though that young Bill is a crack college first baseman. McGraw picks him up, signs him, and then Bill bats the home run that saves the day. In the jubilation over this Shamus O'Brien, Old Man Cosgrove, and even Mrs. Cosgrove—though a Vandervoort—fall on Bill's neck, take Leonora into camp, and all is forgiven and forgotten in the final "One Touch of Nature." When John W. McGraw, played by himself, takes Bill out of the box and then puts him back again, it is likely the climax is meant to be reached.

"The Neglected Wife"

(Balboa-Pathe—Fourteenth Episode)

REVIEWED BY JOSEPH L. KELLEY

A THRILL is registered in the late episode of this Pathe serial which although not of a spectacular nature, serves to introduce this chapter with a "punch." It happens when Kennedy in pursuit of Margaret is struck down by an automobile. The usual trick of photography is not practised in registering this thrill. There is good, strong, progressive action throughout the showing. Events move swiftly, and from the expected turn taken in the love affair of Kennedy, we are led to believe that the neglected wife will be rewarded for her patience in waiting for her husband to see the error of his ways. It is titled "Desperation."

THE STORY AND PLAYERS

Mary (Corenne Grant) determines to leave Kennedy (Roland Bottomley). She leaves a note explaining that she will not return home unless Kennedy promises never to see Margaret (Ruth Roland) again. Norwood (Philo McCullough) visits Margaret and urges her to marry him but she refuses him. Bull Brady leads Kennedy to play the stock market the wrong way. His fortune is threatened when Mary learns of it and sends Norwood with money to cover his margins. Bull Brady has published an article telling of Kennedy's marital troubles. Mary reads it and repents her action.

"Master of His Home"

(Triangle—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"MASTER OF HIS HOME," from the Triangle Studios in the West, leaves a good impression. The plot action moves fast, and there is "snap" in every scene. The author, R. Cecil Smith, leaves a bit too much to the imagination of his audience in passing from one seat of action to another, but this error is not a serious one in this particular instance because of the two —omission and commission—the former is more to be desired than the latter. Mr. Smith has made possible the showing of the risque without the usual offensive atmosphere hovering about his characters or action. The sub-titles referring to these scenes might have been toned down a bit, but the action in these scenes, although suggestive, is at no time offensive. A delicate question is pictorially discussed in a delicate manner.

The action centers about two distant locations—a mining district in the West and the home of the aristocrat in the East, and moves from one to the other with nice appreciation for the proper dramatic progression in plot development. The basic plot idea is not original with the author, but he has, by expert maneuvering, given old material a new and fresh appearance. He develops the idea telling of the daughter of aristocratic parents in the East meeting the Westerner, falling in love and later marrying, their married life finding disruption in the interference of the socially ambitious mother-in-law, who dislikes the home loving traits of her daughter's husband. The husband desires children, and the young wife is persuaded to think differently by her mother. The break comes, and the two are happily united by the arrival of a baby. Mr. Smith has handled his plot in a clever manner, with the result that Walter Edwards, who directed, has fashioned a good production.

The opening scenes are instructive and heightened in interest by the good action which centers there. The exterior scenes and interior sets used to tell that which happens in the East are well done. William Desmond, who has the featured role, executes some clever acting, and the part of Garson Stewart is presented by him with feeling. Alma Reuben, in the featured feminine role, is good to look upon and presents with finesse a difficult part. Other members of a good supporting cast are: Joseph J. Dowling, Eleanor Hancock, Robert McKim, Susie Light Moon, a squaw, and Will H. Bray.

THE STORY AND PLAYERS

Garson Stewart has been successful as a mine operator and part owner. Millicent Drake, daughter of aristocratic parents, has been singled out by her mother as the proper wife for young Van Tyle (Robert McKim), a social "fop." On a visit to Van Tyle's mountain lodge, Millicent meets Stewart. While sightseeing in his mine, an explosion occurs. He rescues Millicent. The two fall in love. Stewart is invited to visit the Drakes in the East. He does so, and while there marries Millicent. He expresses a desire for children to brighten the home. His wife's mother (Eleanor Hancock) persuades her daughter to avoid motherhood. Stewart learns of his mother-in-law's influence, and denounces both her and his wife. He leaves, returning to the West. Later his wife arrives with a "little partner," and there is a happy reunion.

"The Mark of Stingaree"

(Kalem-General Film—Two Reels)

REVIEWED BY R. M. JOHNSON

TO those motion picture patrons who like outdoor action, "The Mark of Stingaree" ought to appeal mightily. It is all outdoors. From beginning to end of the two reels the actors never cross a door-sill, or even crawl under a tent-flap. It is a blessed relief after the tireless succession of too stupid interiors so persistently flashed on the screen.

E. W. Hornung, who created "Raffles," prepared both script and scenario, "The Further Adventures of Stingaree," of which series this picture is a part. It is meant to be a red-blooded action story, and having a bushranger hero cannot be expected to please the too-squeamish section of the public. But even so the incident that gives the skit its title is brutal and might have been softened down a little. To show the actual branding on the forehead with hot rifle muzzle of even a bank-robber is too frankly realistic for screening.

Any repulsiveness that this may arouse doubtless will be softened by the wholesome human interest of the love-story interwoven with the little plot.

The picture is acted under the glorious sunshine of California, at Glendale, but the Australian locale is closely simulated. Oddly enough much of the Australian foliage has been transplanted to Southern California—notably the eucalyptus trees—and has quite taken possession of that part of the state.

THE STORY AND PLAYERS

Stingaree (True Boardman) questions the ability of his chum, Howie (Hal Clements), to hold up a stage single-handed, and Howie does it. Thereupon Howie is himself held up by a fugitive bank-robber, Jack Falcon (Barney Furey). Stingaree intercepts a letter betraying the love between Jack and Nettie (Edythe Sterling) and afterwards captures Falcon and takes back the loot he had taken from Howie. In subsequent incidents Stingaree convinces the girl her lover, Jack, is treacherous and unworthy. The bushranger sends the girl back to her home and brands Falcon with "The Mark of Stingaree."

"The Little Terror"

(Bluebird—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

VIOLET MERSEREAU returns to Bluebird stock in one of her characteristic roles of the little "cut-up" who is forever doing the wrong thing at the wrong time. "The Little Terror," her late picture, produced under the direction of Rex Ingram is not strong in plot material, but some good comedy is developed, which, although much of it has been seen before, is executed in Miss Mersereau's own charming way and gets across.

The suspense element is lacking, but it is apparent that neither the author or the director worked toward this end. They were satisfied to present a picture which would give Miss Mersereau opportunity to skip through five reels and impress her own girlish character rather than a strength of plot. She succeeds and makes possible a good five-reel feature. The opening scenes show her as a circus rider, who has married the son of rich parents against the wishes of his father. Later on she presents the role of the child born of this marriage. For a time she stays with the circus, but is eventually taken into the home of her grandfather, her father and mother having died. Most of the action takes place while she is under the care of her grandfather. The supporting cast includes Ned Finley, Robert Clugston, Sidney Mason, who will be Miss Mersereau's leading man in her future Bluebird productions; Jack Raymond, Mrs. Brundage and Edward Porter.

THE STORY AND PLAYERS

Queen Tina (Violet Mersereau) is a circus rider. Wallace Saunders (Robert Clugston), son of wealthy parents, falls in love with her and he marries against the wishes of his father. He goes with the circus and becomes a trapeze performer. A baby is born at the sacrifice of its mother. The father is killed by a fall from his trapeze. The child, Alice (also Miss Mersereau) at an early age follows in the footsteps of her mother, and becomes a circus rider. The circus visits the town in which her father lived. John Saunders (Ned Finley), her grandfather, regretting that he had been harsh with his son, sees the performance at which his son is killed. He takes his granddaughter to his home and gives her all that money can buy. His sister's son, a weakling, is introduced to Alice and she enjoys poking fun at him. His mother tries to arrange a "match," but a young cartoonist whom Alice had known in the circus, renews his love for her and they are married.

"The Fatal Ring"

(Astra-Pathe—Sixth Episode)

REVIEWED BY JOSEPH L. KELLEY

PATHE'S serial has yet to give evidence of laxity in action or thrills. This late number titled "Rays of Death" falls neither above or below the high average which action and thrills have maintained throughout its preceding numbers. The quality of suspense is kept at logical, dramatic tension and sustaining interest. The principals of the cast work in true form and are alive to every possibility offering dramatic action. This number has been given the careful production which has characterized preceding chapters of an unusually good serial.

THE STORY AND PLAYERS

Pearl (Pearl White) is being gradually lowered into a boiling caldron. Knox (Earle Fox) pleads for her life but the Priestess orders her men to proceed. Ferrets are placed in a box, covering the part of the rope, nearest the ground, which holds Pearl above the caldron. The ferrets slowly gnaw the taut rope. Tom Carlton (Henry Gsell) climbing a wall reaches the window. He

gains admittance and is in time to catch Pearl just as the rope snaps. He is attacked from behind. Pearl succeeds in giving his asasilant a push, sending him into the caldron. They escape. Carslake (Warner Oland) while eating in a restaurant, sees Detective Hana. He rushes out and away. He conceals the diamond in the crevice of a rock. Pearl receives a note from Knox telling her that he is condemned to die at the hands of the Order. She and Tom go to Knox's house. They spy at the window and see the Priestess's father try his invention to destroy life. A black slave is the victim. While spying, Pearl and Tom are seized from behind. They are dragged into the den. Knox is to meet his fate and turning to Pearl, the Priestess tells her that her turn comes next.

"Captain Kiddo"

(Pathe—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"CAPTAIN KIDDO," the late Pathe release featuring Baby Marie Osborne, has more of the "heavier" element contained than has been found in any of her past offerings. It is for this reason, no doubt, that the child actress has not been cast in her usual prominent role. She is given an unusual opportunity, however, to delve into the realms of stronger dramatic acting and she hasn't disappointed. She carries her end with all the confidence born of youth and at no time does she falter. Her naturalness before the camera has never been proved more convincingly than by her good work in this picture.

The scenarioist, whose name is not given on the program, has made his plot a trifle too deep for the little actress to penetrate and make hers the dominating character throughout. Her sunny disposition pleases as usual, and at times she "hits" the "high spots" in dramatic action, but once the revenue officer strikes the trail of the opium smugglers, her role is a bit overshadowed by the "heavier" element which enters the plot of the story at this point. This is not to be discouraged in photoplays for Pathe's little actress. No credit is taken from her thereby. The contrast tends, not adversely to but in favor of her work. She is more appreciated than if she were to hold the centre of the screen throughout the showing.

Philo McCollough should work in support of Baby Marie more often. They do well together. Marion Warner, in the role of the mother, is convincing. Harry Von Meter and Ray Clark, a juvenile, complete the cast. W. Eugene Moore has given "Captain Kiddo" a fine production. This offering should meet the expectations of any audience. The camera work has been well done.

"Lonesome Luke, Messenger"

(Lonesome Luke Comedy (Rolin)-Pathe—Two Reels)

REVIEWED BY JOSEPH L. KELLEY

HAROLD LLOYD, in his latest two reels of laughs, executes the "slapstick" variety with "pep" aplenty and with a bunch of supporters who are capable of taking up the fun where he leaves it and carrying it on to a laughing climax. He is ever in evidence and his unwillingness to overdo an act or rather his natural comedy instinct to "let well-enough alone," places Mr. Lloyd in rank with some of the best "slapstick" comedians. In the role of a "fleet-footed" messenger boy he creates some good comedy and when he is given the freedom (by right of conquest) of a girls' boarding school he keeps things moving in the realm of comedy. "Lonesome Luke, Messenger," is a good two-reel comedy.

"Knights of the Square Table" and Other Pictures

(Conquest Program (Edison)-K-E-S-E—Seven Reels)

REVIEWED BY JOSEPH L. KELLEY

JAMES WILDER'S story of Boy Scout life, "Knights of the Square Table," has been made into four reels of pictures under the direction of Alan Crosland with a touch of interest in every scene. The younger generation will devour its every flash of human incidents, its scenes of life as it is really lived by the boy of good, wholesome training and the more unfortunate youth who is left to follow his own sweet will and naturally favors the more exciting and dangerous route. A lesson is taught every boy and the older ones will be the better for having seen this screen drama dealing with the activities of the Boy Scouts.

No attempt has been made to inject a strength of plot. The author and director have been content with fitting for the screen a good, clean, wholesome story. The plot, though slight, is carried along without a break. There are scenes which call for strong action at times, and this is given by the good characterizations of Paul Kelly, Yale Boss and Andy Clark, three juveniles who do excellent work. The unfortunate life of the neglected boy is contrasted with that of the scout, and James Wilder, who wrote the story and presented a minor role, has made possible four reels of good pictures. Donald McClollan and Thomas Blake are other members of a good cast.

THE STORY AND PLAYERS

Pug Haddon (Paul Kelly) is the son of a thief. Inspired by the story of the "Holy Grail," he organizes a gang. He has been reared in evil surroundings but his tendency is strong toward right-doing. The gang, once organized, the members start on a rampage. They meet with a troop of Boy Scouts, and in a fist fight which follows, the gang is worsted. The prowess of the scouts "opens" the eyes of the gang to the fact that they aren't such a bad lot after all and later the members of the gang are mustered in as scouts.

"Farmer Alfalfa and His Wayward Pup," an animated cartoon in split reel, depicts the trial of Farmer Alfalfa and his playful pup. The pup grows troublesome and Farmer Alfalfa buys a game cock and the fight is on. The action of the animated subjects is natural.

"Your Flag and My Flag," a split reel, illustrating the verses of a poem, shows the national emblem in all its glory.

"The Making of Hundred Ton Guns," a split reel, shows the Watervliet Arsenal, and the different processes through which a big gun goes in the course of making.

"What Form Means to an Athlete," split reel, presents trained athletes in action. A "slow camera" process is employed which leaves the impression that the athletes going at high speed, are barely crawling along. It is an instructive bit of footage.

"The Legend of the Willow Plate," a drama in one reel, tells the romantic love of two Chinese. The "Willow Pattern" plates of Nankin ware, tell an ancient legend of China. Hattie Gray Baker's poem is followed. It is good.

"Walt Mason Rhyme Reels"

(Filmcraft Corporation—Four One-Reelers)

REVIEWED BY JOSEPH L. KELLEY

FOUR of Walt Mason's prose-poems have been adapted to the screen and as fillers for a featured program they will meet the demands of both the big and small town exhibitor. They are good, lively comedies, given good productions, enacted in real comedy fashion and each has running through its footage a pleasing, romantic story. There is none of the "slapstick" variety. The best and shortest way to describe them is to liken them to the George Ade comedies with which most of the exhibitors and picture-going people are familiar. "Walt Mason Rhyme Reels" should "go over" with a nice percentage for the exhibitor.

Of the four shown for review, "The Dipper" is most likable. It has the touch of heart interest which never fails to win. The old dipper which hangs by the well is made the medium through which a young victim of the wanderlust meets a country lass and the love germ takes root in both their souls. The health authorities put the band on all tin receptacles for drinking water and the old dipper is taken and thrown on the town dump. The wanderer hires out to the girl's father as a farm hand and the two resolve to find the dipper that had brought them together. Their search for the dipper and the events which lead up to its recovery provide the action of the story.

"Bunked and Paid For" tells the story of a young couple's attempt to solve the "high cost of living." They read in the papers of a method to improve the health and cut down the food bills. The loving wife proceeds to fill the larder with the prescribed scientific food but when she attempts to force it upon her "hubby" there is trouble in the air. Each finds the first dinner prepared under the scientific plan a failure and each makes an excuse to the other for leaving the table. They both make for the same restaurant unknown to the other. They purchase a "regular" dinner.

"True Love and Fake Money" tells of a young city chap who visits the country and falls in love with the village belle. The young man has described himself as the son of a millionaire. He has to make good his "bluff" and in the attempt unconsciously brings to justice a band of counterfeiters and settles down to married life.

"Hash" is a boarding house romance.

JUST FOR FUN

By LONGACRE

THERE were two reasons why there were so many handkerchiefs in evidence last Friday on Broadway in the vicinity of the Strand theatre. One was the weather; the other "The Slacker."

WILLIAM CHRISTY CABANNE is a most modest director. He sat in a rear seat during the showing of his production at the Strand. Stars, please take notice.

HAVING read so far down the lines of this column, some of you will come to the realization that there is something lacking. There's a reason. If you will turn back to an earlier edition of this publication you will note that the two "Petes" are "rusticating" on the Coast. Now can you guess?

WALT MASON'S prose-poems have been adapted to the screen. The reviewers saw four one reelers last week. We predict that Walt's poems will become as popular on the screen as did George Ade's stories. We wish you success, Walt Mason.

AT a recent showing of an Art Dramas' subject at the Criterion theatre, Harry Ennis, who writes all about these dramas, presided at the piano. For a time the reviewers were under the impression that they had gone to the Vitagraph projection room by mistake. However, after a few discordant notes had floated "orchestralward," and Harry's technique became entangled with his fingers, the "close" observers, came to the conclusion that they were, after all, in the right place. You did pretty well, Harry. There is nothing like having more than one accomplishment.

CHANNING POLLOCK, the dramatic critic, in a recent comment on the season's theatrical accomplishments, quoted Sardou as once saying that "any theme really adapted to histrionic interpretation, could be written upon one side of a visiting card." Press agents, please take notice. In the same article, Mr. Pollock in expressing regret because of the lack of originality in the current stage drama, said that "perhaps it is because originality has gone into the movies—though—if it has," he continued, "the fact isn't noticeable." Hasn't any one anything to say on this?



Alice Howell (Century Comedies)

THERE are a number who have reported their return from the Chicago convention. In discussing the week's stay, they are able to recount most of the important happenings, some in detail. The only point many are not quite sure on, is just how they got back to Broadway. But this isn't so very important, so long as they are back in our midst. We understand a good time was had by all. Welcome to our midst once more.

IF space would permit, we would like to run a list of the names of those on their vacations. But, unfortunately, only a page can be devoted to this work.

FROM the publicity department of Metro, we receive word that a French soldier, recently wounded in battle, carried with him a picture of Viola Dana. Bennett Moulter, formerly an assistant director at the Metro Studio and now aviator in France, is responsible for this bit of information. It seems that Miss Dana is doing her "bit" toward brightening the task of the soldier. Well done, Miss Dana, and Miss Dana's press agent.

BEN GRIMM says there is at least one nearly infallible director—the compass. "Hitch your wagon to a star," runs the proverb. Well isn't every star (m. p.) given a vehicle.

WE understand that Douglas Fairbanks is coming out with one that is "bigger and better than ever." With the aid of Bennie Zeidman and "Doug'h" winning ways and smile, he should be able to do this every time. We note that Bennie has reached the columns of the New York American. It's a cinch, Bennie, don't let them tell you differently.

ABOUT three minutes before press time, Bill Barry, breezed into the editorial room and announced his return from a two weeks' vacation. We welcome you, Bill. You are the only one who has come back on time. We immediately got Bob Welsh on the 'phone, and he said he would "hold up" the press for this announcement. So here it is.

Now is the time for all good men and true to come to the aid of their party.

Having used that line and failed at filling the page we have inserted a cut of Alice Howell, which is one way of being certain of having something "Just for Fun."



Author and Associate Producer of Half a Thousand Comedies

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

Keystone Studios Third Successful Term Will Expire Aug.



FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Bluebird Photoplays

Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5
Aug. 20. Mr. Opp (Neva Gerber and Arthur Hoyt) 5
Aug. 27. The Charmer (Ella Hall)..... 5
Sept. 3. Triumph (Dorothy Phillips)..... 5
Sept. 3. Mother of Mine (Bluebird Extraordinary) (Rupert Julian and Ruth Clifford) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum)..... 5

Butterfly Productions

July 16. High Speed (Jack Mulhall and Fritzie Ridgeway) 5
Aug. 6. Follow the Girl (Ruth Stonehouse). 5
Aug. 13. The Midnight Man (Jack Mulhall). 5
Aug. 20. The Lair of the Wolf (Donna Drew, Gretchen Lederer and Joseph Girard) 5

Fox Film Corporation

July 1. Patsy (June Caprice)..... 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockwell) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper)..... 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

July 16. Range Boss (Jack Gardner), Essanay
July 23. The Golden Idiot (Essanay)..... 5
July 30. One Touch of Nature (John Drew Bennett) 5
Aug. 6. Skinner's Baby (Bryant Washburn), Essanay 5
Aug. 13. The Barker (Lew Fields) (Selig).. 5
Aug. 20. Open Places (Jack Gardner), Essanay) 5
Aug. 27. Brown of Harvard (Selig)..... 5

Metro Pictures Corporation

July 2. The Trail of the Shadow (Emmy Weblen) 5
July 9. Peggy, the Will O' the Wisp (Mabel Taliaferro) 5
July 16. The Hidden Spring (Harold Lockwood), Yorke..... 5
July 23. The Belle of the Season (Emmy Wehlen) 5
July 30. Miss Robinson Crusoe (Emmy Wehlen), Metro..... 5

Mutual Film Corporation

July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5
Aug. 6. Souls in Pawn (Gail Kane), American 5
Aug. 13. Bob the Fixer (Jackie Saunders), Horkheimer 5

Paramount and Artcraft Pictures Corp.

Aug. 5. The Amazons (Marguerite Clark).. 5
Aug. 5. The Varmint (Jack Pickford and Louise Huff) 5
Aug. 12. Seven Keys to Baldpate (George M. Cohan) 5
Aug. 12. The Law of the Land (Mme. Petrova) 5
Aug. 19. The Mysterious Miss Terry (Billie Burke) 5
Aug. 19. Hashimura Togo (Sessue Hayakawa) 5
Aug. 26. Close to Nature (Douglas Fairbanks) 5
Aug. 26. Little Miss Optimist (Vivian Martin) 5

Pathe Exchange, Inc.

July 22. The Last of the Carnabays (Gladys Hulette, William Parke, Jr., Paul Everton, Helene Chadwicke, and Harry Benham), Astra..... 5
July 29. The On-the-Square Girl (Mollie King, Ernest Lawford, Donald Hall, Richard Tucker, Aimee Dalmores, L. Roger Lytton, Astra... 5
Aug. 5. Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Henry Van Meter and Roy Clark), Lasalida..... 5
Aug. 12. The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Berthelmess, Wm. Dudley), Astra 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

July 15. The Mother Instinct (Enid Bennett), Triangle 5
July 15. The Sawdust Ring (Enid Bennett), Triangle 5
July 22. A Successful Failure (Jack Devereaux and Winifred Allen), Triangle 5
July 22. Sudden Jim (Charles Ray)..... 5
July 29. In Slumberberland (Thelma Salter and Georgie Stone)..... 5
July 29. Borrowed Plumage (Bessie Barriscale) 5
Aug. 5. The Food Gamblers (W. Lucas and Elda Millar) 5
Aug. 5. An Even Break (Olive Thomas.... 5
Aug. 12. Master of His Home (William Desmond) 5
Aug. 12. Golden Rule Kate (Louise Glaum).. 5

Vitagraph V-L-S-E.

July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5
Aug. 13. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith)..... 5
Aug. 27. The Divorcee (Mary Anderson)..... 5

Favorite Film Features

Aug. 6. A Regiment of Two (Anita Stewart, Edith Storey, Rose Tapley, Josie Sadler, Harry T. Morey, Sidney Drew, E. K. Lincoln, Ralph Ince, Charlie Edwards) .....
Aug. 6. Happy Go Lucky (Clara Kimball Young, Earle Williams, Rose Tapley, Bobby Connelly, Helen Connelly, Edward Elkas)..... 5
Aug. 13. Chains of an Oath (Earle Williams, Edith Storey, William Shea, Kate Price, William Humphrey)..... 5
Aug. 13. Betty in the Lion's Den (Clara Kimball Young, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley, Wm. Shea) 5
Aug. 20. The Violin of M'sieur (Clara Kimball Young, James Young, Little Helen Connelly, Etienne Girardot) 5
Aug. 20. Father's Hatband (Norma Talmadge, Flora Finch, Leo Delaney, Van Dyke Brooks, Harry Lambert)... 5
Aug. 27. The Feudists (Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly..... 5
Aug. 27. The Master Painter (Rosemary Theby, Sidney Drew, Courtney Foote) 5

World Pictures

Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5
Aug. 20. Souls Adrift (Ethel Clayton)..... 5
Aug. 27. The Guardian (June Elvidge, Montagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady)..... 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(*Continued from page* 1027)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe.....5 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives ....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton Releasing Corp.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....5 reels
Her Fighting Chance.....5 reels
Madame Sherry .....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier ..... 1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
May 10. Jimmy Gets the Pennant.....1 reel
May 17. Out in the Rain.....1 reel
May 24. Jungle Land.....1 reel
May 31. A Kitchen Romance.....1 reel
June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel

(*Continued on page* 1026)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—Educational

July 4. Florida to Louisiana.....——
July 11. China and the Chinese, No. 3.....——
July 18. Alaska Wonders in Motion, No. 3.——
July 25. Among the Senussi.....——
Aug. 1. China and the Chinese, No. 4.....——
Aug. 8. Alaska Wonders in Motion, No. 4.——

DITMARS—"Living Book of Nature"

July 2. The Pigmy Circus.....2 C
July 9. Biography of a Stag.....2 C
July 16. The Life of a Moth.....2 C
July 23. Wolves and Their Allies.....2 C
July 30. Water Fowl.....2 C
Aug. 6. Mounting Butterflies.....2 C

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Love Philtre of Ikey Schoenstein (Bernard Siegel, Mildred Manning)..2 C-D
A Departmental Case (Charles Kent, Carlton King).....2 D
Strictly Business (J. Frank Glendon, Alice Rodier).....2 C-D
"Little Speck in Garnered Fruit" (Carlton King, Nellie Spencer).....2 C-D
The Coming Out of Maggie (Nellie Spencer, Carlton King).....2 C-D
The Venturers (J. Frank Glendon, Jack Ellis, Agnes Eyre).....2 C-D
Discounters of Money (Carlton King)...2 D

ESSANAY
("THE BLACK CAT STORIES")

The Quarantined Bridegroom.....2 C-D
Two Laughs (Ben Turpin).....2 C
A Corner in Smiths (Robert Bolder. Rodney LaRock, Hazel Daly).....2 C-D
Seventy and Seven (Ellis Paul, Julien Barton).....2 C-D
Our Boys (Ellis Paul).....2 C
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Forget Your Coat?.....2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

An Order of the Court.....2 D
At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....25D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JAXON COMEDIES

Counting 'Em Up.....1 C
The Baggage Man.....1 C
Getting the Coin.....1 C
Tough Luck.....1 C
Jolly Tars.....1 C
Play Ball.....1 C

JOHNNY AND EMMA RAY COMEDIES

Coughing Higgins.....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C
The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

Selig World Library (Every Wed.)..... 1 Edc.
In the Talons of an Eagle.....1 D
Trials and Tribulations.....2 D
Through the Eyes of the World.....1 D
In the African Jungle.....2 D
Checkmate.....1 D
The Magic of Motive Power.....2 Edc.
A Daughter of the Southland.....2 D
The L. X. Clew.....1 D
The Toll of Sin.....2 D
The Bush Leaguer.....1 C
The Smouldering Spark.....2 D
The Love of Madge O'Mara.....1 D

SPARKLE COMEDIES

An Attorney's Affair.....1 C
Her Peignor.....1 C
Those Terrible Telegrams.....1 C
The Stag Party.....1 C
Bragg's Little Poker Game.....1 C
Mixed Nuts.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON

Saturday, July 14, 1917

Chris and the Wonderful Lamp.....4 reels
Luck of the Roaring Camp.....2 reels
Skylarking on Skiis.....2 reels
He couldn't Get Up in the Morning.....1 reel
Captains of Tomorrow.....1 reel

Saturday, July 21, 1917

Knights of the Square Table.....4 reels
Farmer Alfalfa and His Wayward Pup....1 reel
Your Flag and My Flag.....1 reel
The Making of 100-Ton Gune.....1 reel
What Form Means to an Athlete.....1 reel
The Story of the Willow Plate.....1 reel

Saturday, July 28, 1917

Billy and the Big Stick.....4 reels
Two Kentucky Boys.....2 reels
Climbing Mt. Washington.....1 reel
Gathering Bananas and Cocoanuts.....1 reel

Saturday, Aug. 4, 1917

The Half Back.....3 reels
The Boy Who Cried Wolf.....2 reels
Playing in Florida.....2 reels
Crystals in Formation.....1 reel
Joy Riders of the Ocean.....1 reel
Love's Laboratory.....1 reel

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

July 18. When Sorrow Weeps.....2 D
July 25. The Uneven Road.....2 D
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

July 9. A Rag Baby.....2 C
July 23. A Contented Woman.....2 C
July 23. A Runaway Colt.....2 C
Aug. 6. A Midnight Bell.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, July 2, 1917

DREW—The Matchmakers (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 9, 1917

DREW—Lest We Forget (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 16, 1917

ROLMA—Blood Will Tell (Ralph Herz)...1 C

Monday, July 23, 1917

DREW—Mr. Parker, Hero (Mr. and Mrs. Sidney Drew).....1 C

Monday, July 30, 1917

DREW—Henry's Ancestors (Mr. and Mrs. Sidney Drew).....1 C

Mutual Film Corporation

Tuesday, August 7, 1917

LA SALLE—Pigs and Pearls, 1 C..... 05705
GAUMONT—Mutual Tours Around the World, No. 40; Down the Senegal River in French West Africa, Bruges, an Old City of Belgium; Fishing Villages of France..... 05706

Wednesday, August 8, 1917

MUTUAL—Mutual Weekly, No. 136, 1 Top..... 05707

Thursday, August 9, 1917

CUB—Jerry on the Railroad (George Ovey), 1 C..... 05708
GAUMONT—Reel Life, No. 67: A Colored Baptizing in Old Virginia, Electricity from the Heart, The Tallest Boy in the World, An Undersea Garden, Making Schools Safe, Not a Shadow of Doubt (An Animated Drawing from "Life," A Bomb—and a Bomb-erang (An Original War Cartoon) 1 Mag..... 05709

Tuesday, August 14, 1917

LA SALLE—"The Widow's Might" 1 C. 05715

Wednesday, August 15, 1917

MUTUAL—Mutual Weekly, No. 137, 1 Top..... 05716

Thursday, August 16, 1917

CUB—Beach Nuts (George Ovey), 1 C... 05717
GAUMONT—Reel Life, No. 68: Young Men's Christian Association, Learning to Be a Soldier, The Absent-Minded Dentist (An Animated Drawing from "Life"), 1 Mag..... 05718

Paramount Pictures Corporation

Monday July 16, 1917

KLEVER PICTURES—The Wrong Mr. Fox (Victor Moore).....

Monday, July 23, 1917

BURTON HOLMES—Catching and Canning Oregon Salmon, 1 Trav.
BRAY-PICTOGRAPH—No. 77, 1 Mag.

Monday, July 30, 1917

BURTON HOLMES—To the Summit of Mount Hood..
KLEVER PICTURES — Motorboating (Victor Moore).....

Monday, August 6, 1917

BURTON HOLMES—Geysers of the Yellowstone, 1 Trav.....

ARBUCKLE COMEDIES

April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rought House.....2 C

Pathe Exchange, Inc.

August 12, 1917

The Neglected Wife, No. 14 (Desperation), (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Hardin and Corene Grant), Drama 2 R. Balboa.
The Fatal Ring, No. 6 (Rays of Death), (Pearl White, Henry Gzell, Ruby Hoffman and Warner Orland), Drama 2 R. Astra.
Know America, No. 19 (Southern Colorado), Scenic 1 R. Combitone.

Wednesday, August 15, 1917.

Hearst-Pathe News, No. 66, Topical 1 R.

Saturday, August 18, 1917.

Hearst-Pathe News, No. 67, Topical 1 R.

Triangle Komedies

Sunday, August 5, 1917

His Perfect Day.....1 C
A Matrimonial Accident.....1 C

Sunday, August 12, 1917

His Cool Nerve.....1 C
A Hotel Disgrace.....1 C

Universal Film Company

SPECIAL RELEASES

Week of August 13, 1917

GOLD SEAL—A Wife's Suspicion (3-reel D.), Betty Schade and Val Paul.
NESTOR—The Rusbin' Dancers (Comedy), Eddie Lyons, Lee Moran and Edith Roberts.....
L-KO—Rough Stuff (2-reel Comedy), Dan Russell and Gladys Varden.....
UNIVERSAL ANIMATED WEEKLY—Weekly N. 85.....
STAR FEATURETTE—Cheyenne's Pal 2-reel W. D.), Harry Carey.....
JOKER—Out Again. In Again (Comedy), Wm. Franey.....
VICTOR—The Brass Girl 2-reel C. D.), Matt Moore and Jane Gail.....
UNIVERSAL SCREEN MAGAZINE—Issue No. 32.....
UNIVERSAL CURRENT EVENTS—Issue No. 14 (Shipping date Aug. 11th).....
JOKER—Back to the Kitchen (Comedy), Gale Henry.....
POWERS—Doing His Bit (Com. Cart.) and Algeria Old and New (Scenic) (Split reel).....
UNIVERSAL SPECIAL — The Double Floor (8th Episode of The Gray Ghost), Priscilla Dean, Eddie Polo and Harry Carter.....

Vitagraph

(BOBBY CONNELLY SERIES)

Aug. 6. Bobby, the Boy Scout.....1 C
Aug. 13. Bobby, Movie Director.....1 C
Aug. 20. Bobby, Philanthropist.....1 C
Aug. 27. Bobby, the Pacifist.....1 C

BIG V COMEDIES

Aug. 6. Boasts and Boldness (Lawrence Semon.....1 C
Aug. 13. Worries and Wobbles (Lawrence Semon.....1 C
Aug. 20. Shells and Shivers (Lawrence Semon.....1 C
Aug. 27. Chumps and Chances (Lawrence Semon.....1 C

TABLOID REVIEWS FOR BUSY EXHIBITORS

Universal

"O-My the Tent Mover." (Joker. Week of August 6.)—The Sahara desert is the scene of this rollicking comedy with William Franey featured as Launcelot Briggs, an old clothes dealer who is lost in the desert. He is picked up by a caravan. He is sentenced to a life of slavery by the old Sheik. The Sheik's pretty daughter is traveling with the caravan. The old man promises Launcelot his daughter in marriage if he will make him laugh. Launcelot has fallen in love with the Sheik's other daughter. There are difficulties to be surmounted. He has to flee and with the tent over him he escapes. Lillian Franey, Za Zu Pitts, Eddie Baker and Milburn Moranti in the supporting cast create some good laughs. Tom Gibson did the scenario from the story by E. M. McCall. W. W. Beaudine directed.

"The Soul Herder." (Bison Western Drama. Three Reels. Week of August 6.)—A lively Western drama is shown in "The Soul Herder." Harry Carey "puts over" nice bits of rapid-fire comedy and displays his usual clever stunts from the saddle. Fritzi Ridgeway has the principal feminine role. Jean Hershold, Elizabeth Janes, "Hoot" Gobson, Vester Pegg and William Gettiner make up a strong supporting cast. Harry Carey has the part of "Cheyenne" Harry, fond of liquor and proficient with a six-shooter. After a night spent in jail he decides to reform himself and the entire neighborhood. He is ordered to leave town and on his way over the desert he meets with a family of settlers. In a fight with Indians the man of the party, who is a minister, is shot. "Cheyenne" puts on his clerical frock and proceeds to do the reform act. He reforms the town of Buckhorn and wins a bride.

"The Love Slacker." (Nestor. Week of August 7.)—Eddie Lyons and Lee Moran are seen in another laugh getter. Comedy, galore, is enacted by the two popular comedians. "The Love Slacker" is a typical comedy for the current season. Edith Roberts in the principal feminine role, is the Summer girl, personified. Lee, whose father owns the country drug store, is the only eligible young man in town. Eddie, having decided to become a woman hater, goes to the country town to get away from the girls. The country girls who had only Lee to admire, are all struck with handsome Eddie when he arrives. He arouses the spark of jealousy in Lee and the fun starts.

"The Untamed." (Mary Fuller Feature. Two Reels. Week of August 9.)—In "The Untamed" Mary Fuller is seen to good advantage. She presents the role of Casga, the daughter of a moonshiner. Her impersonation of the wild, untamed girl of the mountains is given with a nice appreciation for the characteristics of the mountain girl. The exterior scenes showing the natural wildness of the moonshiners' country, are good to look upon. A typical dance hall set is used. Catherine Carr, who wrote the scenario, made possible strong, progressive action. William Welsh, Johnnie Walker and Helen Slosson are in the supporting cast. The story tells of Casga's trouble with the revenue officers and the manner in which she won the love and respect of a revenue officer who was seeking to detect her "still" in the mountains.

"The Vamp of the Camp." (Joker. Week of August 11.)—Another Gale Henry laugh. Little Butterfly is the "vamp" of the camp. A stranger arrives. He loses his last dollar and Little Butterfly's sympathies are with him. She pleads with the landlord to give him a job. She makes a bet that she can win the stranger in three days. He tells her his home is to be sold unless the mortgage is paid. He promises to marry her if she will get the money to pay off the mortgage. She tries but fails, finally resorting to robbery. The stranger, it is learned, is a confidence man.

"Seeing Ceylon with Hy Mayer." (Powers One-Reel Travelaugh (Cartoon.) Week of August 11.)—Natives, dancing to the sound of tom-toms, costumes of the ladies, a Buddist procession, picturesque head-gear and a farce on the elephant's method of bathing, are some of the laugh-makers in this late Powers Travelaugh.

Mutual Film

"Reel Life, No. 65." (Gaumont. One reel. Thurs., July 26.)—Juvenile craftsmen are shown hard at work in carpentry, basketry and pottery, while still younger members of this select group are intensely interested in their toy-making. A dangerous eagle hunt is portrayed wherein a man is seen scaling a precipitous cliff in search of young eagles, two of which he secures. The extensive poultry business of Mme. Schumann-Heink is also screened, and thousands of pedigreed White Leghorn chickens are depicted, and some useful lessons may be learned in the care of poultry and the management of a poultry ranch from these pictures, for almost every conceivable feature of the industry is amply dwelt upon. This is a reel which will please, interest and educate.

"Mutual Tours, No. 38." (Gaumont. One reel. Tues., July 24.)—This educational, historical and thoroughly entertaining reel first deals with Prague, the ancient capital of Bohemia, with its population of 400,000 Bohemians and 100,000 Germans, and from where is to be obtained a view so beautiful that it has been termed the Switzerland of Saxony. Snow-capped mountains dotted with picturesque hamlets lend enchantment to the view. From there the scene shifts to Kairawan, the sacred city of Tunisia. Here are presented the many mosques and minarets and other objects of interest to the globe trotter. Then on to a beauty spot of Southeastern France, among the Dauphenes, where cascades abound and the scenery defies description. One-reel replete with interesting data.

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Motion Picture News

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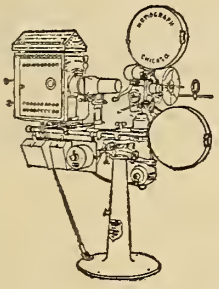
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Exhibitors Supply Co., Inc.

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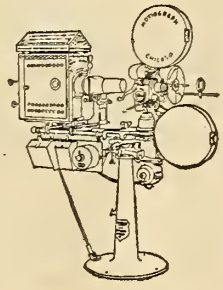
Accessory News

— SECTION OF MOTION PICTURE NEWS —



WE COULD TELL YOU HOW THE SHUTTERS OF SOME PROJECTORS ARE OUT OF TIME WHENEVER THE PICTURE IS FRAMED—

OR, HOW SOME PROJECTORS WILL DESTROY FILM—



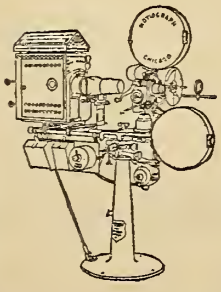
BUT WE HAVEN'T TIME,—There are too many good points on the MOTIOGRAPH to talk about.

(Remember, the MOTIOGRAPH shutter when once set is always set, regardless of how many times you frame your picture.)

We don't say,—It is bound to last a long time; or it should do so and so;

But the *user* says,—THE GEARS CAN'T WEAR OUT; that the machine will operate as well after 365 days of use as it did on the day of installation.

The *dealer* will tell you that every part of the MOTIOGRAPH is *guaranteed* for one year (and the factory will back him up in this), and that no other machine, regardless of price, will give better service or more perfect projection.



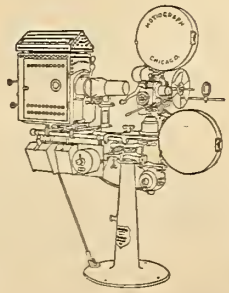
EVERY USER IS A BOOSTER FOR THE MOTIOGRAPH

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He Saves Best Whose Saving Lasts.

(The Story of a Man Who Disregarded Two Laws.)

Once upon a time there was an Exhibitor.

He found that the best projector cost a little more than others.

It didn't occur to him that the price had to be higher because the Machine was better.

Nor did he realize that it was more better than that the price was higher.

He only thought of the Dollars he could "save."

Well, he "saved" the said "Dollars."

At that time, those Dollars looked big to him.

So big, that they hid the Law of Business, which says: "It's better to invest more at a profit than less at a loss."

So he patted himself on the back, and thought himself a clever business man.

But he was really a practical man, after all; and the present somehow always seemed more important than the past.

Therefore, as time went on, and he looked at his check-book, he couldn't see there those Dollars he so cleverly "saved."

Other things, however, became more evident, and impolitely forced themselves upon his attention.

One of these was the Operator's call for repairs.

Somehow, the small amounts spent that way looked bigger to him than the Dollars of months ago.

Another thing: the picture lost its erstwhile steadiness, and the Dimes diverted to the House in the next block made the Dollars of his memory seem still more insignificant.

Then he saw the light!

He remembered the Law of Compensation, which says:

"You can't get something for nothing. If you want quality that endures you must pay for it; but you get it back in the long run."

Through this experience he learned a valuable lesson.

But he would have been better off if he had bought the Simplex instead of the Experience.

Experience is a very expensive teacher, but the other man's experience is the cheapest thing on earth.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Label Every Reel

WITH the advancement of the Anti-Misframe League and with our growing membership there is need to push our activities still further. The entire industry is interested in our endeavors and not a few have congratulated individual operators upon being a part of an active crowd who are really doing something for the entire business.

We are going still further. We want every exchange to realize that we mean to co-operate with them so that when our members complain to headquarters about film conditions, for which poor exchange inspection is responsible, they will know that the Anti-Misframe League is determined to see to it that the present miserable conditions are corrected. The members must act and act together, as we advised an issue or two ago on this page. When they find a bad film and the exchange will not listen to reason go to headquarters and kick. If this does not do any good, write to MOTION PICTURE NEWS—the head office of our League—and we will see to it that the complaint is made, and, what is more, that it is made to the right parties.

* * * *

WHAT we now propose is this. We are having printed labels such as here shown, in orange and white. A supply is being sent to each of the League members, with the request that every time a film leaves their theatre they label each reel case. This will be a guarantee to the exchange or the next user of the film that on the date given it was in good condition. Should the film be short of footage, with sprocket holes torn or generally in poor condition, this should be noted on the label plainly so that the next user may be warned or the exchange be given a chance to go over it looking for trouble. It is a very simple matter and one which will take no time at all to carry out. The good it will do is obvious.

* * * *

WHAT we need in our business is more paid admissions. Am I right? There is only one way to get them and that is by a better entertainment. This does mean better stories and production, to be sure, but it also means—better care of the film that we are showing to-day. This is exactly what our League advocates and what every member is striving for.

The labels are being printed now. When the members of our League get their allotment, begin using them at once. They will be the means of our obtaining the co-operation of all exchanges and will ultimately force better film service for all houses. This will mean more patrons, more money and better salaries, and, what is more, it will mean greater recognition to the *operator,* which is what he is after and what we want him to have, if he is the right sort and fighting for the best interests of projection and the industry as a whole.

THIS FILM

HAS BEEN INSPECTED AND FOUND TO BE IN

NATIONAL ANTI-MISFRAME LEAGUE N A M L

.....
Remarks

BY.....
Signature

.....
Address

.....
Theatre and Date

MEMBER NO.....

ANTI MISFRAME LEAGUE

ORGANIZED BY

MOTION PICTURE NEWS, 729 SEVENTH AVE., NEW YORK CITY

* * * *

IT is a case of every member getting out and boosting and continually fighting for better conditions in his territory. The quicker we do it the sooner we will have the recognition of the millions of people who to-day would rather be shot than be caught in a picture theatre.

Get behind and push.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Oscar Scheck and the "Mazda" Lamp

FOR a long time experiments have been under way tending to develop for use in projection machines, Mazda lamps in place of the carbon arc, as a source of illumination. According to advices received this week from the Mazda Lamp Laboratories and from the Argus Lamp and Appliance Company, Cleveland, O., the experimental stage has been passed and the success of the incandescent lamp for motion picture projection has been proven and established.

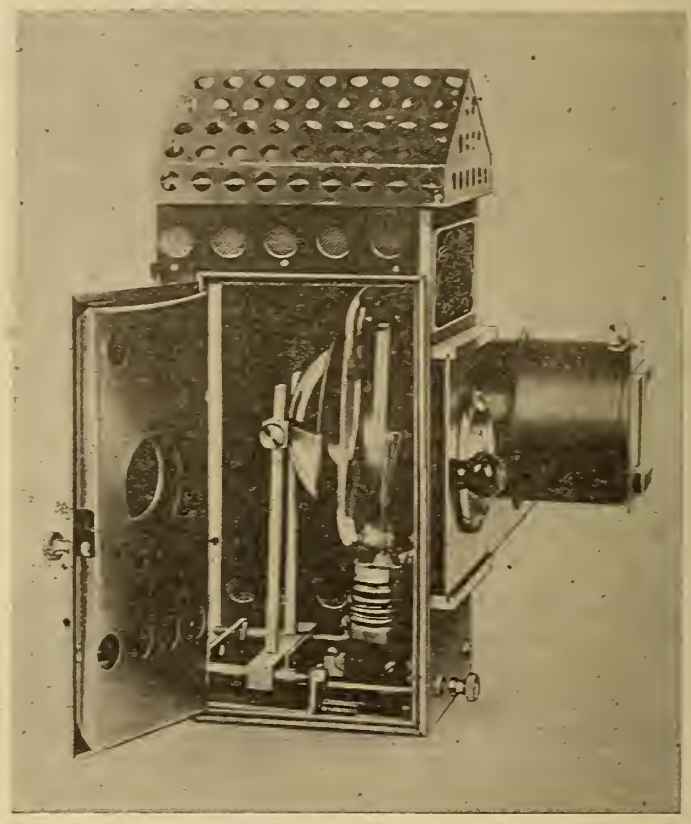
The Argus Lamp and Appliance Company have correlated the development of the Mazda Motion Picture Projector Lamps by perfecting the Scheck Universal Adapter which will immediately convert any type of projection machine from a carbon arc to an incandescent lamp projector. The above named company makes the announcement that these adapters and lamps are now ready for the market.

Prominently identified with the development of the Mazda Lamp, and the designing of the Universal Adapter is the name of one, who is perhaps known to every motion picture operator on this side of the Atlantic—Oscar Scheck, whose photograph appears herewith.



Oscar M. Scheck and His Adapter. This Device Is for Changing Carbon Arc Projection Machines for Use with Mazda Lamps

In addition to being a lighting engineer well-known in the field of Stage and Motion Picture Illumination as well as the inventor of the Universal Adapter now being exploited by the A. L. & A. Company, Mr. Scheck is best known to the motion picture operator as one of the general organizers of the I. A. T. S. E. and M. P. M. O. of the United States and Canada. And even though he has been working hand in hand for the past year with the engineers of the Mazda Development Laboratories, he has nevertheless found time to discharge his official duties to the Alliance with credit to himself and the organization. It is claimed for the Mazda Lamp that it will eliminate all fumes and poisonous gases which are prevalent in the operating room when the source of illumination is the carbon arc, and which, some say, has had a most distressing effect on the health of the motion picture operator. They also bring out the fact that there will be less danger from film fires with the use of this lamp than where the arc is used.



Detail of Oscar Scheck Adapter. This Makes Possible the Use of Mazda Lamps in Carbon Arc Motion Picture Machines

In the illustration shown at Fig. 2 we see the Mazda Lamp, the lamp house and Universal Adapter ready for use. And in addition to the claims already made, the engineers who have watched their performance for more than a year in certain theatres in the country, feel that they may state with every confidence that the new Mazda Lamp will meet every projection requirement in the majority of theatres throughout the world. A further claim is that the Mazda Lamp will give a better light; that it will completely eliminate flicker and screen shadows; that it will eliminate eye strain by removing the harsh qualities now present in the carbon arc, and that they will recommend themselves to exhibitors by reason of the fact that current consumption will be substantially reduced.

In preparing the lamp for practical service, the Mazda Lamp Engineering Laboratories, however, made no provision for appliances with which to adapt the lamp for use in the regular projection equipment. This service, was therefore, performed by the Argus Lamp and Appliance Company.

The Universal Adapter can be attached to any present type of lamp house without cutting or marring the housing in any way, or even disturbing the carbon arc equipment.

H. H. Cudmore, who has been prominently identified with the Mazda Lamp Industry in this country for many years, is general manager of the Argus Lamp and Appliance Company, and is personally directing the distribution of the Scheck Universal Adapters. Mr. Cudmore expresses himself as being elated with the prospect of "Mazdafying" the motion picture field, and to a representative said: "We are of the opinion that the development of this new Mazda Lamp and the co-incident invention of the Scheck Adapter, will revolutionize the entire field of motion picture projection. We have had lamps in operation in prominent theatres in Cleveland, for more than a year, and the proprietors of these theatres are the most enthusiastic advocates of Mazda

projection. Since our preliminary announcements have been made, our company has been flooded with inquiries from all parts of the world. We have provided extensive manufacturing facilities, however, and the new factory, modern in every respect, now being constructed at 152d and Collamer avenue, East Cleveland, will enable us to keep apace with our orders so that shipments may be made with little or no delay."

Simplicity marks this as an adapter that should meet with great favor among operators, and Mr. Scheck has been especially fortunate in designing an adapter of such simple construction, and one for which it is claimed will fulfill every requirement.

"The Infant Peril"

BROTHER M. M. MURRAY, Salisbury, North Carolina, raises his voice, likewise his pen in a mighty protest against what he considers a more dangerous epidemic than "infantile paralysis" and that is the peril of allowing children to operate motion picture machines. He says: "I agree with the operators that no one should be permitted to operate a motion picture machine until he shall have attained the age of eighteen years. The largest per cent. of film fires are due to the carelessness of young boys, who are incompetent, and ninety per cent. of whom lose their heads when an accident occurs, being entrusted with the operation of the projector.

I know of one theatre in this state where the manager has a boy fourteen years old running the machine. (A condition that should not be allowed to exist, as the safety of the theatre patrons demand that this work be in charge of a responsible man.—Ed.) I think that every state should pass a law making it a misdeameanor for any one under the age of eighteen years to operate a projection machine, and holding the manager criminally liable, who violates this law by employing anyone under this age, should any such accident occur. We know that the safety of the public depends a great deal upon the experience and coolness of the man behind the gun, and I firmly believe that an operator should have had at least one year's experience before being entrusted to put on the show by himself. Furthermore, I do not believe an operator should be permitted to have working for him, as an assistant, one who is under the specified age. He should also do his own rewinding and not have a boy to do it, a boy whose only thought is to get it over with as quickly as possible, and giving no thought as to whether the film is in proper shape to run or not. This, in a first class photoplay theatre, should not be tolerated, as it is nothing more than carelessness, and *carelessness has no place in the operating room.*

I would like to say a few things in regard to the "Boylan Even Tension Reel" which has been in operation in my operating room for a year, and which I find to be the best thing that has ever been brought to my attention. It saves film from having sprocket holes torn by heavy tension on the take-up, and also prevents the film from becoming tight on the lower sprocket of the machine. I think very much of the one I have, and believe they are a necessary adjunct to any up-to-date operating room. I have some photographs of my machines, and also a "safety first" device which might interest the readers of the department, and will be glad to send them to you if you can find space for them."

Answer: There is much food for thought in your letter, and we believe it is only a matter of time when the minimum age for operators will be twenty-one years. Not that there are not some young men of eighteen who are as well qualified to perform the duties of operator as are men of more mature years, but the older man can be held responsible, where the younger man could not. I will be more than pleased to receive the promised photographs and will use them at the first available opportunity. The manufacturers of the reel you mention have not submitted a sample to the department, therefore, we will say nothing more concerning it until we receive further details.

Parrish's Address Found

J. R. C., San Diego, Cal., who sought the address of Henry Parrish, who renovates reflecting type screens, will find his answer here, it having been sent us by Gus. T. Brannon, sales manager of the American Auto-Arc, who writes: "A letter addressed to Henry Parrish, Owensboro, Ky., will reach him. That is his home address." My thanks to Mr. Brannon for his interest and the information.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The Roll of Honor follows:

Roll of Honor

1 Frank Draucker, Lock Haven, Pa.
2 C. W. Langford, Lewiston, Pa.
3 John E. Barnett, Cumberland, Md.
4 C. L. Wills, Oklahoma City, Okla.
5 Charles C. Burkholder, Anderson, Ind.
6 F. M. Thompson, Hobart, Okla.
7 Arthur Fenton, Trenton, N. J.

Members previously recorded	202
Members registered this week	7
Total membership to date	209

Notice! Anti-Misframe League Members

IN an editorial by E. K. Gillett, which appeared on page 3481 of the June 2 issue of Motion Picture News, speaking of the purpose of the Anti-Misframe League, Mr. Gillett said: "There are no strings of any kind attached to a membership except that every member must be willing to stand by the membership pledge." There is, however, one "string" and that is that each member send to the department the following information which is for the purpose of enabling us to keep a record of our members:

Member's Name .....
Home Address .....
Name of Theatre where employed.....
Address of Theatre and name of Manager.....

On receipt of the above information, button and membership card will be sent to members without any cost whatever. In this way we hope to prevent those who are not bona fide operators from obtaining something to which they are not entitled.

A Suggestion

FRANK DRAUCKER, Lock Haven, Pa., writes: "Have been reading about the Anti-Misframe League and think it is the best thing ever broached, and want you to put my name down as a member. I think every operator, exchangeman and film inspector should belong. May I be permitted to suggest that it would be quite within keeping if you were to have some gold buttons, like the illustration in this week's issue of the News, made and sold at a small price so that every member of this new League can be identified from the slackers. Think this over, and keep up the good work."

In reply: For your enlightenment, would say that Motion Picture News has had buttons made and they are now being sent out to those who follow the instructions asked for under the heading of "Notice—Anti-Misframe League Members." These buttons, as well as membership cards are absolutely free, and while there might be a number of operators, like you, who would care for gold buttons, the number would not, we do not believe, be sufficient to warrant the great expense. As you know, owing to the war, the price of gold has soared so high that it makes one "sore" to even think of it.

However, as you suggest, we will think it over, and if there is a demand great enough to warrant our acting upon your suggestion we will do so.

Ask Your Dealer

The lens of your projector may not seem very large, but in effect it is just as large as your screen, because every detail of every picture shown on the screen has to be transmitted through the lens.

Even though it is not large or does not cost a large sum, there is no more important article in your theatre than that lens.

Make sure the lens of your projector is a

Marlux

which combines the most advantageous optical and mechanical features.

Your Dealer will tell you about its merits, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

ADVANCED PROJECTION

When you place your order for a machine, do you realize the importance of GETTING the PROPER LENSES?

Our engineers are in a position to advise you as to the proper lenses for your requirements.

Write us today in regard to your PROJECTION PROBLEMS and we will help you out; no charge is made for this service.

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade.
Dealers in Motiograph, Simplex, Powers, Edison and Standard machines, Transverters, Motor Generators, Rectifiers and Everything pertaining to the Moving Picture Theatres.
Third Floor, Mallers Bldg.,
Cor. Madison Street and Wabash Avenue Chicago, Ill.
We sell on the installment plan.

MOTION PICTURE MACHINES
Use The SIMPLEX
The Dependable Machine Made by a Dependable Company—
Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection
We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*
Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.
NOT IN THE TRUST

From "The Home of the Red Man"

IN a letter forwarded to me from the Chicago office of MOTION PICTURE NEWS, comes a letter written by a brother from Oklahoma, the "Home of the Red Man," and his letter is so expressive that I am publishing it herewith:

I. G. Sherman:

Dear Sir: I have just learned of the National Anti-Misframe League, and want to congratulate you on having the nerve to try it. Things are getting worse every day as far as bad patches and misframes are concerned. It seems to me that as Projection advances in some things, day by day, it also retrogrades.

The operators seem to forget that some other brother has to run the film which he has had, and in which he has made bad patches, misframes, etc.

For the "Love of Mike," why not do things right? It is a lot easier to make a good patch, one that you can depend on, than it is to slap the film together any old way.

Today when I opened up, I cut out three misframes from the first reel of a three-reel "feature," which I am enclosing. Reel two of the same feature had on it the leader for reel three, and reel three had the leader which should have been on reel two. That is what I call laziness, and most of all it must have been h——l of an operator that would do such a thing. Reel one was patched in the center with the emulsion side of the film to emulsion side, which, of course, made the picture appear backward upon the screen. Oh! if I only could have laid my hands on the *crank turner* that thinks he knows more than Edison, Power or any other machine manufacturer; the one who is always telling someone else that he knows it all, I sure would have made him fit for a hospital or sanitarium. (Please. It wasn't me.—ED.) I want to join the league, and wish it all the success it so well deserves. I beg to remain,

Yours for less misframes,
(Signed) C. L. WILLS.

In Reply: I can appreciate your feeling the way you do, for it is not only aggravating, but at times so annoying that nothing seems to relieve our pent up feeling so much as a good "cussing out." The samples you sent, were indeed, terrible specimens, and I don't blame you a bit for wanting to put the guilty one in a hospital. It may not be easier, but it is just as easy to make a good patch as it is to make a poor one. Don't you too, get in the error of blaming this condition altogether on the operator, for an *operator* would not be guilty. There are, as you perhaps know, many theatres where rewind boys are engaged to "assist" the operator, and these boys, knowing nothing of the fragile nature of the film they are handling often race them through the rewinder at breakneck speed, and you also know what *that means.* When the film breaks, to cover up their carelessness they "stick it together" any old way so long as it holds, and when the film is run through the machine again the man who is responsible—the operator—is caught napping. If it occurs on his last show he allows the film to be shipped to the next exhibitor in this condition for which he is hardly to be blamed, for he is anxious to leave the theatre as soon as possible after showing the "Good Night" slide. The only remedy is to do away with "rewind" boys and compel the operator to do his own rewinding, which is as it should be. There are, however, operators who would not let a film go away from their operating room unless it were in better condition than it was when they received it. I am glad to place your name on the Roll of Honor, and hope to have the honor of hearing from you again.

I Beg Your Pardon

FRANK A. DAVIS, Oskaloosa, Iowa, writes: "I am at it again. I see that my name has been placed on the Roll of Honor, but I did not receive my button and card, and brother Shirk did. Of course, I am not jealous, but I think I am deserving of a button too, as we all like to be together here in Oskaloosa. The operators do at least, and that is why I am wondering what the reason was for not sending me a button. I would like to see all the Brothers of our craft as one, and with your help, and the help of the brothers throughout the United States and Canada we will have better films, better conditions and in every way better projection. I want to close by wishing the NEWS, the brother from Gary, Ind., and yourself the greatest success."

IN REPLY: I beg your pardon. In looking over my card file I find that your name had not been checked off as having had a

button mailed you, and I am going to do so as soon as I have finished pounding this out on my typewriter. For the benefit of yourself and all other members of the league, I want to say that there has been a delay in getting the cards from the engravers, but as soon as they are delivered to me I will send them right out. You speak truly. It is only by all brothers of the craft becoming united, and helping each other that we can ever hope to obtain the conditions to which we, the operators, are entitled. The NEWS will do its part, but we must have your help. For your kind wishes to brother Pastre, the NEWS and its projection editor, thanks.

"Back Home in Tennessee"

MANARD K. BAIRD, Knoxville, Tenn., writes: "This is my first letter to the MOTION PICTURE NEWS, but not my last one for once I get started nothing can stop me. (Whoa boy!—ED.) Before going any further I would like to compliment you for the good work you are doing for the operators in this section, and it is pleasing to know that you also are a member of our great I. A. I venture the assertion if one would study our—the operator's—department for a period of one year, with proper equipment one could project a perfect picture on the screen. Take the Projection Department for one year and put it together and you would have a complete handbook. (Hardly that for the compilation of a handbook will take many long weary months of hard nerve racking labor.—ED.) The Anti-Misframe League is a credit to the motion picture industry. Congratulations to the good brother who originated it. Please enroll me as a member, and I will vow to stand by the membership pledge. The next time I write you, I will send you photographs of our operating room; that of the famous Queen, the theatre of novelties which was originated by George N. Shorey, a photoplay theatre that both in its appointments and patronage is known to rank as high as any south of the Mason-Dixon line. The motion picture business for the future looks very promising in this city and vicinity. Our local has thirteen members on its roster. This has been our most successful year. We are always willing to meet the exhibitors half way and co-operate with them. In closing, wish to state that Brother George W. Lane, Jr., and myself have been promoted. In our hours of luxury (Luxury is good.—ED.), or when we are not wrestling with two Powers' Six A's we conduct a supply house which we have recently opened under the firm name of the Knoxville Theatre Supply Company. We assure you that you have our best wishes for your success always. Long live the NEWS."

In Reply: I hope you will feel free to use the columns of this department, just as often as you care to. Am glad to learn that the future looks promising in your locality, also that the local is in such a prosperous condition, and I hope it will remain so. Will be pleased to have photographs of your equipment. In return for your kind wishes let me express the hope that the Knoxville Theatre Supply Company will, in the words of Rip Van Winkle, "live long and prosper."

Another Method of Rapid Threading

Darrell S. Keppler, Crawfordsville, Ind., writes: *"First of all I wish to enter the (boys of progress) league, meaning the Anti-Misframe League, and then submit what I believe to be a better method of threading film in frame than that which was published in the July 14 issue. This method is for Powers' machines only. Simply thread your machine, in the usual manner, after you have the film threaded, hold your finger in the top loop and lift the film up, then take the framing rod in the left hand and place the dividing line of the film even with the top corner of the main frame casting and the deed is done. Be sure, however, the intermittent movement is in lock (to be determined by seeing that there are no blades of the shutter in front of the lens). I have a number of good stunts to send you later."*

Answer: Your name has been placed on the Roll of Honor, and button and membership card will be forwarded to you within a few days. There are, of course, various ways in which to thread the film in frame, and I am submitting your method for the benefit of those readers of the department who may not be familiar with any of the methods in which to do this. Am waiting expectantly for the "helpful kinks" you have promised to send in later, and hope that you will not make it very much later.



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What a Live Manager Has to Say

SAM L. MARR, manager of the Kozy theatre, Waycross, Ga., writes the following letter: Dear Mr. Sherman: I am a reader of your department and find it to be very interesting as well as beneficial. I am also deeply interested in the Anti-Misframe League and wish you would please enroll my operator and myself as members. It affords me much pleasure to sign the pledge, although I have practiced this same thing for the past twelve or fourteen years, it is not practiced by a lot of other operators elsewhere, as we receive film daily in outrageously bad condition. If you can only get every operator in all parts of the country to join the league and *stick to the pledge,* it will mean much towards the betterment of projection, and less work and worry for the operator who does take an interest in his chosen profession and who tries to project a picture that is in keeping with his ability. I am an operator with about fifteen years experience, and although I am manager of my own theatre now, I personally superintend my own operating, that is, I take an interest in the projection which my operator is putting on the screen, and endeavor to give my patrons high class motion picture plays, properly projected. Enclosed you will find a signed pledge for myself and operator, my card and a slip that is pasted in the top of every film box leaving our operating room. I will close for this time with best wishes to yourself and all brother operators, especially the ones signing the pledge of the National Anti-Misframe League.

Comment: Here is a manager with the right idea. Note where he says, "I take an interest in the projection my operator is putting on the screen, and endeavor to give my patrons high class motion picture plays, properly projected." Too many managers fail in this one important point, requisite to good managership; they seem to think that the only thing necessary is to swell the receipts of the box office, and let projection, courtesy and other forms of catering to the public who are their support, go by the board. The views expressed in his letter, prove to my mind something which I have believed for a long time, and that is, there are a great number of operators who would make far better exhibitors than some of the men they are working for. I am reproducing on this page the slip which this manager pastes in the reel cases. It is along the lines of those mentioned in the department from time to time, as well as along the lines of an idea which we have formulated, and which will be found on the editorial page conducted by E. K. Gillett, of this present issue.

To every member of the Anti-Misframe League there will be sent a quantity of these pasters and all the operator will have to do will be to fill out the blanks, paste them on the film cases, and in this way show the exchange managers that they are sincere in their desire to co-operate, and lend all their support to the movement of better film condition. These pasters, like the buttons and membership cards of the Anti-Misframe League are free. We only ask that you use them, and in this manner build up interest in the league, as well as increase its membership.

The names of your operator and yourself have been added to the Roll of Honor, and you will receive your button and membership card in the course of a few days. For your kind wishes, accept my thanks.

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Union Operator



Date.....

And Needs No Inspection

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CHIEF MECHANIC

.....Theatre

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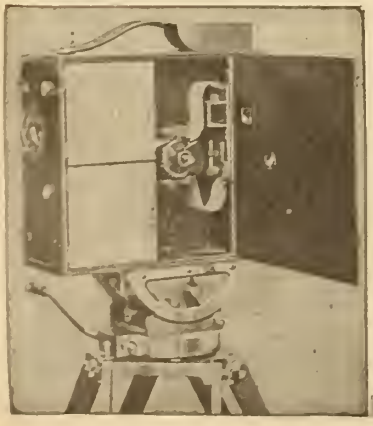


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THE CAMERA

The Stencil Process of Coloring Cinematograph Positives

ALTHOUGH natural color motion photography has been the subject of much discussion and experimentation in the past few years, there has long been practised a mechanical method of applying a variety of colors to the images of positive cine-films; and as we have in previous issues devoted much space to the consideration of *photographic* color processes, it seems but fair that we should also treat of the ingenious *mechanical* methods by which film subjects showing varied coloration may be prepared.

This mechanical method of coloring film positives with a variety of shades, suitable to the subject photographed, is of French origin, and is capable of yielding pleasing screen pictures, although it is foolish, to say the least, to claim that the results are comparable to those secured by a scientifically worked out method of color photography. It must also be borne in mind that the stencil-color method, now to be elucidated, is no rival in its commercial aspects with the photographic color process.

The reason for this is not difficult to comprehend, when it is considered that stencil cutting requires skilled operators, and the method as a whole consumes much more time than is ever alloted to the processing of a positive film strip in the average American cinematographic laboratory. The method has been tried out in this country and apparently has been found economically impossible, as might be inferred by any one conversant with present day factory operation.

The mechanical ingenuity of the stencil-color process makes it an interesting study, however, and it is in response to numerous requests that the following outline of the method has been prepared—for the most part from patents data.

Roughly outlined the method of coloring a film positive by the stencil process is as follows:

The number of different colors (*for various objects*) in a given scene is first decided upon. It is then necessary to prepare stencil bands, *one for each color* the full length of the scene to be colored. If, for instance, we propose to employ three different colors in coloring a certain scene; we must prepare three stencil bands. Each one of these bands consists of a positive print of the scene to be colored, which has the object corresponding to some one color cut out of each successive film image on the positive strip. Thus if we suppose the subject to be colored is the American flag; the stencil band to be used when applying the red color would have a series of openings cut through each image corresponding to the red stripes of the flag.

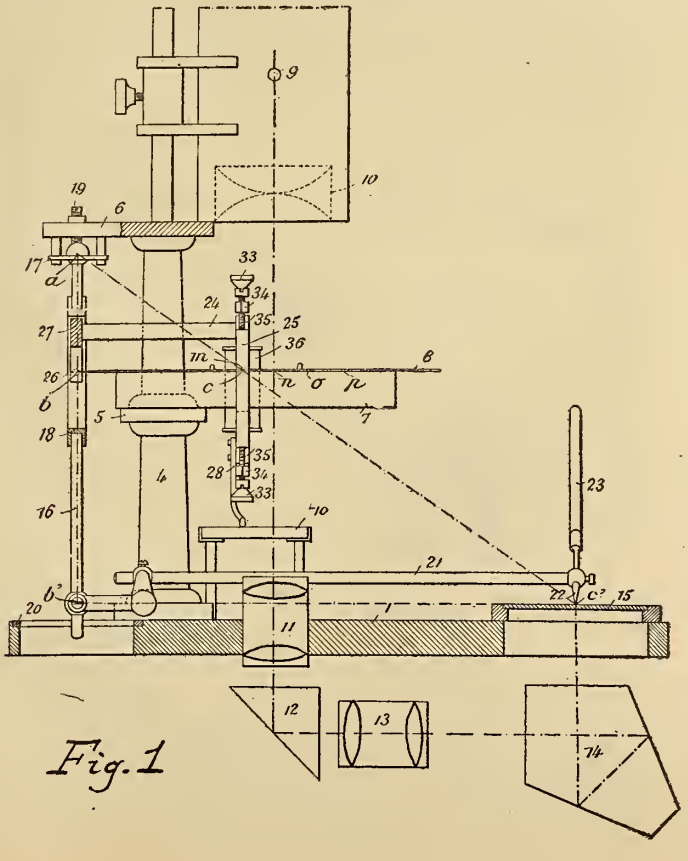


Fig. 1

When the stencil bands for a given scene have all been prepared, or cut, an ordinary (*uncolored*) positive print is placed in contact with a stencil band, and the two films (*in contact*) are run through a coloring machine, which applies color of the requisite shade through the openings in the stencil band. After passing through the coloring machine the positive film has received but one of the several colors which are to be applied, and must be run again through another similar machine, this time in contact with a different stencil band, which corresponds to a different color. In short, the positive must be processed through the coloring machines as many times as there are different colors apparent in the finished result. This confirms our earlier statement that the process is costly from the manufacturing standpoint.

Let us, however, now proceed to the study of the exact manner in which the various details of stencil coloring are carried into execution. First of course is the cutting out by machinery of minute portions of the film images. The machine used in this operation is termed a stencil-cutting machine, and we shall here describe an ingenious example of the same, which is shown diagrammatically in Figures 1 and 2. Figure 1 is a side elevation of the stencil-cutting machine, while Figure 2 is a front view of the same device.

Referring now to Figs. 1 and 2: On a cast-iron table (1) are secured two standards (3) and (4), braced by the plates (5) and (6). The Plate (5) carries, between the standards, an open-work table (7). The table is shown in dotted lines in Fig. 2. The film (8), which is to be cut out, can be moved forward or backward, on the table (7) to the extent of one image in any suitable way.

The rays (*Fig. 1*) issuing from a light source (9) are collected by the condenser (10), pass through the film (8), an objective (11), a single reflection prism (12), another objective (13), a double-reflecting prism (14) and are finally projected upon a ground glass (15), where the image is apparent considerably enlarged.

The reducing device (*Fig. 1*) connecting the tracing point (22) with the image cutting tool is composed of a vertical rod (16) carrying a rectangular frame (18). A steel ball is secured to the rod (16) and rests in a ring (17) secured by braces to the plate (6). A screw (19), having a lock nut allows of minimizing the play of the ball. The rod (16) can only move forwards and backwards, its lower end being guided by a guaged groove between the steel guides (20).

A horizontal steel rod (21) is connected with the rod (16) by a yoke pivoted to an axis associated with the rod (16). The other end of rod (21) is provided with a point (22), *Figs. 1 and 3*, and with a handle (23) wherewith the operator traces the projected image. In the frame (18), *Fig. 1*, between two pivot screws (26) is pivoted a support (27), which is rigidly connected to a front frame (25) by means of the braces (24). The frame (25) is supported by an arm (28) which slides upon the surface of the stationary glass plate (10). Any movement of the tracing-point (22) is repeated by the frame (25) with a selected reduction corresponding to the ratios of the triangles a, b, c, and a, b', c', (*Consult Fig. 1*).

Coming now to the cutting mechanism by which certain areas of the film images are cut out; this is best explained by reference to Fig. 2. Two tubes (29) secured in the frame (25) have between their rounded ends the space necessary for the passage of the film strip (8). Within the tubes are two sliding steel rods (31) having pointed ends, while two spiral springs (32) tend to hold the rods (31) separated and bearing against micrometer screws (33) carried by the levers (34). The distance between

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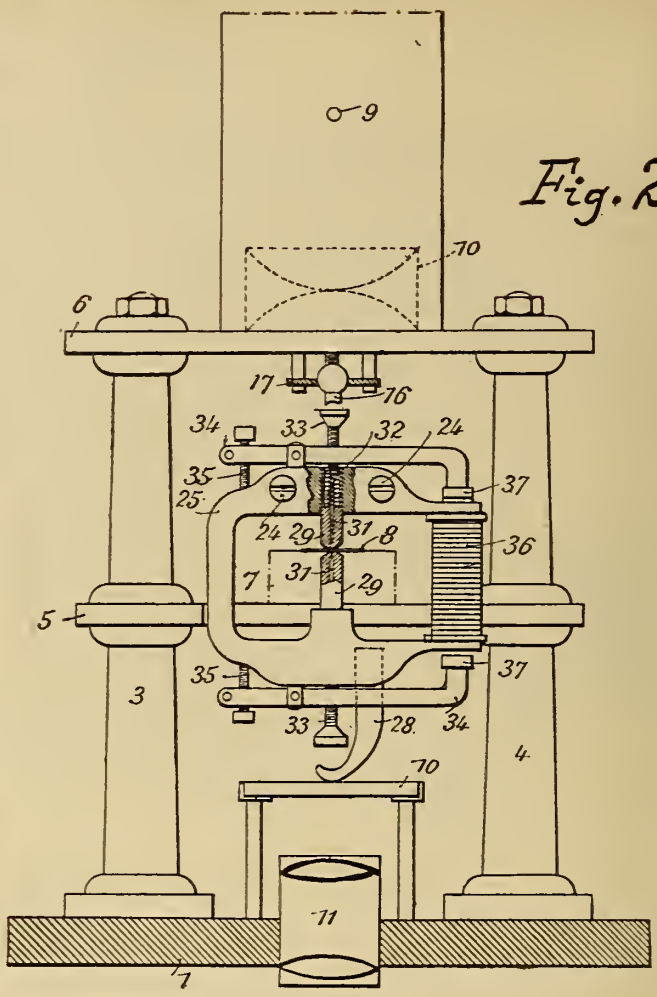
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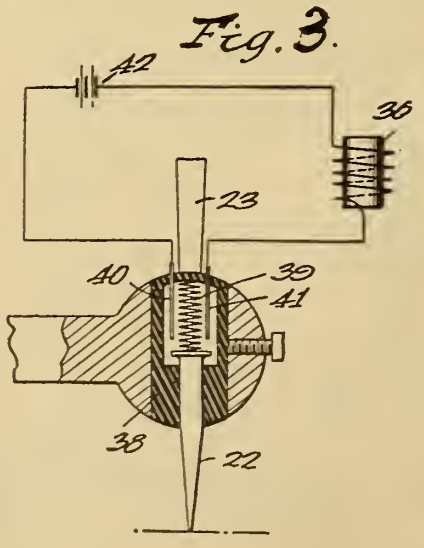
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Fig. 2.



these levers, which are pivoted to the frame (25), is limited by micrometer screws (35). An electro-Magnet (36), also carried by the frame (25), attracts two pallets of soft iron (37) and through the medium of the levers (34), and the screws (33) brings the rods (31) toward one another, causing their pointed tips to bear against the opposite faces of the film. These pointed tips then scratch both faces of the film so deeply as to allow of the images thus traced being readily removed from the film strip.

Fig. 3.



As it is now apparent that the cutting action of the pointed rods (31) is electrically controlled, it will be advisable to now consider the electrical circuit by which the stencil cutting is accomplished which is shown diagrammatically by Fig. 3. An electric contact is so combined with the tracing-point (22) as to send a current into the electro-magnet (36) each time that the tracing point is brought to bear against the ground glass.

The current is broken when the tracing-point is removed from the ground-glass, and the cutting-points (31-Fig. 2) recede again into the tubes (29).

(*Continued on page* 1044)

MUSIC AND THE PICTURE

Music Review of the Latest Publications Most Suited for Picture Playing

1. *"Sweet Cookie Mine,"* a sensational Western Hit by Clarence M. Jones (McKinley Edition).

2. *"Home, Sweet Home the World Over,"* by J. Bodewalt Lamp (Jerome H. Remick Edition)—Describing the manner in which "Home, Sweet Home" is played in different countries.

3. *"Charming,"* Waltz by Archibald Joyce—the composer of the famous waltz hit *"Dreaming."* (Leo Feist Edition).

4. *"That Creepy, Weepy Feeling,"* a one-step—printed together with the fox trot, *"In Cabaret Land"*—both numbers are musical hits from the musical comedy, "His Little Widows." (J. W. Stern Edition).

5. *The Battle Song of Liberty,* George K. Cobb's adaptation of the famous march, "Our Director," first sung at the big patriotic meeting of the Boston Rotary Club in honor of the G. A. R. and Brigadier General C. R. Edwards, and a riot throughout the entire evening. Arranged for orchestra and band by R. E. Hildreth. Intro., God Save the King, Marseilles, Garry Owen, Auld Lang Syne, Columbia, the Gem of the Ocean, When Johnny Comes Marching Home. (Walter Jacobs' Edition).

6. A Book, *"Bugle Signals and Calls,"* by Lieut. Daniel J. Canty. Adopted by the War Dept. The contents include Calls, Drill Signals, Special Calls, Boat Calls and Bugle Marches for one, two and three bugles, the Calls for the Infantry, Cavalry, Battery, Navy and Revenue Cutter Service. (Oliver Ditson's Edition).

7. *"Over There,"* one-step by Geo. M. Cohan, a new patriotic song hit, published by W. Jerome Publishing Corp.

8. *"Lanette Waltz,"* introducing *"Laverne"* waltz by H. Benne Henton. A remarkable, beautiful waltz, equally effective for concert or dance.

9. *"Military Tactics,"* by George Rosey. A Historical Musical Event, a happy conception that arouses the patriotism of red-blooded Americans. Just the kind of a march you want today. (Edition, George Rosey, 26 E. 21st St., N. Y. City).

10. *"A Tear, A Kiss, A Smile"*—a very melodious ballad published by Karczag Pub. Co., New York.

The Value of Using a Theme During a Picture

DEAR SIR:—In your issue of March 3rd last I notice a letter from a brother organist in Canada, and while not wishing to cause any controversy over the matter I would like to take issue with "Mr." Payne over the matter of using a Theme during a picture.

I always have made it a rule to use a Theme for my features and can truthfully say that my audiences like it and look for it, in fact they have even given suggestions for Themes, and also inquire the names and publishers of the ones I use from time to time.

Happily I have a manager who loves music and knows good from bad, and whose suggestions, though sparingly given, nevertheless when given are extremely helpful and the result of inspirations when viewing the picture—a condition which many musicians would sacrifice a little of their salary to work under.

I have never had occasion to pick a Theme of undue length and think I am right in saying that it is contrary to all ideas of a Theme to do so.

To my mind a Theme is a connecting link to a number of musical compositions of varied character and tempo; and its usefulness is beyond praise.

I am thoroughly in accord with Mr. Payne's idea of using Musical Comedy Selections, old songs when called for in the picture, and modern songs (up-to-date) for love scenes and so forth.

One thing I have found in my experience and that is, when the conclusion of a picture does not demand the Theme, to play some tuneful piece which will appeal to your audience and send them away whistling or humming it—if possible select a popular song. Improvision as a rule I strongly condemn, and only do so where necessary, such as Hurries, Agitatos, etc. One other point in Mr. Payne's letter I would like to touch upon and that is the matter of "Applause" by an audience.

I have been playing for pictures for a number of years now in this province, and I cannot remember but a very few instances where there was any applause and I have come to the conclusion that any organist who takes up his duties at a new post and expects to find out the sentiment of his audience by the measure of applause is doomed to disappointment—at least that is my experience. I am speaking of during intermissions. It seems out of place for applause in a Picture House where the general tone and atmosphere is essentially quiet and subdued and restful. One looks for it in a Vaudeville or Stock House but not at the Movies.

In conclusion, Mr. Editor, I would like to ask if you would publish in each issue the names of the publishers of the various pieces you suggest on your cue sheets. It would be a great help—or you might put the publisher's name in brackets against each piece suggested.

Wishing you every success,

PERCY S. BURRASTON,
Dominion Theatre Co.,
Vancouver, B. C., Canada.

In reference to Mr. Burraston's request—to mention the names of Publishers in our Cue Sheets—I wish to say the following: Our Cue Sheets are not designed as an advertising medium for any publisher—we therefore also always mention the character of every composition, so musicians may substitute with a composition of a similar kind if they do not possess the composition mentioned. If anyone desires to purchase any of the numbers—and can not obtain same from his local music dealer—then we refer him to one of the large Mail Order Houses, such as G. Schirmer, Carl Fischer, etc., located in New York, Boston and Chicago. —THE EDITOR.

United Theatre Equipment Issues Bulletin

THE Convention Number of the United Bulletin, issued by the United Theatre Equipment Co., presents information of particular interest to exhibitors. The editorial by Joseph F. Coufal is timely, as is the article on the Power's distribution arrangement. The article on projection, with the incandescent Edison Mazda lamp, by Mr. J. H. Hallberg, is interesting.

The United Bulletin is the official organ of the United Theatre Equipment Corp., of 1604 Broadway, New York, and will be mailed free.

[*Additional Music Charts will be found on page* 1046]

"THE DOUBLE STANDARD"

(Butterfly Picture)

Theme: Fantasia (Dramatic) by Bach

1—"Dialogue" (Moderato) by Meyer Helmund until—T: "The bureau of criminal research."
2—"Melody" (4/4 Moderato) by Kretschmer until—T: "You knew my mother."
3—Theme until—T: "Not long after I found my sister."
4—"Sieste" (Dramatic Lento) by Laurens until—T: "The country was no place, etc."
5—"Sweet Ponderings" (Melodious Moderato) by Langey until—T: "Cury Sargent, another social slacker."
6—Popular One Step, start pp then to action until—T: "The agent of the anti-vice squad."
7—"Adoration" (Andante) by Borowski until—T: "The First Case."
8—"Atonement" (Andante) by Zanecnick until—T: "Cut out your sniveling."
9—"Finlandia" (Dramatic Fantasia) by Sibelius until—T: "Why are these men here?"
10—"Prelude" (Dramatic Lento) by Rachmanioff until—T: "After a short recess."
11—"Elegie" (Moderato) by Czibulka until—T: "This is Ferguson, etc."
12—Theme until—T: "The afternoon papers told the story."
13—"Egmont" (Dramatic Overture) by Beethoven until—T: "Alvira concluded that, etc."
14—"Tendresse" (Melody espressiro) by Ravina (watch for railroad effects) until—T: "Fairbanks has never realized."
15—Theme until * * * * * * END.

"THE RESCUE"

(Bluebird Photo-Play)

(Reviewed on page 867)

Theme: "Dreams of Love" (6/4 Poco Allegro) by Liszt

1—"Romance" (4/8 Andante con moto) by Gruenfeld until—T: "The curtain fell, etc."
2—Good March to action until—T: "In striving to effect."
3—"Romance" (6/8 Allegretto) by Rubens until—T: "Nell's telegram revives."
4—"Serenade" (Allegretto Moderato) by Kautzenbauch until—T: "Creston."
5—Theme until—T: "I also found him, etc."
6—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "I know Betty told you."
7—"Cavatine" (Dramatic Melody) by Bobm until—S: "In reception hall."
8—Theme until—S: "Banquet scene."
9—"Valse Lente" by Van Biene until—T: "It doesn't seem to me."
10—Popular dance music.
Note—This dance music must be performed by a phonograph, until—T: "Why have you come here?"
11—Theme until—T: "All thoughts of malice."
12—"Whispering Flowers" (Characteristic) by Blon until—T: "Driven to desperation."
13—"Serenade" (Allegretto graziosa) by Ern until—T: "Could any fight between us."
14—"Dramatic Adagio" by Kretschmer until—T: "At last the crucial moment."
15—Theme until—T: "After you left me."
16—"Characteristic" by Lovenberg until—T: "Before I knew it, etc."
17—"Dawn of Hope" (4/4 Andante) by Casella until—T: "The web of deception."
18—"Fanchette" (Entr'acte Mazurka) by Bendix until—S: "Letter."
19—"Serenade" (4/4 Moderato) by Drigo until—T: "Please get in there?"
20—Theme until * * * * * END.

"THE WOMAN IN WHITE"

(Pathe Gold Rooster Play)

(Reviewed on page 115)

Theme: "After Sunset" (Dramatic Moderato) by Pryor

1—"Heart to Heart" (Melody) by Trinkaus until—T: "Now with this proof of my mothers marriage, etc."
2—"Dramatic Tension No. 1' by Ascher until—T: "Five years later."
3—"Melody" (4/4 Moderato) by Kretschmer until—T: "It's such a glorious morning, etc."
4—Theme until—T: "Weeks pass."
5—"Forest Whispers" (4/4 Moderato) by Losey until—T: "If you really love Walter."
6—Theme until—T: "Follow that man and report to me.'
7—"Romance" (Melodious Moderato) by Rubens until T: "You must have your supper Mr. Walter."
8—"Sweet Ponderings" (Melody expressivo) by Langey until—T: "It was a woman in white."
9—Theme until—T: "Not a word from Walter since he went away."
10—Piano improvise to action (Short orchestra) rest until—S: "Girls marching with flowers" (in church).
11—"Lohengrin Wedding March" (Here comes the bride) until—T: "After a trip abroad the couple returns."
12—"Couquetterie" (3/4 Valse Lento) by Mathews until—T: "I am miserably unhappy."
13—Continue to action until—T: "Your husband is a scoundrel."
14—Theme until—T: "Marian's suspicions having been aroused."
15—"Serenade" (4/4 Moderato) Drigo—(Tympany Rolls during lightning scenes) until—T: 'We're going to have a splendid storm."
16—"Furioso No. 10" by Becker to action until—T: "Morning."
17—"Summer Nights Idyl" (3/ and expressivo) by Roberts until—T: "Fate has played into our hands."
18—Short Orchestra Rest Piano improvise to action until—S: "Fosco with girl in arms."
19—"Allegro" by Bach until—T: "In the morning Lady Glyde is found dead."
20—Theme until—T: "Yes, Ann Catherick is here again."
21—"Parting" (Dramatic Melody) by Bendix until—T: "The escape."
22—Silence just ad lib. Tympany Rolls until—S: "Interior of room."
23—"Tender and True" (Melody) by Tobani until—S: "Cemetery in view."
24—"Melody of Peace" (Sacred melody) by Martin until—T: "Walter frequents the Italian Quarter."
25—Piano improvise to action until—T: "At the opera that night."
26—Intermezzo from "Cavalleria Rusticana" or any other known grand opera extract until—T: "After the final curtain."
27—Continue ff or play short march until—T: "Pietro Fanelli I know you."
28—Dramatic Tension No. 1 by Reissiger until—T: "The following morning."
29—"One Fleeting Hour" (4/4 Moderato expressivo) by Dorothy Lee until—T: "Our troubles started the day, etc."
30—Long Hurry pp until—T: "Fire scene."
31—Continue ff until—S: "Interior of room (Fire is all over).
32—Theme until * * * * * END.

"A WIFE ON TRIAL"

(Butterfly Production)

Theme: Extase (6/8 Andante Moderato) by Ganne

1—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "Sunday morning breakfast."
2—"Petals" (Intermezzo) by Loraine until—T: "In the De Gunther home."
3—Continue to action until—T: "Are you never unhappy."
4—"Quietude" (4/4 Andante) by Gregh until—T: "Ready for another day."
5—Continue pp until—T: "June was here only."
6—Galop to action until—S: "Automobile accident."
7—Watch explosion followed by
8—"Felize Canzonnetta" (3/4 Andantino) by Langey until—T: "The weeks went by."
9—"Melody" (Andante) by Trinkaus until—S: "Old lady at piano."
10—Piano improvise to action until—S: "Old lady stops playing."
11—Theme until—T: "Arguments piled up."
12—"Reconciliation" (3/4 Andante) by Bendix until—T: "The arrangement was business like."
13—"Pathetic Andante" by Margis Berger until—T: "It was all hers."
14—Theme until—S: "Boy in garden."
15—"Adoration" (Moderato) by Barnard until—T: "I left a bite to eat, etc."
16—"Garden of Love" (Caprice) by Ascher until—T: "The months passed."
17—Continue to action until—T: "For weeks Phyllis was busy."
18—"Intermezzo" (Allegretto) by Pierne until—T: "So June found Phyllis."
19—"Beautiful Garden of Roses" (Popular Song) until—S: "Interior of dining-room."
20—"Love Song" (Moderato) by Puerner until—T: "The doctor is here."
21—"Lunita Intermezzo" by Loraine until—T: "Our marriage was a mistake."
22—Theme until—S: "Burglar in view."
23—Mysterioso to action until—S: "Shot is fired."
24—Hurry to action until—T: "Allan you are standing."
25—Theme until * * * * * END.

"PATSY"

(Fox Production)

(Reviewed on page 434)

Theme: "Dolce for Niente" Serenate (Moderato) by Hosmer

1—Theme until—T: "In the happy land."
2—"Entr' Acte Valse" by Helmesberger until—T: "Dick Hewitt's life was shaped, etc."
3—"Home from the Club" (Characteristic on drinking songs) by Laurendeau. *Important Note: Begin this number with the first scene after the title and play* until—T: "I think so, Sir—I made the mistake, etc."
4—Continue pp until—T. "Even in the mountain wilds."
5—"Canzonetta" (Allegretto) by Herbert until—T: "Awakened to the fact, etc."
6—"A Deep Sea Romance" (Andante) by Lake until—T: "I don't want to go to the city."
7—"Petite Bijouterie" (Valse Intermezzo) by Bohm until—T: "It's for your own good."
8—Continue pp until—T: "In the city."
9—Popular Trot until—T: "He is insanely jealous."
10—"The Trout" (Characteristic) by Eilenberg until—T: "And it was the next morning."
11—"Good Bye, Good Luck, God Bless You" (Popular Song) until—S: "Fade out of wagon on road."
12—"Stein Song" from the Prince of Pilsen until—T: "Here is one for your late father."
13—"In the Gloaming" (Paraphrase) by Barnard until—S: "Hewitt making believe that he left the house."
14—"Animato Movement" from "L'Adieu" by Favarger until—T: "Through the gates of opportunity."
15—Organ improvise to action until—T: "I'm him—I mean I'm her!"
16—Theme until—T: "A question in ethics naturally arises."
17—"Sweet Dreams of Home" (6/8 Allegretto) by Engelman until—T: T. on book—'Hints on courtship and marriage.'"
18—Theme pp until—T: "The slump in the stock market."
19—"By the River," Romance (12/8 Andante Sostenute) by Morse—T: "Come on! Fork over."
20—Continue ff until—T: "Dick's Sister in another city."
21—"Whispering of Love" (3/4 Allegretto) by Blon until—T: "When a maid makes up her mind."
22—Short Galop to action until—S: "Patsy faints."
23—Theme until—T: "Three A. M.
24—"Heloise" (Intermezzo) by Langey until—T: "The following afternoon."
25—Select good violin solo with piano accompaniment until—T: "And they came in about three o'clock."
26—"Illusion" (Dramatic Intermezzo) by Bustanoby until—T: "I have a little announcement to make."
27—"Love Theme" (Dramatic Andante) by Herzberg ff until—T: "I cannot find Patsy anywhere."
28—Theme until * * * * * END.

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BUILDING AND FURNISHING

Jacob B. Fox's Theatre at Riverside, New Jersey

UNUSUAL, but encouraging, is the record of the Fox Theatre of Riverside, New Jersey, where its owner and manager, Jacob B. Fox, has made a social and financial success of a 1,400-seat house in a town of only 3,000 inhabitants. The neighboring towns, especially Delanco and Beverly, send their quota of patrons, brought to the theatre by the live wire methods of Mr. Fox.

The present house, a brick, concrete and marble structure, was built in 1916, Hahn of Philadelphia, being the architect.

The Riverside is 80 by 100 feet, the lobby measuring 20 by 60. The walls of the lobby are mirror lined, with handsome mahogany frames for the current stars. Inside, the theatre is attractive with its buff walls, artistically frescoed, harmonizing with the dark red of the chair cushions. The seats were furnished by Heywood & Wakefield, of Philadelphia. There is a Rembusch screen. Two Power 6A machines with one hundred and thirty foot throw, operated by George Witkraft, a Union operator, furnish the projection. Hot water heat and semi-indirect lighting are used. Purified air is forced from the roof for the ventilation, aided by many sixteen-inch fans.

Special attention is paid to music. A large Fotoplayer from the American Photoplayer Company, with Professor Morris Silnutzer, a well-known musician, in charge, is one of the drawing cards. It takes twelve employees to handle the house.

Being in a small town, both business and residence districts are represented in the clientèle. A mailing list of over five hundred and advertisements in all the local newspapers form the publicity methods employed. These papers reach the whole countryside, as a long string of motor cars nightly attest.

When recently, two Liberty Bonds were given away by the management through a system of numbers, 3,000 people attended the evening's performance. There are no matinees, but two evening performances, the prices being 10 and 20 cents. Eight reels are shown. Paramount, Vitagraph, Fox and World, with Pathe serials, are principally used, with a daily change of program.

The "Neglected Wife" has been one of the recent popular pictures shown. Alice Brady, Pauline Frederick, June Caprice, William Farnum are prime favorites with the Jerseyites of the Riverside district.

DIRECTORY OF NEW THEATRES

DISTRICT OF COLUMBIA

The entrance to Moore's Rialto theatre, now under construction at Washington, on Ninth street northwest, will be one of the most spacious and elaborate of any playhouse in the East. The frontage covers an area of 70 feet in width, with a depth of 100 feet. An artistic marquee will extend from the building wall to the curb. On one side of the entrance will be a Japanese tea room, with glass partitions and doorways leading into the theatre foyer, while directly opposite will be high-grade confectionery store and soda fountain. An orchestra will provide music during luncheon and throughout the evening, when dancing will be held in the spacious foyer.

ILLINOIS

J. E. Barricklow opened his Airdome, at Oakland, Saturday of last week, where he intends to show pictures during the hot months instead of at his Pike Street theatre. In the event of rain, however, the latter house will always be in readiness to accommodate his patrons.

The new Majestic theatre, at Bloomington, is completed, and the first show was given last Saturday night. W. M. Innes, the manager, has installed a new motion picture machine, one that is up-to-date in every respect and will produce good pictures.

The new picture theatre of Daley and Lancaster on West Main street, Carlinville, is about completed. William Dunn and his force of carpenters are putting the finishing touches to their part of the work on the building, and as soon as the seats arrive and are placed the building will be ready to open. Messrs. Daley and Lancaster have purchased new scenery and other necessary equipment, but it will not be necessary to await the arrival of all these things before they can open the house and carry on their moving picture show.

INDIANA

V. U. Young, manager of the Orpheum theatre, Gary, has secured a permit for making extensive alterations in the building at the corner of Eighth avenue and Washington street, the building improvements alone costing $2,000. He will also expend about $10,000 in new equipment and scenery for the theatre which will reopen for business some time in August. Perry Stevens has the contract.

Construction work on the Odd Fellows' Hall, Main street, Rockport, has been commenced, and it is expected to have the new structure completed by the fall. A part of the building is to be given over to a motion picture theatre, fuller particulars of which will be given in a later issue.

The Family theatre, at Lafayette, is being renovated and remodeled.

Ira Ciralski, owner of the Indiana theatre, South Bend, has leased the property to Max Barnett, of Chicago, who has started the work of remodeling the property, and will open it as a motion picture theatre as soon as possible. It has not been decided what name the renovated playhouse will be given, although "Indiana" and "Colonial" seem to be favored. Many improvements will be made in the front of the house, as well as in the exits and interior. A seven-piece orchestra will be installed, and a first-class line of feature pictures will be shown, it is promised.

Something new for Ferdinand has just materialized. A contract has been signed for the building and operation of an Airdome Picture Show. The Electric Light and Power Company have leased lot space, and will furnish the current by the new system now being completed.

The Lyric theatre, Warsaw, has installed a large ventilator, and this adds wonderfully to the comfort of the audience. The hot air is all forced out through this by the suction, and also by the aid of the electric fans, and the result is a lowered temperature at once refreshing and comfortable. This change will be thoroughly appreciated by the patrons of the house, who will be able to enjoy a picture show in hot weather and still be as comfortable as they would in other seasons of the year.

MAINE

The contract for the erection of a new theatre at Bangor was let a few days ago to the Cyr Brothers Company by William T. Haynes. The building will be two stories in height, approximately 80 by 100 feet. At the front of the ground floor will be the entrance to the theatre, flanked by a store on either side. The building will be constructed of brick and concrete. It will be the last word in theatre construction with a large stage, lofty "flies" and dressing-room facilities for the accommodation of the best companies on the road. It will have a seating capacity for 1,300 people. It will have a modern ventilating, lighting and heating system. It is planned to construct a theatre building that will be a credit to Waterville in every way. The theatre will be operated under lease from Mr. Haines by the Waterville Theatre Company, affiliated with the Maine Theatres, Incorporated, of which Alfred S. Black, of Rockland, is president and manager.

MASSACHUSETTS

Ground has been broken for the new Strand theatre in Flint village, Fall River, and work will be rushed as fast as possible in an effort to have the theatre open about Columbus Day. The new amusement house will be constructed on Pleasant street at the rear of 1363, with the entrance at that number. The builders are A. I. and Nathan Yamins, owners of the Plaza and Palace theatres, and the plans were drawn by Joseph M. Darling. The building will be erected by Charles F. Grinnell & Co., and cost in the neighborhood of $60,000.

The seating capacity of the theatre is 1,800, according to the plans, with over 1,000 seats on the ground floor and the remainder in the one balcony. A cooling system will be installed for use in the summer months, and it is expected the structure will be a modern one in every way. The ground floor will be of mezzanine design, and the picture booth will be between the lower floor and the balcony. The building itself will be 65 by 102.

The stage will be at the south end of the lot, with exits on all three sides, leading onto Pleasant and Jencks streets. The lobby will be an elaborate affair, and every convenience will be installed for the benefit of the public.

A feature of the new house will be a large orchestra and a new and up-to-date organ, with moving pictures and vaudeville as the policy to be followed.

NEW JERSEY

Architect C. V. R. Bogert, of Hackensack, is preparing plans for a moving picture theatre that will seat 800 people, to be erected at Banta place, near Main street, for the Cinema Company. It will have brick walls, slag roof, plaster ceiling and electric wiring works.

OHIO

The Valentine theatre, at Toledo, will be remodeled before it is converted into a moving picture house.

The theatre will be operated by a new company to be incorporated in Ohio and by Indianapolis capitalists. The Indianapolis men now operate the Circle theatre in Indianapolis, and are building the Daytonia theatre in Dayton.

The entire stage will be torn out of the Valentine for new orchestra pit. All new seats will be installed.

Only feature plays will be shown.

Walter Moore, former Valentine manager, went to Detroit Tuesday to consult E. D. Stair, former lessee.

OKLAHOMA

Work of tearing down the one-story building on the west side of Main street between Fourth and Fifth streets, Tulsa, was started a few days ago preparatory to the erection of the new Majestic theatre building. Only a little work has been done. The floor of one of the compartments of the building has been removed.

It is the plan of the management of the Majestic to erect a new building to house the playhouse this summer. It is reported the building will be only two stories high at first, but that the foundation will be built to support six or eight stories so it may be enlarged upon at any time subsequently.

PENNSYLVANIA

The Majestic theatre reopened for business a few days ago after being closed down for several weeks for a complete remodeling and renovation. The hundreds who visited the photoplay house on the opening night were astonished to find the complete change that the amusement place had undergone. It now compares most favorably with any picture play establishment in this end of the state.

Primarily the entrance has been changed, eliminating entirely the steps at the entrance and exit. A balcony has been built across the sidewalk

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affording excellent opportunity for a fine electrical display. The booth now stands at the sidewalk line. It is equipped with an automatic ticket deliverer. Mirrors have been used profusely in the outside equipment, and make the front a decidedly pleasing one to look upon.

Inside the floor has been renewed, raised, recarpeted. New seats, upholstered in green leather have been installed. A new indirect lighting system with elaborate brackets and lamps, new sidewall decorations, etc., make the interior exceedingly attractive. A pipe organ has been installed at a cost of about $5,000, and the Majestic is the only movie house in this section with this feature. A new picture screen has been directed and a new device for projecting the pictures installed, doing away almost entirely with the flickering that so tires the eyes.

Peter Johnson is now associated with W. P. McCartney in the proprietorship of the Majestic. Mr. McCartney will be the active manager.

One of the most modern motion picture theatres in the country will be built on the site of the Grand Opera House, Fifth avenue, Pittsburgh, part of which was destroyed by fire recently. Bids have been closed and the contract for the building is to be let soon.

The new building will have a seating capacity of 2,000. While it will be designed primarily for photoplays, the stage will be arranged so it can be changed for regular use. The new theatre is to cost about $300,000, it is reported.

WASHINGTON

Jensen & Von Herberg, who control the Liberty, Coliseum and Mission photoplay houses in Seattle, have opened a new theatre, the Liberty, in Portland to-day. The Orpheum theatre there was bought some time ago, and the Seattle men have spent more than $50,000 in remodeling and improvement. It will be one of the most beautiful theatres on the Pacific Coast. The opening attraction will be "The Call of the Yukon" an impressive feature film drama seen here some weeks ago at the Liberty. Mr. Von Herberg has been in Portland for some time superintending work on the theatre. Gordon F. Fullerton, assistant manager of the Liberty and Mission theatres, went to Portland to be present at the opening.

ILLINOIS

Manager Ross Deny is beginning the preliminary work toward the remodeling of the Dreamland theatre, of Roadhouse. He is going to have a balcony built, and a stage for vaudeville performances at intervals when first-class attractions can be obtained. This necessitates removing a part of the ceiling to accommodate the stage and view from the balcony. The work will be completed during the summer so as to be ready by the opening of the vaudeville season this fall. The seating capacity will be increased to 500.

Colovos Bros., owners and managers of the Mars and Auditorium theatres, at Benton, will soon incorporate under the name of Colovos Bros. & Co., and have interested with them some St. Louis parties.

The incorporation will be for $150,000, and a great deal of expansion in the business is contemplated. Among other things up-to-date show houses are to be rented, purchased or built in Christopher, West Frankfort, Carbondale, and Mt. Vernon. The Benton house will make five under the single management.

Since coming to Benton the Colovos Brothers have proven themselves to be up-to-date show men, and when they get into the new territory contemplated, they will doubtless make themselves felt.

The Daley theatre, at Springfield, is now completed, and awaiting only the arrival of the seats. The building will seat five hundred, and will be one of the coziest little theatres in this district. It is on West Main street on the site of the old airdome. The building is provided with many exits and large windows on the west and ventilators in the roof give plenty of fresh air. The building is the property of Harry Daley and Bert Lancaster.

E. V. Shearburn, owner of the Entertain-U theatre, Palmyra, is having an airdome constructed on the vacant lot east of the post-office building.

INDIANA

Marion soon will have another new and modern playhouse which will be symbolic of the city's onward march to future greatness. It was announced a few days ago that the Royal Grand Theatre Company had secured an option on the colored church and property across from the Marion Hotel on West Fifth street, and that a new large theatre building would soon be erected there.

With the securing of an option on the building and property, the work of tearing down the church structure will begin at an early date. Miss Dolly Spurr, manager of the Royal Grand Theatre, stated to-day that a theatre building capable of seating 1,000 people and costing nearly $40,000 will be erected. It will be so constructed that both vaudeville and movies may be shown there, carrying out the same sort of program now used in the Royal Grand.

Miss Spurr added, however, that the Royal Grand will continue to operate in its present location, with no change in program, until the new theatre building is completed and ready for occupancy. The Spurrs entered the motion picture and vaudeville show business here about nine years ago, beginning with the Royal theatre in the rooms now occupied by Tony Ray, West Fourth street. They have been in their present location, Royal Grand, West Fifth street, for the past six years.

The Stencil Process

(*Continued from page* 1040)

Referring now to Fig. 3, we see exactly how the electrical circuit is arranged. The tracing point (22) is movable in an insulated casing (38), and is pressed outwards by a light spring (39). When the point (22) is brought to bear against the ground-glass (15-Fig. 1) the spring is compressed and the point is moved inward bridging the contacts (40 and 41-Fig. 3), which are connected, respectively, with the battery (42) and the electro-magnet (36-Fig. 2). When the tracing point is no longer in contact with the ground-glass the spring (39-Fig. 3) moves the point away from the contacts (40 and 41), thus breaking the circuit.

The action of the stencil-cutting machine, when in operation, may now be briefly summarised as follows:

Assuming that *m* (Fig. 1) is the image which lies under the cutting tool, and that *n, o, p,* are the succeeding images; the tracing point (22) is moved by the operator around the contours of the enlarged image which is projected onto the ground-glass (15) by means of the light rays coming from the source (9) and

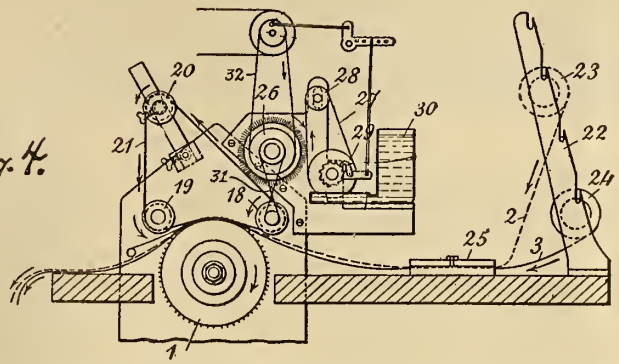


Fig. 4.

passing through the image *n* of the film strip. When the image *m* is cut out the succeeding image *n* will be advanced to a position under the cutting tool, and the view located at *o* will be in turn projected onto the ground-glass (15) and so on.

As we have now gone completely through the procedure of cutting the stencil bands, it remains to describe the method by which various colors are applied to a positive print, in proportions regulated by the stencil band. The colors are applied as the film and a stencil band are passed, in contact with one another, through a coloring machine, and such a machine is shown diagrammatically by Fig. 4. As Fig. 4 shows, the mechanism for actuating the film positive and its stencil-band consists of a cylinder (1) rotating about its axle. The stencil-band (2) and the film positive (3) are adjusted to each other and to the cylinder (1) through the medium of two rows of sprocket teeth (*on the cylinder* 1) which engage the perforations of the film and the stencil-band in well known manner. It will, of course, be appreciated that the cylinder (1) is the means of conveying the film positive and its accompanying stencil through the coloring machine.

Returning now to a detailed study of Fig. 4:

The arrangement for coloring consists of three rollers (18, 19 and 20), on which revolves an endless band (21) effecting the coloring, which takes place at the lower portion between the rollers (18) and (19). The coloring band (21) presses against the cylinder (1), on which are carried the film (3) to be colored and the stencil-band (2). A support (22), arranged at the front of the coloring machine carries two spools (23 and 24)—one spool (23) containing the stencil and the other (24) the roll of film to be colored. The film and stencil first pass through a guide (25) and then engage with the toothed cylinder (1). The endless band is rotated in an *opposite direction* to that of the film by means of the driving rollers (18 and 19). The roller (20) serves as a stretcher, and by regulating its position also permits the centering of the color-band (21) in relation to the films. The band (21) serves as a vehicle for the coloring solution applied to the film.

It is moistened by a circular brush (26) so as to continuously replace the coloring material taken up by the film during its passage over the cylinder (1). Its nature should be such that it is capable of coloring the film through the cut-out openings of the stencil-band, and consequently embrace the openings of the stencil to a greater or less extent. For this color-band one may, for instance, use a ribbon made of velvet or some pile fabric of like nature.

The color-band (21), as previously stated, is moved in an opposite direction to that of the film and stencil-band, principally for the purpose of securing a uniform application of the color which it contains. This movement in an inverse direction to that pursued by the film has the further advantage of adjusting the film and the stencil-band longitudinally with regard to each other, which is a matter of importance due to the fact that the stencil-band, being older than the fresh positive print, has undergone a certain degree of shrinkage.

The inking of the color-band (21) is effected by a circular brush (26) which is so rotated by the belt (32) that it rubs against the band (21) in the same direction in which the latter revolves, but at a higher speed, for the purpose of redressing the surface of the velvet color-band which has been pressed down during its contact with the cylinder (1). The brush (26) is inked by another band (27) consisting of wire-gauze passing over the rollers (28 and 29) and through a bath of coloring matter maintained at a constant level in the reservoir (30). A. S. C.

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Theme: "Baby Sweetheart" (6/8 Allegretto) by Corri

1—Theme until—T: "Nelson Murray whose grief, etc."
2—"Dawn" (4/4 Moderato non troppo) Idylle by Matt until—T: "Mama is so sorry."
3—"Fleur de Lis" (4/4 Moderato) by Dilleu until—T: "There's a wagon lets hop a ride."
4—"Serenade" (2/4 Allegro Giocoso) by Cesek until—T: "This is my daughter Betty."
5—"Lanette Valse' by Benton until—T: "Uncle I want my supper."
6—Theme until—T: "Sit here and be quiet."
7—Continue pp until—T: "Monk I don't like this."
8—Very short Mysterioso until—S: "Children in bed."
9—"Tendre Aveu" (2/4 Andantino con moto) Romance by Schuett until—T: "Lay low till I come back."
10—Continue to action until—T: "On book—The End of a Perfect Day."
11—"End of a Perfect Day" (Popular Song Hit) (short scene) until—T: "Uncle Billy begins another lesson."
12—"Gondoliera" (6/8 Andante) by Moszkowsky until—T: "Havn't you any papa?"
13—"Dialogue" (Andante) by Meyer Helmund until—S: "Policeman running after child."
14—"First Movement" (Tremolo) only from Whispering Flowers by Blon until—T: "Oh look at the tar baby."
15—"Southern Reverie" (Characteristic) by Bendix until—S: "Betty washing the kids."
16—Theme until—T: "Haven't you any more children."
17—"Dream at Twilight" (Dramatic Melody) by Wirz until—T: "Now's my face clean?"
18—"Triumph of Love" (Gavotte) by Holst until—T: "Betty I've been thinking of Bob."
19—Continue pp until—S: "Flashback to kids."
20—Continue fff until—S: "Both kids on roof."
21—Short Dramatic Hurry to action until—S: "Telegram."
22—Organ improvise to action until—T: "Sounds like a Hoochma Cooch."
23—Select very good and long Hawaiian popular Hula Dance to action until—S: "Little girl sliding down on floor map."
24—Silence just produce effect (Tympany Roll) until—T: "Uncle you wouldn't spank me."
25—Organ to action (very short scene) until—T: "The third round begins."
26—Theme until—S: "Deer running after kids."
27—Short hurry to action until—T: "Oh Bob I'm so glad, etc."
28—"Pirouette" (2/4 Allegretto Moderato) by Finck until—T: "Monk I'm not going to do it."
29—"Mysterioso Agitato" by Becker until—T: "Katherine is allowed to stay up."
30—"Adagio Lamentoso" from "Pathetic Symphony" by Tschaikowsky until—T: "How can I trust you."
31—"Andante Mysterios" by Lake (or any other Mysterioso) until—T: "You don't expect me to rob my father."
32—Prelude from "The first Carmen Suite" (Heavy Mysterioso) by Bizet until T: "Wait here, dear—I have a present, etc."
33—"Ein Maerchen" (Maestoso Mysterioso) Fantasia by Bach until—S: "The fight."
34—Agitato to action until—T: "Say he is one of us."
35—Continue pp until—T: "Betty can you forgive me."
36—Theme until * * * * * End.

"MADAME SHERRY"

1—The Love Dance, introducing "Every Little Movement" until—T: "Convent walls can keep girl, etc."
2—"Every Little Movement" in Barn Dance form. *Note: Imitate grind organ and employ only violin, flute and clarinet* until—S: "Interior of convent."
3—"The Birth of Passion" (from Waltz) until—T: "Pepita with the accent on the Pep."
4—Waltz—from beginning with introduction until—T: "Although our engagement was phony."
5—"Illusion" (Intermezzo) by Bustanoby until—S: "On yacht."
6—"A la Balerina" (Valse Lente) by Bendix until—T: "Officer Flannigan is out on his beat."
7—Madame Sherry Selection until—T: "Listen, Dear, I've got a scheme."
8—"Sweet Jasmine" (Allegretto) by Bendix until—T: "Phillippe, I'll pay you two dollars a day, etc."
9—Waltz from Figure No. 3 until—T: Suffering scales—Uncle paid, etc."
10—"Every Little Movement" (Barn Dance) until—S: "Near Phonograph."
11—"Every Little Movement" to be played on a phonograph until—T: "I must admit that one, etc."
12—"Les Sylphes" (Valse) by Bachman until—S: "Young man near piano."
13—Silence until—S: "Janitor enters."
14—Madame Sherry March until—T: "No, no, these are not my children."
15—Waltz from beginning with introduction until—S: "Pepita appears with a knife."
16—"Dramatic Tension No. 1" by Ascher until—T: "I'll meet you at the yacht."
17—"Heloise" (Intermezzo) by Langey until—T: "Look who's here—on our yacht—a piano."
18—Continue ppp until—S: "Man falls with both hands on piano."
18½—Piano Player, produce effect, followed by—
19—"In Lovers Lane" (Allegretto) by Pryor until—S: "Turning player piano around."
20—Silence until piano begins to play—Piano player to play "Every Little Movement" until—T: "The piano on screen stops then silence" until—T: "It's night and Flannigan is on the job."
21—"Madame Sherry Waltz." *Note: Begin with Orchestra until "Girl at Piano"—stop orchestra and continue as "Piano Solo"* until the Girl on screen stops playing—after this scene catch up with the orchestra again and play until—T: "Everybody is doing it."
22—Every Little Movement. *Note: Play with orchestra* until "Girl at Piano"—stop your orchestra and continue as a "Piano Solo" until * * * * * * END.

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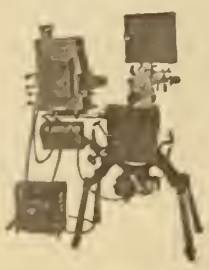
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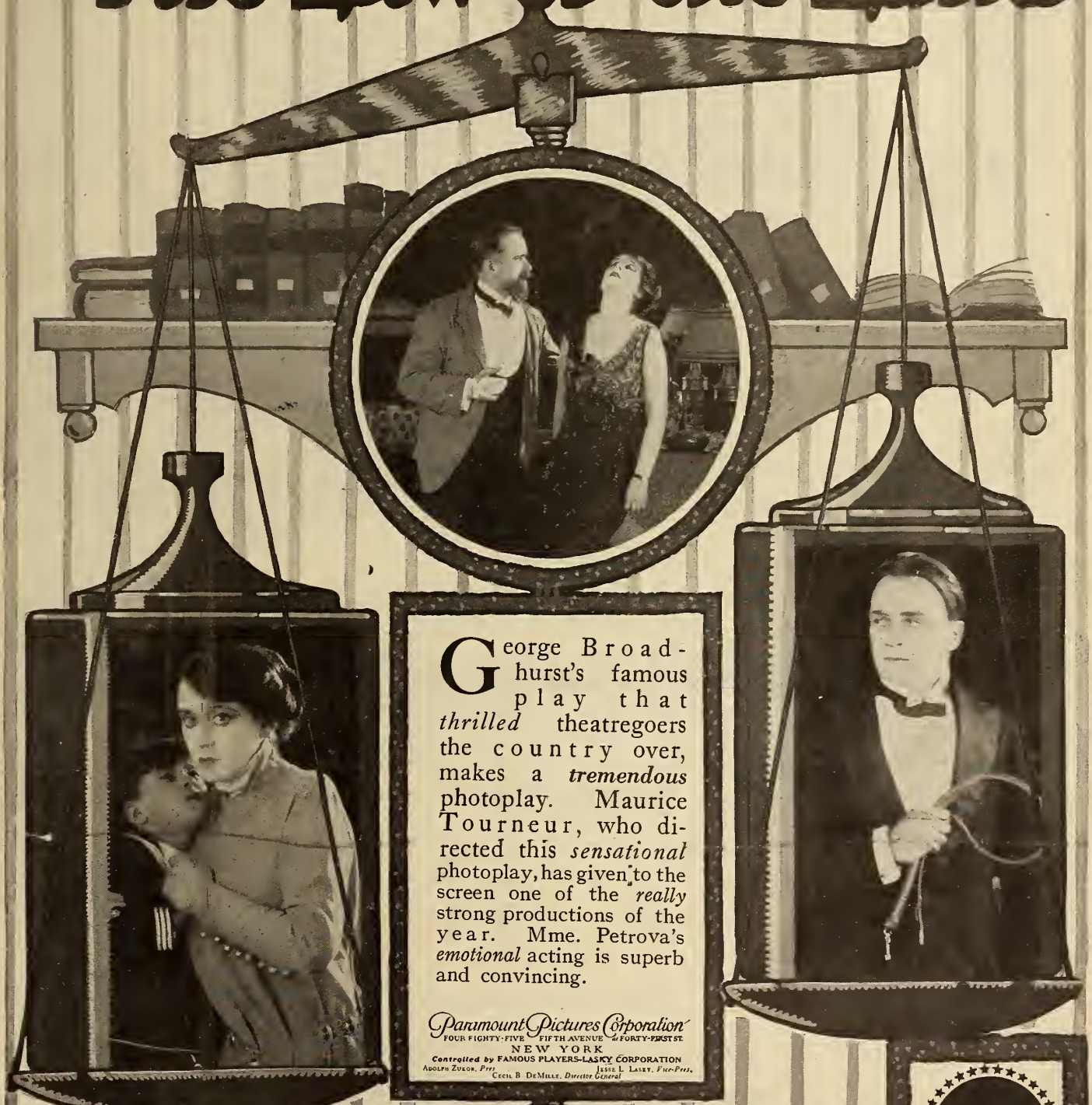
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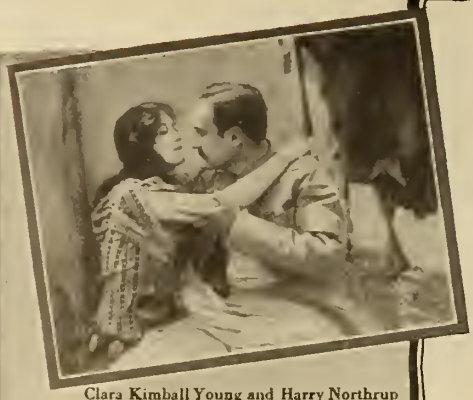
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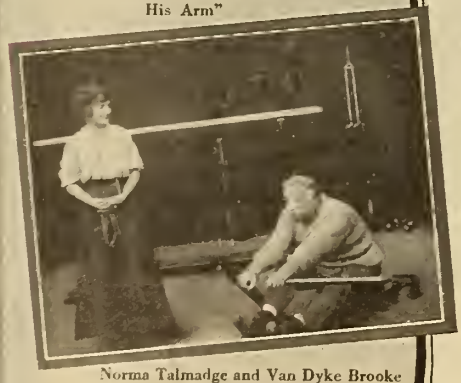
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Directed by Ralph Ince
Play by Geo. Broadhurst and Abraham Schomer

Not merely a good picture but a great picture – one of the greatest that has ever been produced

TODAY

WITH

FLORENCE REED

A story of tremendous strength adapted from a play that held Broadway for a year, a leading woman who is the peer of any emotional actress on the screen, a cast made up of real artists, photography that is perfect, direction by one of the country's most famous directors – that is "Today".

"'Today' is one of the strongest pictures of the year," says the *Telegraph*
"The exhibitor can bank on it for big business," says *Motography*
"No exhibitor can afford to overlook it," says the *Trade Review*

You can advertise "Today" to the limit and depend upon big returns not only at the box office but in delighted patrons.

7 BIG PARTS

Ask the nearest Pathé Exchange for full information on "Today".

Pathé

It takes a great picture to make a representative exhibitor write a letter like this one on

THE FATAL RING

ST LOUIS' REPRESENTATIVE RESIDENTIAL THEATRES

KINGS THEATRE
KINGSHIGHWAY NEAR DELMAR
SYMBOL OF SCREEN SUPREMACY

OPERATED BY VAUDEVILLE THEATRE CO
DAVID E. RUSSELL MANAGER

PARK THEATRE
DELMAR NEAR HAMILTON
PREMIER-POPULAR-VAUDEVILLE

ST LOUIS, MO. July 13th 1917

Pathe Exchange, Inc..
3210 Locust Street,
St. Louis, Mo.

ATTENTION OF MR. EVANS

Dear Sir:-

The writer takes a great deal of pleasure in stating that, in my opinion, your latest serial "THE FATAL RING" is undoubtedly the greatest Serial I have had the pleasure of witnessing.

As you know, we booked the "FATAL RING" for a week's run at the Kings only after a very thorough investigation covering all serials on the market to-day. After screening "FATAL RING" we did not hesitate to book it because it is infinitely superior to all other serials, and we knew we would do a big business with it. The acting of Pearl White is wonderful; Warner Oland is the best heavy on the screen and his work is perfect And by the way, he is immensely popular in our houses because of his excellent work in "PATRIA".

The photography, cast, story and direction are absolutely perfect, and I know it is going to be a big hit with my patrons. As you know, we draw from the finest people in St. Louis, as we are in a neighborhood composed chiefly of the leading business and professional men of our city. Anything that meets with the approval of our audiences must be the very best the market affords Our admission is 10 and 30 cents at all times now.

In the opinion of the writer, you should have no difficulty whatever in booking this wonderful picture to the representative houses in any part of the St. Louis territory --- or any other territory.

Thanking you for the courtesy you have shown us, and with kindest wishes, I am

Very truly yours,

VAUDEVILLE THEATRE COMPANY

David E Russell.
MANAGER

You don't take any chance at all in booking a Pathé serial. Pathé knows how to make them so as to bring you fifteen weeks of good business!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser


Pathé
PEARL
WHITE
star of
THE FATAL RING—
The world's most famous serial star and the theatre's best box office attraction.
Every serial Miss White ever starred in has been a huge success.

Pathé

Sixteen successful serials– Pathé now announces the seventeenth

The SEVEN PEARLS

WITH

MOLLIE KING AND CREIGHTON HALE

¶ For nearly four years Pathé has been putting out serials that have unfailingly brought out the crowds and that have meant the difference between profit and loss to many an exhibitor. ¶ For nearly four years Pathé has been advertising serials in newspapers, trade papers and on bill boards to a degree that has never been equalled by any other house in the business. ¶ Pathé knows what the public wants, what kind of a story, what kind of production, what kind of a cast, for long experience, the expenditure of much money and special study have brought definite and positive knowledge, not guess work. ¶ Sixteen successful serials from Pathé prove that Pathé is giving to exhibitor and public alike what they want – to the public solid entertainment; to the Exhibitor crowds of satisfied patrons.

¶ "The Seven Pearls" has a great story, adventurous, romantic, thrilling; Mollie King made a big hit in "Mystery of the Double Cross". She has youth, beauty and talent. Creighton Hale in "The Exploits of Elaine" and "The Iron Claw" was a big favorite. With real feature production and with big advertising in the Hearst and many other large newspapers the exhibitor is assured not only of big interest in the serial at the start but of continued patronage for fifteen weeks.

The most successful exhibitors show Pathé serials – that's one big reason why they are successful.

RELEASED SEPT. 2, BOOKING NOW

Produced by Astra – Written by Charles W. Goddard, the famous playwright


Pathé
Mollie King
and
Creighton Hale
in
The SEVEN PEARLS

Pathé

Announcing Sir Arthur W. Pinero's famous dramatic success

IRIS



Adapted for a five part Gold Rooster Play

with Alma Taylor and Stewart Rome

This play was a great hit on the stage. Strongly dramatic it tells the story of a woman so accustomed to wealth and luxury that when Poverty and Temptation came she lacked the knowledge of how to fight them and so went under.

Gladys Hulette

is the star of another great human interest

Gold Rooster Play

Miss Nobody

Produced by Astra

Directed by Wm. Parke

Delightful in its real heart interest, moving in its pathos, excelling in its characterizations, this play is certain to please every class of audience.



Pathé

Big newspaper advertising has brought out big crowds on

The Neglected Wife

and a fine story, good production, plenty of action and charming

Ruth Roland

have kept the theatres filled week after week where this serial is showing. Pathé knows how to make 100% serials and furthermore how to bring out people to see them.



Produced by Balboa
Written by Mabel Herbert Urner



Pathé

The Mayor of Omaha declared a half holiday the day

The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

opened in town!

5000 soldiers, Red Cross nurses, representatives of the Allies, etc. paraded in honor of these phenomenal war pictures. Of course the Brandeis Theatre broke all records!

No picture ever made ever drew such honors or such crowds!

Get busy - ask your nearest Pathé Exchange about "The Tanks"





ATTENTION—EXHIBITORS!

William Fox Is Speaking:

We want to tell you something more about STANDARD PICTURES.

They are better pictures than anyone has ever made before.

We spent two and one-half millions making them, without saying a word about it.

We've *got* the pictures now.

We won't rent them to you unless you have seen them first; that's how sure we are of their box-office powers.

If you don't think they are as big as we do, we don't want you to play them. If you review STANDARD PICTURES, however, with your own eyes and brain, you will realize their box-office value; you will become enthusiastic, a strong booster, an intelligent advertiser of STANDARD PICTURES. There are men ready to show them to you in any district of the United States and Canada.

JACK AND THE BEANSTALK is playing to turnaway crowds at the Globe Theatre now.

William Farnum, the screen's greatest actor, in THE CONQUEROR, follows soon—and others.

THE HONOR SYSTEM you all know—and if you don't, ask any New York or New Jersey Manager for his box-office records.

Theda Bara will soon be seen on Broadway in a super-picture production of CLEOPATRA, which will distance anything we have ever seen for splendor—massiveness—and accuracy in production, to say nothing of the wonderful art of Theda Bara.

YOU WILL BE OBLIGED TO SEE ALL STANDARD PICTURES BEFORE BOOKING. THIS IS OUR POSITIVE RULE REGARDING STANDARD PICTURES.

These pictures can each be booked *individually*, and there is no obligation for you to take any picture that you do not want. You are welcome to one or all.

But see our Exchange Manager at once, before your competitor does.

FOX FILM CORPORATION

"THE SPY"



GEORGE BRONSON HOWARD the author, knows his Berlin *and* Potsdam

RICHARD STANTON, director, staged inside German Secrets

with

DUSTIN FARNUM, the American favorite

DO YOU KNOW

A FOX EXCLUSIVE

You can book now for AUG. 19TH and following dates.

Apply for Bookings NOW

STANDARD

FOX FILM

"THE SPY"

EXPOSÉ OF GERMAN SECRET POLICE IN AMERICA.

HOW THE KAISER OPERATES AND SECURES INFORMATION IN OUR COUNTRY.



There are 10,000 foreign enemy secret police lurking and scheming in the U.S. Some claim American citizenship.

YOUR NEIGHBOR?

SPECIAL RELEASE

The most timely picture of the day. "Germany sending many secret agents here; Americans resident in Europe in her service." *N.Y. Times, July 27TH*

PICTURES

CORPORATION

We have secured good advertisers to talk to YOU. Listen to them!

STANDARD PICTURES

WILLAM FOX *Presents*

R.A.WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System"—

10 Reels—A Fox Exclusive





FOR RELEASE THROUGHOUT AMERICA ON AUGUST 26TH

THE GREATEST HUMAN STORY EVER TOLD ON SCREEN or STAGE

APPLY FOR BOOKINGS ANY FOX EXCHANGE

NEW YORK NEWSPAPERS VERDICT:

A TRIUMPH — N.Y. Sun

"THE HONOR SYSTEM" THE GREATEST PICTURE EVER MADE — N.Y. American

WILLIAM FOX DESERVES PRAISE AS PRODUCER — N.Y. Times

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK — N.Y. HERALD

LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3d MONTH — N.Y. Morning Telegraph



RELEASED ON OPEN MARKET AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE and CONTRACT NOW at ANY EXCHANGE OF

FOX FILM CORPORATION

STANDARD PICTURES

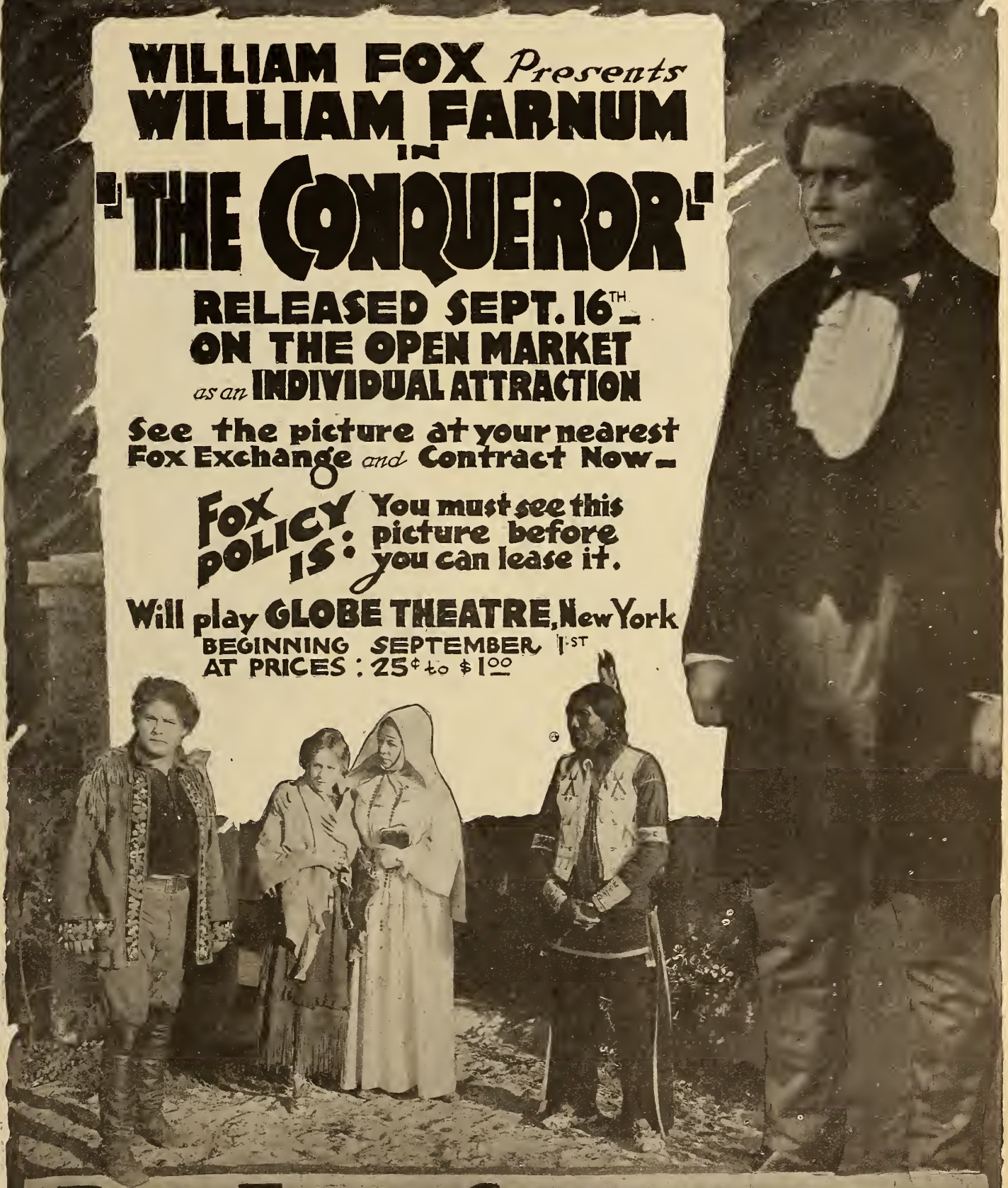
WILLIAM FOX *Presents*
WILLIAM FARNUM
IN
"THE CONQUEROR"

RELEASED SEPT. 16TH
ON THE OPEN MARKET
as an **INDIVIDUAL ATTRACTION**

See the picture at your nearest Fox Exchange *and* Contract Now

FOX POLICY IS: You must see this picture before you can lease it.

Will play GLOBE THEATRE, New York
BEGINNING SEPTEMBER 1ST
AT PRICES: 25¢ to $1.00



FOX FILM CORPORATION

How can an advertiser continue advertising? By giving YOU value.

STANDARD PICTURES

JANE AND KATHERINE LEE

THE BABY GRANDS OF THE MOTION PICTURE SCREEN, HAVE SCORED THE GREATEST SUCCESS THROUGHOUT THE WORLD.

WILLIAM FOX WILL PRESENT THE LEE CHILDREN IN A SERIES OF EIGHT COMEDY DRAMAS THIS COMING SEASON





JANE LEE KATHERINE LEE

"THE BRIGHTEST LITTLE SUNBEAMS ON THE SCREEN."

EXHIBITORS CAN SECURE THE LEE CHILDREN SERIES BY APPLYING TO ANY EXCHANGE OF THE

FOX FILM CORPORATION

FIRST RELEASE IN OCTOBER

STANDARD PICTURES
FOX FILM CORPORATION

STANDARD PICTURES

THERE ARE THOUSANDS OF REASONS WHY WILLIAM FOX HAS MADE THE LEE CHILDREN STANDARD PICTURE STARS

HERE ARE THE BEST REASONS

FROM THE EXHIBITORS STANDPOINT:








"Jane and Katherine Lee come nearer to being true 'Baby Bernhardts' than any other child players of the American cinemas. Their work on the screen is magnificent."
—*Le Petit Parisien, Paris.*

"William Fox is to be congratulated on having two such popular players (as Jane and Katherine Lee) on his pay roll. Their brightness is in inverse ratio to their size."
—*Buffalo (N. Y.) Courier.*

"As usual, when the Lee children came on the screen, the audience gave itself up to enjoyment. Katherine and Jane are the greatest joy-makers in the films."
—*Cleveland (Ohio) Leader.*

"The Fox 'Baby Grands' are the Wonder children of the Movies."—*Cincinnati (Ohio) Enquirer.*

"We can't be forced to stay away from a picture which contains Jane and Katherine. They make us as happy as a Barrie play."—*Detroit (Mich.) Free-Press.*

"Katherine and Jane Lee are the brightest sunbeams on the screen."—*Dallas (Texas) Dispatch.*

"Jane and Katherine Lee are always sure of packed theatres here. They deserve the biggest crowds they can get. Their pictures are sure of success."—*Denver (Colo.) Post.*

"The screen is much richer by the presence of Katherine and Jane Lee. Everybody loves them, because they have personality."—*Atlanta (Ga.) Journal.*

"Jane and Katherine Lee are without a peer among child players."—*Washington (D. C.) Post.*

"Give us Jane and Katherine every time. They are the cleverest kiddies of the camera."
—*Philadelphia North American.*

"Jane and Katherine are becoming synonymous with success. They are always sure of hearty applause."
—*Kansas City Star.*

"The business-like way in which Jane and Katherine do their work is not excelled by any member of the cast."
—*M. P. World.*

"The acting of little Jane and Katherine Lee is simple and natural and an audience is carried from the two greatest emotional extremes."—*Trade Review.*

"The Lee children, Jane and Katherine, are known all over the world as two of the cleverest children on the screen."—*A. H. Giebler, St. Louis Globe.*

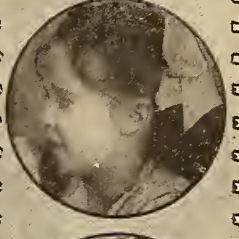
"The ability and drawing power of Katherine and Jane Lee have recently elevated them to stellar ranks."
—*Frances Agnew in New York Telegraph.*

"The most famous children in filmland."
—*Louella O. Parsons in Chicago Herald.*

"Two of the most remarkable figures in the movie world are the two little Lee sisters, Katherine Lee and Jane Lee."
—*Asheville (N. C.) Citizen.*

"The prettiest and most talented kiddies in filmland."
—*Brooklyn Eagle."*





THE LEE CHILDREN

ARE THE WONDER CHILDREN OF THE SCREEN. THEY ARE THE TALK OF THE WORLD. THEY WILL PACK YOUR THEATRE AND GET YOU THE MONEY.

STANDARD PICTURES ~ FOX FILM CORPORATION

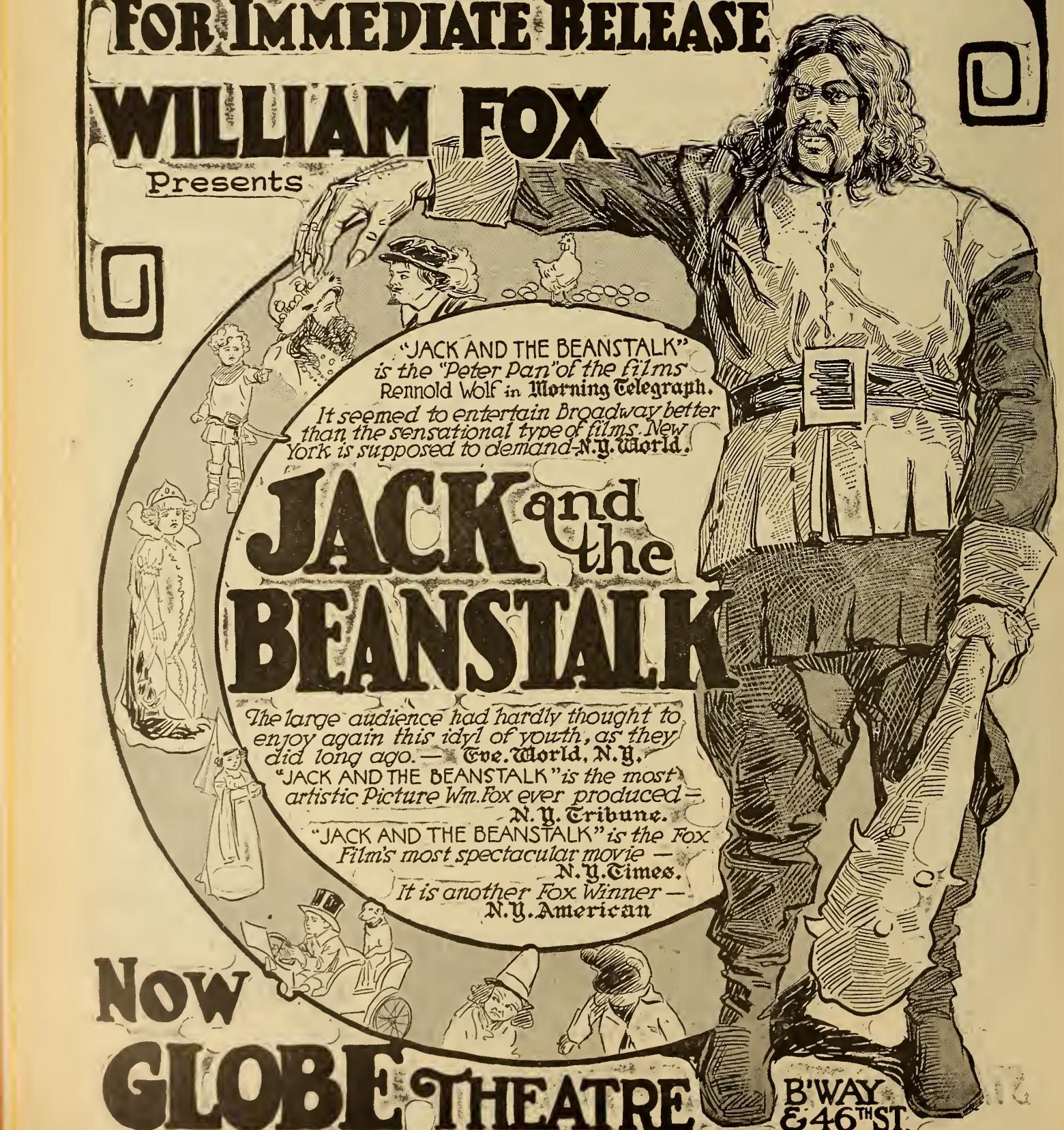
A magazine's success is measured by its advertising. Look at the "News!"

STANDARD PICTURES

FOR IMMEDIATE RELEASE

WILLIAM FOX

Presents



"JACK AND THE BEANSTALK" *is the "Peter Pan" of the films* Rennold Wolf in **Morning Telegraph.**

It seemed to entertain Broadway better than the sensational type of films New York is supposed to demand — **N.Y. World.**

JACK and the BEANSTALK

The large audience had hardly thought to enjoy again this idyl of youth, as they did long ago. — **Eve. World, N.Y.**

"JACK AND THE BEANSTALK" *is the most artistic Picture Wm. Fox ever produced* — **N.Y. Tribune.**

"JACK AND THE BEANSTALK" *is the Fox Film's most spectacular movie* — **N.Y. Times.**

It is another Fox Winner — **N.Y. American**

Now GLOBE THEATRE B'WAY & 46TH ST.

"The Most Satisfactory Picture Ever Shown"

SAVOY THEATRE
112 WEST 34th STREET
NEW YORK CITY

July 23, 1917.

Dear Sir:

The writer has been so busy that he has not had an opportunity to write you the fact that "The Flame of Yukon" shown at the Savoy Theatre, 34th Street and Broadway, was pronounced by one of the largest audiences that ever attended the building, the most satisfactory picture ever shown in the premises.

I also wish to call your attention to the fact that I think that you have hit the nail on the head in making seven-reel pictures.

Wish to state that if the Triangle Distributing Corporation continues to make pictures like "The Flame of the Yukon." the exhibitors showing your programme will not miss Douglas Fairbanks, Wm. S. Hart or any other stars that may have left you.

This letter is written absolutely unsolicited and you may use it in any form you like.

Also wish to call to your attention that I shall use the "Flame of the Yukon" to dedicate the new $250,000 St. James Theatre at Asbury Park, N. J., which will open on the 4th of August.

Most respectfully yours,
(Signed) WALTER ROSENBERG.

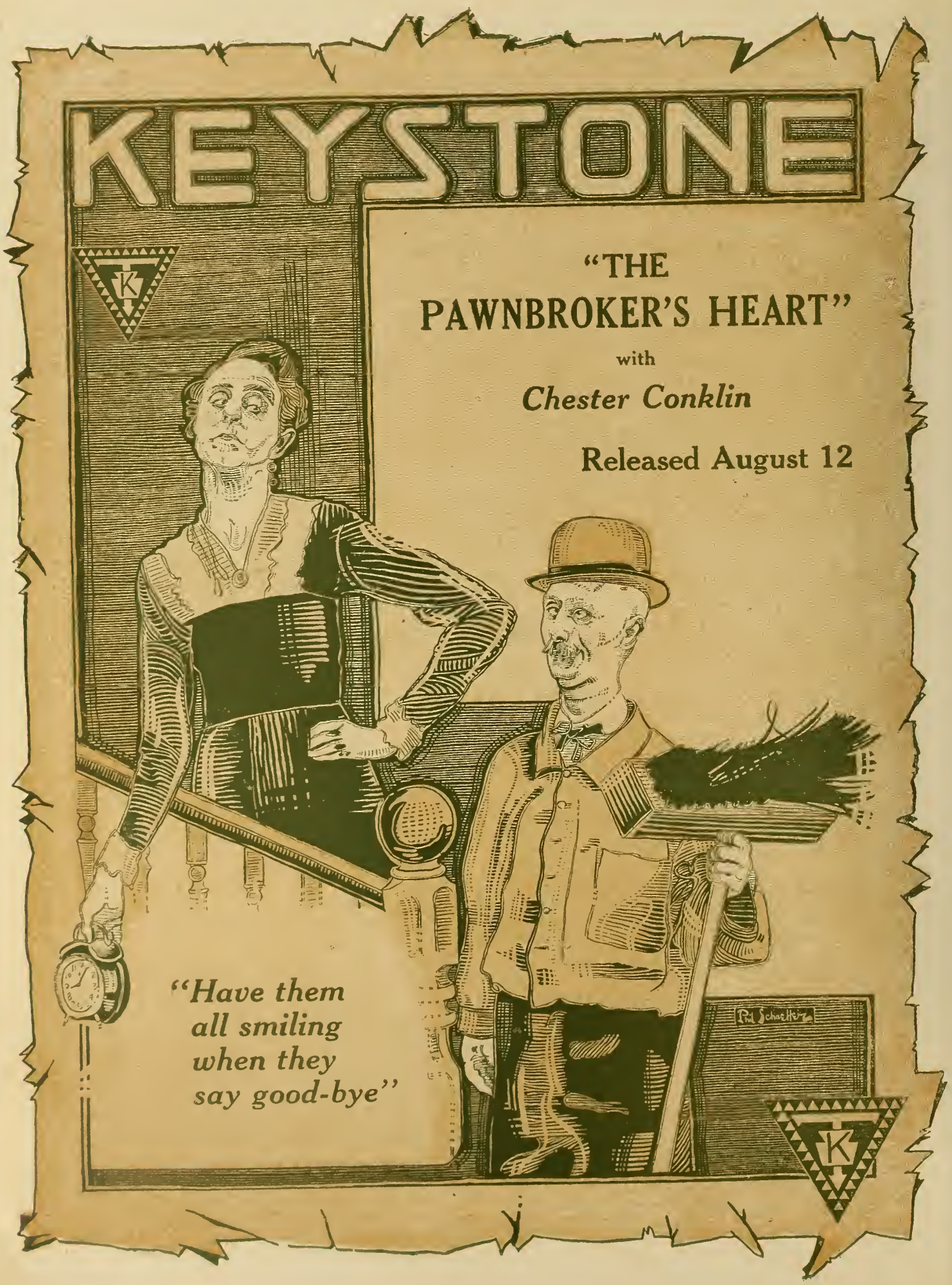
General Manager
Triangle Distributing Corporation
1457 Broadway, New York

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York


TRIANGLE
William Desmond
in
"MASTER OF HIS HOME"
By R. Cecil Smith
Released
August 12
He wanted a home and a wife— not just a house with a woman in it


TRIANGLE
Her hat's in the ring!
Louise Glaum
as
"GOLDEN RULE KATE"
Released August 12
A female gunfighter is more deadly than the male
Phil Schaeffer


KEYSTONE
"THE
PAWNBROKER'S HEART"
with
Chester Conklin
Released August 12
"Have them
all smiling
when they
say good-bye"

SOLD UNDER

THE PARALTA PLAN

BY

TRIANGLE

DISTRIBUTING

CORPORATION

"ASK ANY TRIANGLE EXCHANGE . . . "

PARALTA PLAYS



J. WARREN KERRIGAN

in

"A MAN'S MAN"

By Peter B. Kyne

A Man's Man
He breaks all conventions revered by the dull multitude.
He jests with death and laughs at calamity.
He lives up to the Good Book as far as "An Eye for an Eye..."
And skips where it says: "Love your enemies..."
But he sticks to his friend,
To the finish.

FEDER

PICK OF THE PICTURES

PARALTA PLAN

YOU are in business to gain money—certainly not to lose it, just break even, or for fun.

Money in these days is really made by the intensive development of every possibility of gain, whether it be great or small.

Whatever you may save adds to your increase just as certainly as your direct profit adds to your bank account.

Efficiency today is a real asset in the conduct of any business, for it never fails to pay dividends to him who develops it.

The entire business management of the Motion Picture Industry is as full of leaks in efficiency as a sieve is of holes—and this applies to exhibition, too.

Eliminate Waste—Stop Leaks—Develop Patronage—Reduce Operating Charges—Increase Receipts. These are the cardinal points to the Exhibitor.

Why not reduce the rentals on your big feature pictures?—Why not cut out competition and work for yourself?—Why not keep step with the times and take the short cut to profits and prosperity.

You can do it. It costs you nothing but a little brain work. You are capable of that. You would get angry at the man who said you were not.

There's always cause behind an effect and there's always a reason behind a result. "There's a Reason!" behind the Paralta Plan and there are many reasons why it will prove of value to you. Study the Paralta Plan!

It's a free book for you. Send for it. Read it. Then "Ask Any Triangle Exchange."

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

ART DRAMAS



MYSTERY ROMANCE ART DRAMAS ADVENTURE SENTIMENT

HERBERT BLACHÉ Presents The Talented Screen Artiste

Catherine Calvert

IN

"BEHIND THE MASK"

A MIGHTY MELODRAMA OF LOVE, HATE AND HAPPINESS

WRITTEN BY
CHAS. T. DAZEY
AUTHOR OF
"IN OLD KENTUCKY" AND COUNTLESS OTHER RECORD BREAKING BOX OFFICE SUCCESSES OF STAGE AND SCREEN.

DIRECTED BY
Mme. ALICE BLACHÉ

For bookings communicate with the nearest Art Dramas Exchange

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BOSTON—BOSTON PHOTOPLAY COMPANY, 195 Pleasant Street.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
NEW ORLEANS—SOUTHERN ART DRAMA FILM EXCHANGE, 808 Canal Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION, 702 Mulberry Street.
OMAHA—STANDARD FILM CORPORATION, 1417 Farnham Street.
MINNEAPOLIS—STANDARD FILM CORPORATION, 406 Film Exchange Building.
SAN FRANCISCO—SOL LESSER, 191 Golden Gate Avenue.
LOS ANGELES—SOL LESSER, 514 West 8th Street.
CANADA—INDEPENDENT FILM & THEATRE SUPPLY CO., 7 Phillips Sq., Montreal

VISUALIZED BY A CAST OF DISTINCTION--
INCLUDING
THE POPULAR PICTURE PLAYERS
RICHARD TUCKER
AND KIRKE BROWN

PRODUCED BY
U. S. AMUSEMENT CORPORATION

ART DRAMAS PROGRAM

1400 BROADWAY, NEW YORK

Christie Comedies



Beautiful talented vivacious

Margaret Gibson

A COMEDY ACTRESS possessing all the charm and ability of a big-feature star is indeed a rarity. But it is the rare cleverness of the Christie scenarios, the rare youth and capability of the Christie casts and the rare directing skill of *Al. E. Christie* that induced Margaret Gibson to forsake the big-feature field to help produce CHRISTIE COMEDIES. Her individual superiority combines happily with the superior stories, casts and direction that make the very name CHRISTIE COMEDIES identical with the word *superior.*

The most recent of Margaret Gibson's CHRISTIE COMEDIES are

SKIRTS	HER MERRY MIXUP	HONEYMOONERS
July 21st	Aug. 7th	Aug. 21st

Christie Film Co.

Sunset Blvd at Gower - Los Angeles, Cal.

IT'S FARTHER FROM
5TH AVE. TO 6TH AVE.
THAN IT IS FROM
220 WEST 42ND STREET
TO
SHANGHAI, CHINA
IN SO FAR AS THE DISTRIBUTION OF FILMS IS CONCERNED

WORLD-WIDE DISTRIBUTION THROUGH A PERFECTLY ORGANIZED, EFFICIENTLY EQUIPPED CONCERN WILL ASSURE YOU 100 PER CENT RETURN FROM THE FOREIGN MARKETS

"WE OPERATE EVERYWHERE"

OUR COMMUNICATION WITH THE FOREMOST FOREIGN FILM FIRMS ASSURE CELERITY AND CERTAINTY IN EVERY FIELD FOR YOUR PRODUCTIONS

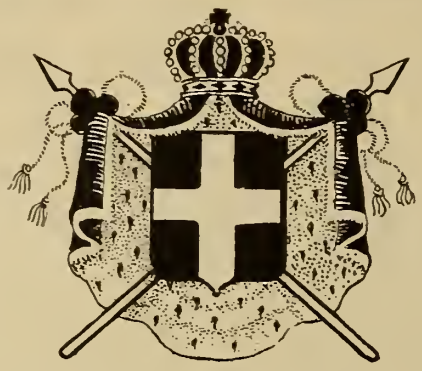
INTER-OCEAN FILM CORPORATION

HENRY J. BROCK, Pres. PAUL H. CROMELIN, Vice Pres.

220 W. 42nd St. NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS.

"WE OPERATE EVERYWHERE"



The first and only authentic and official

ITALIAN GOVERNMENT WAR FILMS

known as

THE ITALIAN BATTLE FRONT

Taken on the firing line with the authority of the Italian Supreme Command, by the Cinemographic Division of the Italian Army

Have been placed in the hands of

The Fort Pitt Theatre Corporation

of Pittsburgh

William Moore Patch

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THE FILM OF THE HOUR

A-K CO. BURLESQUES

FILM SUCCESSES—MONTHLY—900 FT.

TERRY HUMAN INTEREST

EVERY OTHER WEEK 900 FT.

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APPROXIMATELY 3,000 FEET

LAND OF THE RISING SUN

10,000 FT.—ISSUED COMPLETE OR IN SERIES OF 2,000 FT. OR 5,000 FT.

IF INTERESTED FOR YOUR TERRITORY

COMMUNICATE WITH

J. FRANK BROCKLISS, Inc.

729 SEVENTH AVE. TEL. BRYANT 8296 NEW YORK CITY

CENTURY COMEDIES



PRESENT

ALICE HOWELL

IN AN AERIAL ABSURDITY

"BALLOONATICS"

DIRECTION OF

J.G.BLYSTONE

RELEASED SEPT. 1ST.

THROUGH THE LONGACRE DISTRIBUTING COMPANY

Watch for my first Release—Sept. 1st

Yours for Success

ALICE HOWELL

CENTURY COMEDIES 1600 BROADWAY NEW YORK

COMING!

"AUTOMANIACS" OCT. 1ST

"NEPTUNE'S NAUGHTY DAUGHTER" NOV. 1ST

"HER BAREBACK CAREER" DEC. 1ST

Where to book any picture in any territory

State Rights Cooperation for Purchaser or Manufacturer



Projection Difficulties, Building Problems, Musical Troubles—Assistance Free—See Accessory News

Are you affiliated with the Anti-Misframe League? See Page 1160, this issue.

Service Dept. *Write*

Motion Picture News

729-7th Avenue

New York City

After they saw it they said —

EXHIBITORS TRADE REVIEW

"A clean-up for the theatre owner, a box office attraction of sure fire merit.
Produced in fine style — real story, novel, timely, convincing. The Slacker can be depended upon to get the money."

The Morning Telegraph

"Brilliant performance — guaranteed to arouse the most dormant patriotic spirit — hits the right spot — brought tears to the eyes of nearly everyone in the audience."

MOVING PICTURE WORLD

"The Slacker is the very best plea for loyalty to Old Glory ever shown. As an incentive to enlistment nothing finer has ever been put upon the screen, and as an inspiration for the young it will live in memory."

Motion Picture News

"Until you have seen Metro's production of The Slacker you have not experienced the real, soul-piercing thrill of patriotism. Until you have seen Emily Stevens in the role of Margaret Christy, you have not seen the soul of a woman, an actress, an artist, pour forth through its inspiring channels, the terrible, crushing emotions felt by a mother, a wife, a patriot when the one nearest and dearest to her heart—a 'slacker'— hears the call of his country and leaves for the battlefields of France."

MOTOGRAPHY

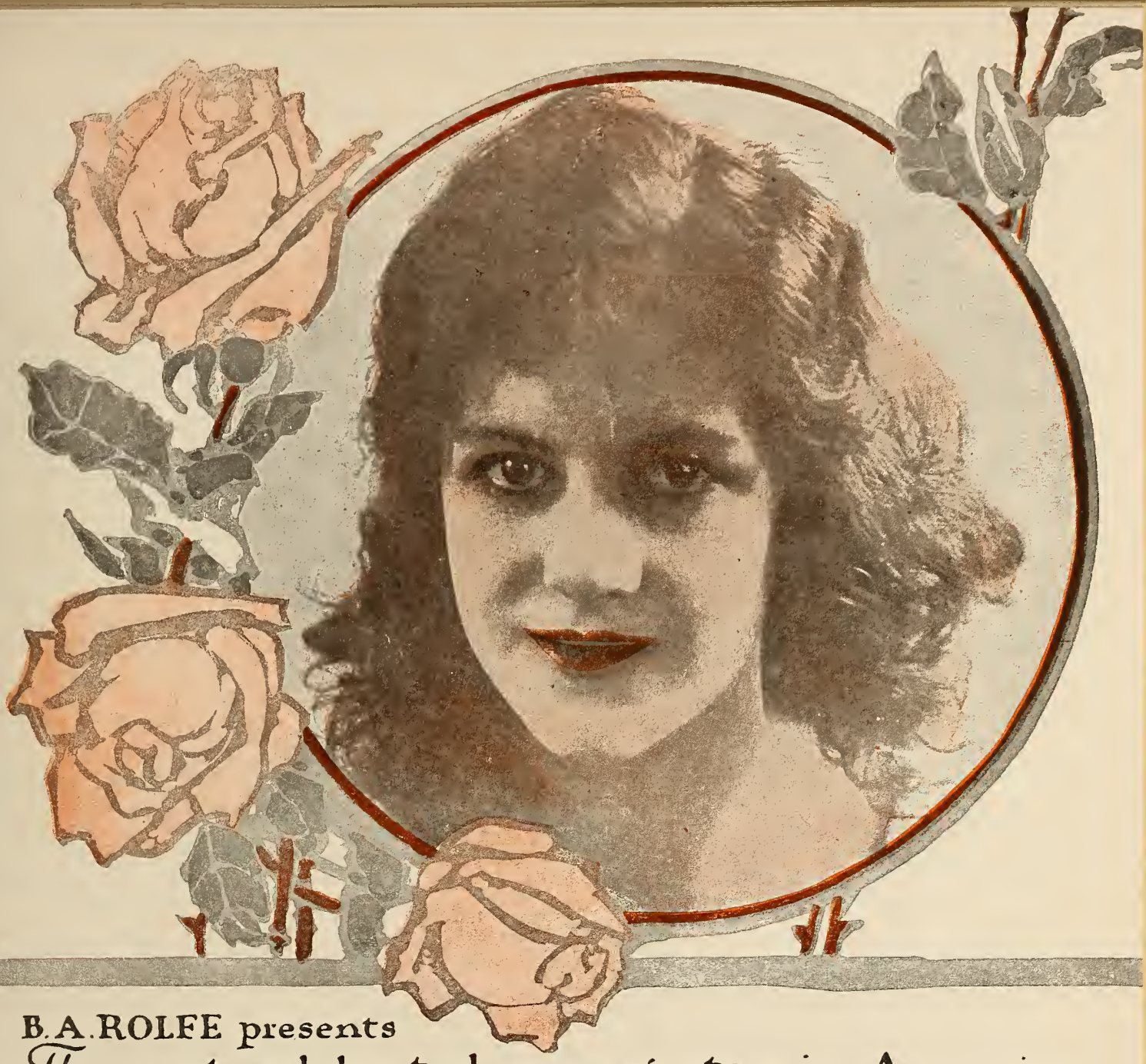
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Wonderful Emily Stevens in The Slacker

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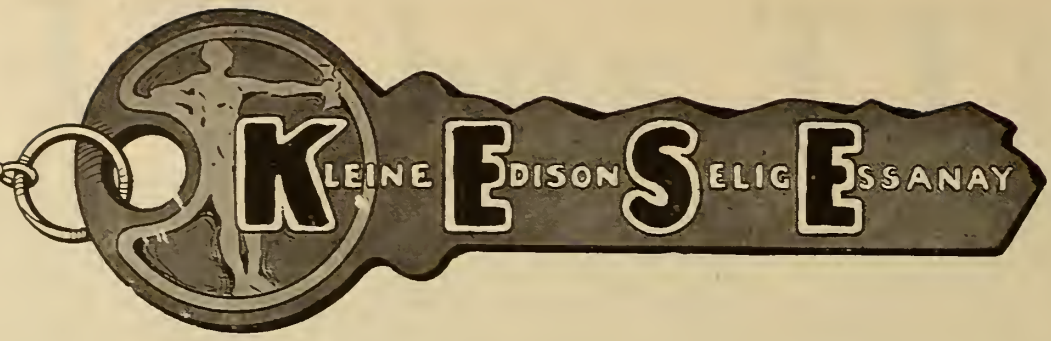
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 7 AUGUST 18, 1917 80

To the Man on the Firing Line

THE picture industry is prone to deal in words. We mouth phrases over and over until they become policies. We rattle policies about until they are idle catch words again.

We juggle words—fooling ourselves, deceiving each other. And time alone—slow and sure—translates speech into action.

Service—what a toothsome, mouthfilling word that has long been! Service to exhibitors, service to buyers by independent producers—glib prattlings that are only now—slowly—becoming realities.

Organization—another joy to the tongue. Bearing fruit now for one-half of the industry in the National Association; holding its answer only in the future for the other half—the exhibitor.

So it goes—words, words and more words.

And now we have a new toy.

It's the best yet. It sounds important; yet there seem to be no irksome possibilities about it. It allows us to throw our chests out a trifle while it holds no likelihood of causing us to wrinkle our brow. It's the phrase of phrases—

"War Cooperation."

* * * *

BUT—and here is the stern reality—war cooperation is not going to remain a phrase much longer.

There will be no months to permit of this new phrase being transformed into deeds. Only days—and too few of them.

War cooperation will not mean proud strutting on a path of roses. There will be thorns—and many of them.

The men whom William A. Brady has appointed to an imposing list of committees know this. For most of them have heard from "the powers that be" at Washington the tremendous task the motion picture is expected to perform.

They know that whatever honor is conveyed by the appointments is but incidental to the *job*—and the job is a big one, a toilsome task, a time-stealing burden, mayhap, a thankless labor.

* * * *

WHAT of the exhibitor? Does the man on the firing line know that he must take his share of the tasks—pleasant and unpleasant? Or has "war cooperation" impressed him only as another of the phrases that come from New York's film marts?

The time is short. When the wheels starts to move there can be no allowance for hitches and delays. The truth, pleasant or otherwise, must be realized.

The situation, as it appeals to us, is this:

Uncle Sam does not deal in words.

The government has asked for the screens of the country not in aid of a fad—but for a vital purpose.

The screen has been asked to carry home to every person in the land the truths of the war and his part in it.

Some of these truths may be agreeable; some may be disagreeable.

Some of the propaganda may suit the individual exhibitor's plans for his daily program; some may not.

Food control, further war loans, the government's demands of each individual—may be translated into entertaining messages. Every effort will be made by the able film men in charge to have them so.

But—and here is the blunt fact—whether he be entertaining or boresome, *Uncle Sam must have the freedom of every screen in the country for every word he has to say.*

* * * *

WE say *"must."* It is a harsh word. But it is the true word. The motion picture has been *requested*—but the motion picture can be *conscripted.* *(Continued on next page)*

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

A New Department

"INTENSIVE" means getting the most out of anything—a business office, a hotel, a motion picture theatre, or anything else.

To the exhibitor "intensive" work means pleasing the broadest circle of people and thus getting the most out of the public.

It is a question whether the average exhibitor has not been catering to only a part of his possible customers. It is even claimed that he has been trying to please only the "fan," and has been neglecting thousands of people who like educational, scenic, cartoons and comedies, and weeklies just as much as the long features. At any rate, there is no question that a large part of the public likes one or more short subjects in every program. To the extent that these are given, the broader will be the exhibitor's appeal for attendance.

To help exhibitors in getting the best short subjects, MOTION PICTURE NEWS begins in its August 25th issue a special Short Subjects Department in charge of Miss Clara de Lissa Berg, Inspector of Visual Education of the New York City Board of Education. Reviews will be given, suggestions made and questions answered from subscribers of MOTION PICTURE NEWS.

Worn Film and Poor Attendance

AFTER a careful investigation of film conditions as they affect patronage we find that one of the chief causes for falling off of attendance, particularly in the smaller houses is the absolutely inexcusable physical condition of film sent out by the exchanges.

A man using sixty or ninety day film receives absolutely no consideration. The exchanges seem to entirely lose all sense of responsibility. They know that these houses must have enough footage to run off a show, but whether the story is there in most cases makes no difference, whether the patches hold or not is of secondary importance, punch holes are entirely overlooked.

Yet these small houses represent the profit of the producer.

It is a condition which must not last; it cannot for the good of the industry. Every exhibitor is entitled to receive film which will at least allow him to send his patrons away from his house with the feeling that they have at least seen a complete and well-told picture.

The order to hasten this improved condition the Anti-Misframe League was formed under the auspices of the Projection Department of MOTION PICTURE NEWS. Every theatre owner is urged to see that his operator becomes a member—there is no financial obligation—merely a statement that he will abide by and carry out the intentions of the League.

Any and all complaints concerning the bad condition of film should be sent directly to this office in order that we may call them to the attention of the heads of the producing companies who are not directly responsible for the conditions but who are anxious to check them up and co-operate with the Exhibitors in correcting them.

The facts which we want are—name of producer, name of film, how long it has been released in the territory, the address of the exchange and whether complaints have been made to him previously. By co-operating in this way we should soon have an inspection department in every exchange of which the industry will be proud.

In a Nutshell

AMERICA will win the War.

The motion picture is one of the main agents to this great end.

To do its duty the picture must be backed by a united industry.

A united industry demands *complete* exhibitor organization.

For the time being there is no such thing as divided exhibitor organization.

Every patriotic exhibitor—and this means every exhibitor—will want to do his share. He will do his share—organizations to the contrary notwithstanding.

It should therefore be *immediately* made easy for him to join the National Association of the Motion Picture Industry, individually or through his exhibitor organization, be it local, state or national, so that he may be part and parcel of a righteous campaign for this country's honor and this world's liberty.

The Picture Theatre a Public Forum

THE history of the four-minute men is, briefly, this: A number of politicians saw an opportunity, through the war, to organize a splendid junketing trip from Coast to Coast. It was necessary, they said, for trained orators like themselves, to rouse the people. The junket would cost about $2,000,000.

The President disagreed. Perhaps he thought the people already knew more about the war than the politicians; and undoubtedly there were other needs for the large appropriation asked for. The counter-plan was evolved at Washington of having Community Speakers address the public through motion picture theatres.

These Community Speakers are already at work. Very shortly they will be talking simultaneously to several million people a day. They are giving a new dignity and usefulness to the picture theatre—namely, that of a public forum wherein the largest number of the population may be reached at once upon question of the hour and day.

To the Man on the Firing Line

(*Continued from preceding page*)

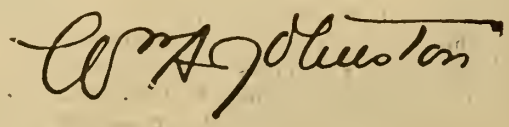
Let every exhibitor realize to-day that war cooperation is one phrase which means action.

Let every exhibitor promise himself to-day that he will cooperate—wholeheartedly, unquestionably, unflinchingly.

Let every exhibitor awake to the fact that he has been called to the colors just as surely as the man about to go to the trenches.

Let the Brady committees know that the man on the firing line is ready—ready and waiting.

He is ready. There is the task of supplying the ammunition.



American Exhibitors' Asso. Moves Ahead on Firm Basis

General Manager Pettijohn Establishes Office in New York—3000 Members Already Certain—Detroit Comes into Organization Strong—First Number of Weekly Bulletin Issued

WITH the arrival of Charles C. Pettijohn, general manager of the American Exhibitors' Association, in New York, and the establishment of a local office in the Times Building, plans for the strong foundation of the new league for exhibitors moved rapidly last week.

Most pleasing to the members of the organization, born at the Convention but two weeks ago, were the messages of encouragement received from exhibitors and local bodies throughout the entire country. Indications are that a big proportion of live motion-picture men in the United States will lend their aid and backing in enthusiastic fashion toward the end that the young organization will live and steadily grow.

Late in the week the following encouraging telegram was received by Mr. Pettijohn from King Perry, secretary of the Detroit exhibitors' body:

> Great meeting to-day. Every one working hard. State members are working with Detroit. F. F. Schneider, president; William Schittenhelm, vice-president; John Breunon, treasurer; King Perry, secretary. Will hold meeting every Thursday. If you can make us a visit wire me in time to notify state and city so we can arrange good meeting. **Can assure the new body Michigan will show results very soon.** We are working under the name of American Exhibitors' Association of Michigan. Send me copy for blank application so we can have some made. With best wishes.

3000 Members Certain

The plan to organize the various states into units through professional organizers has gone by the board, it having been found that in many sections there are exhibitors willing and anxious to devote their time to this cause.

It was estimated by Mr. Pettijohn last week that the new association already has a tentative membership of 3000. The majority has already applied, while others are ready to enter the body.

The following states are already in the association: Alabama, Arkansas, California, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Texas, Tennessee, Virginia, West Virginia, Wisconsin and Washington.

In addition chapters have been started in Brooklyn, New York, Boston, Buffalo, Detroit, Chicago, Los Angeles and San Francisco.

Several prominent members of the American Exhibitors' Association journeyed to New York last week to discuss plans for the broadening of the organization. Jake Wells, temporary president; Mr. Mosher, well-known Buffalo exhibitor; Guy Wonders, of Baltimore, and others were in the city.

A weekly bulletin, the purpose of which is outlined in the foreword of the first issue, printed below, will in future be sent broadcast each week, by the Association. The first, in full, follows:

To the Exhibitors of America:

The purpose of the American Exhibitors Association is to create and maintain a national body of motion picture exhibitors; to improve and protect the motion picture business, to encourage the production and showing of motion pictures of high character, to protect the individual member from unfair methods of trade and other abuse, to work for the best interests of the industry as a whole, to adjust and arbitrate differences between members and various other branches of the industry; to assist the United States Government in the work of public information in times of war and other great crises, and in every lawful way to promote generally the prosperity, uplift and betterment of the motion picture industry.

In accordance with this purpose, and fulfilling the fundamental idea that the American Exhibitors' Association is, in deed as well as in fact, a true exhibitors' organization, a bulletin will be issued each week in time for the editions of the trade papers, in which the doings of the Association to date will be concisely given for the information of all exhibitors.

The organization is already started in thirty states *and is working.* By the time of the Detroit convention next year we expect to be organized in every state.

What is *now* desired are *applications for membership.* Within the next week we wish to reach every exhibitor in the United States with a personal letter in which an

(*Continued on page* 1106)

National Asso. Has Application of New Exhibitor Body

American Exhibitors' Association Asks Amendment to By-laws and Admission to National Body—Ochs Holds Up Decision of Board of Directors by Objections—Aug. 27 is Set for Decision

THE board of directors of the National Association at the first annual meeting held yesterday, decided to pass on the application of an amendment to the by-laws of the body in order to admit the newly organized American Exhibitors' Association, at a meeting called for August 27.

The objection of Lee A. Ochs to vote at the session of the directors, called immediately after the meeting of the Association, stood in the way of an immediate decision yesterday.

When the Association was called to order and other business attended to, Samuel H. Trigger arose and announced that the American Exhibitors' Association would like the by-laws of the National Association amended and the new exhibitors body admitted. President Brady ruled that under article 18 the by-laws could be amended, provided a copy of the amendment together with a notice of the meeting be mailed to members twenty-one days prior to the date set.

Immediate Decision Possible

His attention was called to Article 2, which is to the effect that such a motion could be decided on as proper by the Board of Directors, following which Charles C. Pettijohn applied under this article for the admission of the American Exhibitors' Association.

The Board of Directors went into session immediately after the adjournment to discuss the application. Ochs objected, refusing to vote or take part in the meeting on the grounds that his exhibitor directors had not been notified and were not present.

Brady left the chair, and moved adjournment to August 27, at which time the application will come up under the order of new business.

This adjournment necessitated the holding over of the old officers of the association until the next meeting. Election of officers would ordinarily have taken place.

Extra Director Named

Ten extra exhibitor directors who were not among those appointed at Chicago were made members of the Executive Committee. These were: Messrs. Ochs, Hamburger, Rice, Clark, Eager, Black, Blumenthal, Levine, Glamann and Furniss.

A motion was made and carried to increase the directors from the present number of thirty to forty-two. On a vote this was passed, and the following were added:

To the first class—Producers; Samuel Goldfish and William Fox. To the second class — Exhibitors; Messrs. O'Donnell, Chamberlain, Robt. Levy and Pasamagoulos. To the third class—Distributors; John R. Freuler and S. A. Lynch. To the fourth class—Supply Dealers; Messrs. Ketterbish and Coufal. To the fifth class—General Division; Fred J. Beecroft and George Irving.

Motion Picture Committees Ready for Action

Men of the Industry, Through Their Leaders, Present a United Front—Will Co-operate Promptly with Government in All Moves

SUB-COMMITTEES of the War Co-operation Committee of the National Association of the Motion Picture Industry have during the week placed themselves unqualifiedly at the service of the Government.

They stand ready each of the committees, to get before the people, through the screen, propaganda that the Government may choose to father. Any subject that will in picturization aid or strengthen the Government in war or at home will be shown by all exhibitors throughout the nation.

The committees were named each to co-operate with a department of the Government, this to make the work most effective. It is said the President and the members of his Cabinet are greatly pleased at the whole-souled and patriotic response of the motion picture industry. It is declared to be an example and an inspiration to all other trades and industries.

Slight changes have been made in the personnel of the committees, the revised list of committees being as follows:

War Department—P. A. Powers, Universal Film Manufacturing Company, New York City; Eugene M. Clarke, Jefferson theatre, Natchez, Miss.; W. A. Johnston, Editor, "Motion Picture News, New York City; Cecil B. De Mille, Lasky Studios, Los Angeles.

Navy Department—John R. Freuler, Mutual Film Corporation, Chicago, Ill.; Joseph F. Coufal, Novelty Slide Co., New York City; Stanley Mastbaum, Stanley Company, Philadelphia, Pa.; Arthur James, A. M. P. Advertisers, New York City.

Food Commission—Arthur S. Friend, Famous Players-Lasky Corporation, New York City; Alec Pantages, Pantages Circuit of Theatres, San Francisco, Cal.; Thos. H. Ince, Ince Productions, Los Angeles, Cal.; Donald J. Bell, Bell & Howell Company, Chicago, Ill.; John Wylie, Editor, Motion Picture World, New York City.

Treasury Department—Adolph Zukor, Famous Players-Lasky Corporation, New York City; Marcus Loew, Loew's Enterprises, New York City; J. E. Brulatour, Eastman Films, New York City; Walter W. Irwin, Vitagraph, V-L-S-E, New York City; George K. Spoor, Essanay Film Manufacturing Company, Chicago, Ill.

Department of Agriculture—Stephen A. Lynch, Triangle Distributing Corporation, New York City; Louis L. Levine, Regent theatre, Brooklyn, N. Y.; W. R. Rothacker, Rothacker Film Manufacturing Company, Chicago, Ill.

Department of Interior—Richard A. Rowland, Metro Pictures Corporation., New York City; Samuel L. Rothapfel, Rialto theatre, New York City; Walter J. Moore, H. C. Miner Lithographing Company, New York City.

Aircraft Division—J. A. Berst, Pathe Exchange, Inc., New York; Louis F. Blumenthal, National theatre, Jersey City, N. J.; Edward Earl, Nicholas Power Company, New York; Theodore Mitchell, D. W. Griffith Enterprises, New York City; J. H. Hallberg, United Theatre Equipment Corporation, New York City.

Committee on Camp Training Activities—Samuel Goldfish, Goldwyn Pictures, New York City; Lee A. Ochs, president M. P. Exhibitors League of America, New York; Dr. Cranston Brenton, N. B. of Review, New York; J. Stuart Blackton, Vitagraph Company, Brooklyn, N. Y.; William Farnum, actor, Fox Film Corporation, New York City.

Commercial Economy Board—Lewis J. Selznick, New York; Frank B. Eager, exhibitor, Lincoln, Neb.; William D. Donaldson, Billboard Publishing Co., Cincinnati, Ohio.

Shipping Board—William L. Sherrill, Frohman Amusement Corporation, New York; Lewis B. Mayer, American Feature Film Company, Boston ,Mass.; Edward J. Fisher, exhibitor, Seattle, Wash.; William E. Lewis, Morning Telegraph, New York City.

American Red Cross—For the East—William Fox, Fox Film Corporation, New York; Mitchell H. Mark, Strand theatre, New York; E. S. Porter, Precision Machine Company, New York. ... ...

American Red Cross—For the West—Jesse L. Lasky, Lasky Studios, Los Angeles, Cal.; Peter J. Schaeffer, Jones, Linick & Schaefer Company, Chicago, Ill.; Douglas Fairbanks, Lasky Studios, Los Angeles, Cal.

Women's Committee—Mary Pickford, Lasky Studios, Los Angeles, Cal.; Anita Stewart, Vitagraph Company, Brooklyn, N. Y.; Ethel Barrymore, Metro Pictures Corporation, New York; Margaret Mayo, Goldwyn Company, New York; June Elvidge, Peerless Producing Company, West Fort Lee, N. J.

To Be ex-Officio Member of All the Above Committees—David Wark Griffith, chairman of the War Co-operation Committee, Times Building, New York

To the Council of National Defense—William A. Brady, World Film Corporation, New York City.

The following committee of women will act in conjunction with the Food Commission: Ouida Bergere, American Play Company, New York; Gail Kane, Mutual Film Corporation, Santa Barbara, Cal.; Marguerite Clark, Famous Players Studio, New York; Kitty Gordon, Peerless Producing Company, W. Fort Lee, N. J.; Norma Talmadge, Selznick Pictures, New York.

Jake Wells Calls Convention at Ocean View

Plan to Form Association to Include Virginia, North Carolina, South Carolina and District of Columbia—Film Stars Invited

JAKE WELLS, temporary president of the American Exhibitors' Association, elected at Chicago, has issued a call for an important convention of the Motion Picture Exhibitors' League of Virginia to be held at Ocean View, that state, August 30 and 31, and September 1.

It is planned to form an association to include Virginia, North Carolina, South Carolina, Maryland and the District of Columbia. Mr. Wells's formal notice to members, on the letter-head of the Motion Picture Exhibitors' League of Virginia, is as follows:

"There will be a meeting of the exhibitors at Ocean View, Va., August 30, 31, and September 1 with North Carolina, South Carolina, Maryland, District of Columbia affiliating, under the auspices of Motion Picture Exhibitors' League of Virginia. Several film producers and others connected with the industry, have already made reservation for space and expressed their intention of co-operating with the Virginia League.

"The committee on arrangements have reserved several spaces for the trade publications to be sold at $15 each. Whether you engage space or not, we would like to hear from you by return mail as to your intention so that we may know how to arrange further. Hoping that you may see your way clear to reserve space with us, and with best wishes we remain,

"MOTION PICTURE EXHIBITORS' LEAGUE OF VIRGINIA."

Some of the most prominent screen stars have accepted invitations to be present and everything indicates that the convention will be the most enjoyable as well as the liveliest held by the exhibitors in the state.

Mr. Wells went from the convention at Chicago, where he led in the formation of the new association, to Atlanta, Ga. He has just returned to Richmand, Va., where he issued the call.

American Exhibitors' Association Moves Ahead on Firm Basis

(Continued from page 1105)

application for membership will be enclosed.

Please respond promptly. Return applications filled out, and your check for $3 or $6—six months' or a year's dues—at your option.

The general manager is the personal representative in New York City of every legitimate exhibitor, and is being paid for the purpose of representing exhibitors in any business pertaining to the motion picture industry.

This service is designed to save busy exhibitors time and money. The establishment of an office in New York by the general manager is to further this purpose. Business which would ordinarily exact attention and time from the exhibitor will be looked after from these headquarters without trouble or expense to him.

Should any exhibitor fail to receive the letter and application card will he please send at once his name, name of theatre and complete address.

Prompt response in the way of membership and dues is important. All communications should be addressed to the American Exhibitors' Association, 1110 Times Building, 42nd street and Broadway, New York.

New York Central Shows Safety Film at Rialto

"The Rule of Reason," produced by the New York Central, was shown at the Rialto theatre last Wednesday. It is in the nature of a propaganda film and sets forth in a vivid and instructive manner the various accidents which occur through the carelessness of employees. There is evidence of very slight plot material, but, in the main, it consist of a series of events. It is an instructive bit of reelage.

Creighton Hale Ill from Heat Prostration in Studio

Donald Mackenzie has been obliged to rearrange his schedule of scenes for the new Astra-Pathe serial in which Mollie King is to be featured, due to the illness of Creighton Hale, his leading man.

Mr. Hale was overcome by heat at the Astra Studio during the heat wave of last week, and was taken to a private hospital pending his recovery. Mr. Mackenzie is now directing scenes in which Mr. Hale does not appear.

Jesse L. Lasky Returns from Visit to Studios

Jesse L. Lasky departed for the east this week after spending five or six weeks at the studios where Paramount and Artcraft pictures are being made. It is understood Mr. Lasky and producing director Cecil B. DeMille have worked out plans for the programs which will shortly become effective, but at this time no announcement is to be secured.

Mr. Lasky will remain in the east but a short time, as it is his intention to spend a greater portion of each year at Hollywood, that he may keep in close touch with producing conditions.

New Exhibitors' League Already Strong in Northwest

Disputing for Power in Minneapolis Territory—Big Theatre Owners Who Have Been Passive in Old League Enthusiastic in Support of American Exhibitors' Association

ORGANIZATION of the new American Exhibitors' Association promises to give Minneapolis and the Northwest two rival exhibitors' organizations, each striving for a mastery of the situation. With the national organizers for the new and the old organizations both living in this city, Minneapolis promises to become the most hotly contested ground of the country.

No one doubts the ability of either W. A. Steffes, organizer for the new body, or of David W. Rodgers, of the older one, but early indications are that the Northwestern exhibitors are about evenly divided.

One thing is certain, however, and that is that some of the larger exhibitors who heretofore have maintained only a passive membership in the old organization, are going to give strong moral and financial support to the American Exhibitors' Association. They believe its aims strike nearer the hearts of the exhibitors who are working for better pictures and better prices.

The attitude of the bigger exhibitors is probably best voiced by Ruben and Finkelstein, who control ten theatres in all and who have all but two of the large downtown theatres charging more than 5 cents admission.

Lowell C. Calvert, manager of the New Garrick theatre, the city's largest theatre, speaking for this firm, said:

"The American Exhibitors' Association will find this firm and the other prominent exhibitors strong supporters. The aims of the organization coincide with the aims of exhibitors who believe in better conditions in the business.

Concentration in Ideals

"There are some things which an exhibitors' organization can and ought to do for the exhibitor. There are others it can't do. To my mind an association should concentrate on two things. It should fight harmful, prejudicial and unwarranted legislation, and it should educate all motion picture patrons. It should teach them that exhibitors who give them the best should have a fair price for their efforts. The great manufacturers and business associations have spent millions showing the people the value of all good products and the fallacy of low prices and attendant low quality.

"Then, too, we have long looked to the old exhibitors' organization for help when help was imperative. When deadly legislation was pending our representatives were not there. I believe the new organization will let the exhibitor manage his business and rest assured that when these great emergencies arise, they will be met by able men. I believe the new organization will be able also to eliminate politics and improve conditions. Real service only is to be considered in a business organization. Politics has no place there.

If the American Exhibitors' Association will work, save us from bad legislation and do a little educational work, we will gladly pay our share of the expense. Heretofore our participation in organized effort has been as passive as the committee of the organization.

"We will be active now, and will continue so as long as the organization is active. It was a great step to form a new organization, but we predict success for it."

Faults of Old League

James Keough, manager of the Strand, Saxe Brothers' large downtown theatre, said he had been disgusted with exhibitors' organization because of politics, petty jealousies and unnecessary rivalry.

"Let the organization fight unjust legislation, and the exhibitors will take care of their relations with the exchanges. Exchange men aren't ogres. In other lines of business there are strong bonds between the manufacturer, jobber and retailer. Business difficulties between these branches of business are not aired on the floor of every convention. The business there comes to be more constructive.

"If the American Exhibitors' Association will map out a constructive program on broad principles and leave the petty things to individual business judgment, I am for it. It looks like a move in the right direction. I believe the exhibitor and distributor should fight everything that harms legitimate business. They need not necessarily belong to the same organization. Let the new organization maintain an executive staff that is known by its acts rather than by the names of the men who compose it. I believe in giving these men every chance on earth. Success was impossible under the old rule."

Some Remain Steadfast

Other of the better known exhibitors, however, have declared for the Motion Picture Exhibitors' League of America.

The delegation of the Motion Picture Exhibitors' Corporation of the Northwest was practically a unit for the older organization, and will remain so, according to James Golosky, proprietor of the Alhambra theatre, St. Paul, and president of the corporation.

"There are always disgruntled ones in an organization," said Mr. Golosky, "but, in the main, the Northwest is a unit for the old organization. The new organization represents those who could not get what they wanted in the regular body, and they broke away. The old organization will go on just the same and will continue to improve and give greater service. If a new organization is formed here to work with the American Exhibitors' League, it will be a weak one."

Billy B. Watson, manager of the New Garden theatre, Minneapolis, declared the league would have his support. "Any new organization formed like the new association was formed in Chicago will have to show me that it can do more for the business than the old one. I will remain with the league."

F. W. Thayer, of the Calhoun theatre, said the new organization would find hard sledding in the Northwest. "I have been benefitted by the league and shall continue to give it my support," he said. "I don't believe there is room for two organizations, and there was no need for a new one in my opinion."

While it is true that the Northwest organization is expected to stand hitched, the new organization, according to Mr. Steffes, will not depend on those now in the organization for strength.

Chance for Growth

One of the principal criticisms of the Northwest corporation has been that it was not organized strongly enough. At its last convention in May when matters of vital importance were being considered, when Fred W. Herrington, national organizer, was there to talk things over with them, there were less than 150 men in the meeting. The greatest attendance record at any one meeting was less than 300, while there are approximately 4,000 theatres in the Northwest district. There are about 800 theaters in Minnesota alone. It is from those who did not attend this convention that the new association looks for its strength.

Lubin Plant to Be Sold at Auction

Final act in the drama that involves the Lubin Motion Picture Plant is announcement of the sale at auction of the entire property September 10-14 at Twentieth street and Indiana avenue, Philadelphia.

The notice of sale is signed "by order of Nicholas G. Roosevelt, President." The real estate, buildings, machinery and equipment is all listed, and with it a large wardrobe, scenery, draperies, properties, camera and camera supplies and all studio supplies.

Auctioneers are Samuel T. Freeman & Co., 1519-21 Chestnut street, Philadelphia.

Jesse L. Lasky Comes to Army Aid with Lumber

Owing to the demand for lumber at the Pacific Coast army barracks, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, has wired the company's lumber mill at Hoquiam, Wash., which is at work on contracts for the Artcraft Studios, to suspend the work for the studios, and put on two shifts a day preparing lumber for the army barracks.

The lumber will be sold to the Government at cost. The services of the two Famous Players-Lasky lumber carrying vessels and the docking facilities in Los Angeles Harbor have also been offered to Uncle Sam.

The move may delay production of the Geraldine Farrar play, "The Woman God Forgot."

W. A. Brady's Surprise—Big Summer Business

Week Ending July 14, for Instance, Breaks Every Record of New York Exchange, Winter or Summer, from World Film's Very Start

"ONE of the undeniable fascinations of the motion picture business," said William A. Brady, director general of World Pictures, "is the element of surprise, which is so frequently in evidence that nobody engaged in this industry need complain of monotony or feel that nothing is necessary but to float with the tide.

"The surprise which attracts the attention of World executives at this particular moment is exceedingly agreeable. Everybody familiar with any branch of theatrical amusements is, of course, aware that the hot weather months are detrimental—often disastrous. This is but a matter of course, for nobody with any idea of physical comfort could be expected to sit in a hot audience room for any length of time to observe an ordinary attraction.

"This is the annual condition which closes most 'regular' theatres altogether, and makes it hard for the managers of those motion picture houses remaining open to make both ends meet. The manufacturer of photoplays, in turn, looks for a marked shrinkage in the volume of his business with the approach of the heated term—which is 'natural cards,' as the sporting element would say.

"It may be readily imagined that when we in the World concern found there was no shrinkage at all in our gross output, and an actual gain in some quarters over the best part of the year, we were shaken completely out of any complacency or lassitude that might have been imposed upon us by the thermometer.

"In the New York Exchange, for example, the business for the week ending July 14 broke every record of this branch for a period of similar duration, winter or summer, from the very beginning of World Film Corporation activities.

"In some of our other exchanges also an unexpected growth was noted, while in none was the looked-for slump recorded.

"Seeking to account for this unforeseen state of affairs—for it is well to analyze every step forward as well as each slip back—we have reached the conclusion that our policy of dependable pictures and loyalty to the program system are the principal things that count.

"These pictures are rendered possible by a studio efficiency, which I believe to be unequalled anywhere. We do not hurry in the completion of our productions, but our procedure is systematized to a degree so closely approaching perfection that there is practically no wastage of time, money or energy.

"In our studio it is a very infrequent occurrence that a group of players has to wait for a set, or a set to wait for the players. When one of our stars completes a play, another is usually ready for him or her to plunge into on schedule time. If there is any 'stalling' in the movement of our machinery, it is fraught with peril to its promoters. There is no room for cheaters in our scheme of action.

"Similarly, at the business end of World Pictures an efficiency basis has been reached which certainly is not exceeded anywhere else, if, indeed, it has a single parallel. The World selling force is a body that challenges comparison—and, having the regular pictures, at regular intervals, this force has built up a regular clientele of satisfied exhibitors who know what they are going to get, when they will get it, and what their patrons will think of it."

Sept. 1 Release Date of C. K. Y. Production

Clara Kimball Young returned to town last week from her camp in Maine, and is actively engaged in filming "The Marionettes" at the Thanhouser studio in New Rochelle.

September 1 is set as the date of release of this new picture of Miss Young's.

Mack Sennett Gives His List of Funny Ones

"Roping Her Romeo" to Be Followed by "The Bedroom Blunder" and "The Pullman Bride"—All for Release as Paramount-Sennetts

MACK SENNETT at Edendale, Cal., this week announces the titles and casts of his first three pictures to be released by Paramount in accordance with the new affiliation. All Mr. Sennett's comedians and pretty girls have been retained by him and will appear in these comedies, the first release to be made September 15, and every two weeks thereafter.

"Roping Her Romeo" is the first Paramount-Sennett. It features Polly Moran, long famous as a vivacious Sennett comedienne, and Ben Turpin and Slim Summerville. Slim is over six feet something and correspondingly attenuated. He has a face like Raymond Hitchcock's used to look before he put on weight. Ben Turpin is as funny off the screen as he is on it. He has the effect of a restless young cyclone—slow and sad as a fox terrier.

"A Bedroom Blunder" is the second Paramount-Sennett, featuring Charles Murray, Mary Thurman and Wayland Trask. Murray is called one of the best burlesquers ever graduated from stage to screen. His particular hits were made with Ziegfeld's "Follies" on the old days. Trask is a jolly, good-natured giant. He could shove a street car off the track or kick over a house, but is an amiable chap with a sense of humor. If he ever got peeved, say the Edendalites, they would have to call out the National Guard.

Mary Thurman needs no introduction. Her face and figure are familiar to all comedy lovers. Miss Thurman is fond of bathing suits. She is one of the prettiest girls in pictures, so critics have said.

"The Pullman Bride," featuring Gloria Swanson, is the third Paramount-Sennett comedy. The men are Chester Conklin and Mack Swain, neither of whom needs introduction. Their faces and antics are known to millions of movie fans.

Samuel L. Hutchinson at Santa Barbara on Business

Samuel L. Hutchinson, president American Film Company, Inc., and Signal Film Corporation, left recently for Santa Barbara to inspect his extensive film interests.

While on the coast, Mr. Hutchinson will supervise and get under way several elaborate productions starring Mary Miles Minter and his newly acquired Broadway favorite, Juliette Day, whose screen debut is set for next month.

Picture Giant Joins Army

The motion picture business has furnished Uncle Sam with his tallest recruit. "Slim" Voorhees, whose six feet, seven and three-quarter inches have graced Pathe's Lonesome Luke Comedies, said goodby to his director, Hal Roach of Rolin, who, though a pretty chunky lad himself, looks like an infant alongside the lengthy "Slim."

Voorhees has joined the artillery, though at first he aspired to be a drum major. In view of his height we would suggest that he switch to the Signal Corps—he's so conspicuous.

Peter Milne in West Coast Studio Colony

Peter Milne, of the reviewing staff of MOTION PICTURE NEWS, is spending two weeks at Los Angeles, getting acquainted with principals of the West Coast producing colony and familiarizing himself with conditions generally. Mr. Milne was accompanied to the coast by Peter Schmid, head of the Artcraft publicity department, who is the guest of players, directors and others of the companies producing on the West Coast.

Spitzer Goes East

Nat H. Spitzer, general manager King-Bee Film Corp., has returned east after a trip to San Francisco where he completed negotiations with Sol L. Lesser, President and general manager of the All Star Feature Distributing Corporation, and M. Rosenberg, president and general manager of the DeLuxe Feature Film Company at Seattle, for these two firms to handle the Billy West Comedies at their coast exchanges in Seattle, San Francisco and Los Angeles. With the making of these two contracts, it is stated Mr. Spitzer has sold his bi-weekly release for all territory in the United States.

Glucksmann Gets "Civilization" for Chili

The Buenos Aires office of Max Glucksmann, has just completed arrangements with J. Parker Read who is there now, whereby Mr. Glucksmann's firm acquires exclusive rights for the exploitation of "Civilization" throughout Chili.

The New York office has secured the big Essanay feature "On Trial" for the countries of Argentina, Uruguay, Paraguay and Chili.

Mr. Glucksmann announces that he is ready to receive offers on big films from any producer.

Material Aid to Red Cross Extended by Film Industry

Evan Evans Appointed Director of Bureau of Motion Pictures of Red Cross in Washington—Proposed to Have Every Picture Theatre Turn Over One Day's Receipts to Nation's Charity

PLANS are under way for efficient co-operation of the motion picture industry with the Red Cross. Evan Evans has been appointed director of the Bureau of Motion Pictures of the Red Cross, with headquarters at Washington, D. C.

It is proposed that every motion-picture theatre in the United States be given over to the Red Cross for one day. The entire receipts of that day will go to the Red Cross, without deduction.

Exhibitors are suggesting that a Monday in November would perhaps be the best day to select. The exhibitor will furnish the theatre and projection machines—nothing else. The society will provide the films, take charge of the box office and even clean up the house afterwards. All of the receipts of the day go to the Red Cross.

Mr. Evans explains this arrangement is necessary because under its charter the society is not permitted to accept a percentage of the receipts of any theatre. This is a wise provision as it prevents the advertising of Red Cross benefits by unscrupulous persons who may really desire to get the benefit themselves.

Monday in November Selected

Exhibitors will understand that the selection of a Monday for the benefit—especially a Monday in November—is intended really to lessen the burden on the theatre. Monday's business in most motion picture houses is done at a loss. The day shows a profit to relatively few theatres.

At the same time the Red Cross appeal will no doubt fill any motion picture place, so the exhibitor will be "doing his bit'" and in a most effective way, for his country. The arrangement appears to be admirable, reflecting credit upon Mr. Evans, if it be his idea.

There are 15,000,000 members of the Red Crosss, which explains why it is likely the motion picture houses will be packed by the crowds that will turn out for the benefits if properly advertised.

The giving of this benefit will not end the service of the industry in connection with the Red Crosss. Mr. Evans makes this announcement:

Evans' Announcement

"Realizing the tremendous part the motion picture industry plays, not only in the amusement of the American people, but also in their education, the Red Cross has established a bureau of motion pictures with national headquarters at Washington.

"A national campaign in which every man engaged in the motion picture industry will be given an opportunity to do his bit and to express his patriotism is being arranged by a committee of men engaged in the motion picture business and the American Red Cross Bureau of Motion Pictures. A complete program will be announced later.

"The American Red Cross Bureau of Motion Pictures will perfect plans for developing a motion picture campaign of education covering alll of the work of the Red Cross; pass upon all suggestions for raising money for the work of the Red Cross by means of motion pictures; secure and distribute motion pictures of the Red Cross actually at work at the front and at home; and assist in a campaign for 20,000,000 members of the Red Cross in this country."

Old League Singing Swan Song, Says Ohio Exhibitor

"The Motion Picture Exhibitors' League of America is singing its swan song," said Mr. Simpson, vice-president of the M. P. E. L. of Ohio, Local No. 1, last week. Mr. Simpson had just returned from Chicago, where he attended the convention as a delegate from Ohio.

"It's too bad there had to be a split in the organization," he said, "but it had to come sooner or later. Why? Because the Motion Picture Exhibitors' League of America does not represent the exhibitor at all. Not only were 50 per cent of the M. P. E. L. of A. not exhibitors, but the work accomplished by the League was not for the exhibitor at all, but for the benefit of the film man at the expense of the exhibitor."

"How about the new organization? Is that any more representative?" Mr. Simpson was asked. "Yes, indeed," he answered. "The new organization is made up of exhibitors."

Select Seven Pass Resolutions at N. Y. Local Meeting

President Trigger, Absent, Is Peremptorily Called on to Explain Actions at the Chicago Convention—"Overhead" Committee of Three New York Boroughs Projected

WITH Sidney Ascher acting in the dignified capacity of secretary, due to the absence of President Trigger and Secretary Gerson, some seven of the members of Manhattan Local No. 1, M. P. E. L. A., gathered in regular session last Wednesday afternoon.

Before the veil of censorship was drawn, it was determined that the meeting was a regular one, as the seven men present were formally called to order.

Then one exhibitor—it may have been Mr. Ed. Balenski—stepped forth and suggested to his six confreres that a special meeting be called to act on the suggestion which has been the subject of more or less enthusiastic debate on and off; namely, a sort of amalgamation of the three Greater New York borough locals.

"Overhead" Body Considered

The six were informed that this would lend to the promotion of greater harmony, and that efficiency, and hence the interests of the theatre owners would be better served were an executive committee formed to be composed of three members, each selected from the Bronx, Brooklyn and New York local.

Throughout the discussion anent this, the entire meeting of seven took part. The names of Exhibitors Ascher, Steiner, Cohen, and Needles were recognized by the chair at sundry times, according to report.

No one advancing the suggestion that the formation of such a committee might possibly be taken as the construction of an "overhead" New York organization and no discussion arising as to the "political advisability," it is understood that a motion was put through to call a special meeting August 10 to consider the proposition.

Anxious About Trigger

After this was disposed of, according to a statement later given out by Stanley Ascher, the short octette continued the executive session.

This time, so said the official statement issued after the meeting, the seven members present exhibited a degree of interest in the doings of the convention delegates of the Manhattan local, and it was resolved they be requested to report on their work in Chicago.

Perhaps there was some slip or a lost page in the stenographic report of the meeting, as no particular mention was made, it is understood, of how the meeting of seven spoke of absent President Sam Trigger.

In this connection, rumor has it, there was a heated debate—the mercury outside on Wednesday was 94—and a few sentences, such as the following are reported to have been passed:

"Trigger was the only representative of the local to 'walk out' with the other bunch. He should be required to explain that and his other actions in Chicago."

Explanation Wanted

"We don't know that he will be here at the next, or the next, or any other meeting. A message to appear and report will have to be mailed him."

Throughout the mingled talk—it is said there really was no argument—of the seven the name of Ike Hartstall was occasionally heard, as he presumably took the floor.

It was reported that a resolution was unanimously passed by the eight exhibitors, for a late comer had appeared, "requesting," but not "requiring" President Trigger to give full explanation of his action to the local.

Vandivert Joins Peter Pan as Vice-President

Former Advertising Manager of Motion Picture News, Recognized as an Authority on the Independent Method of Marketing Film, Plans New Distribution for His Company

R. M. VANDIVERT, for the past three and a half years advertising manager of Motion Picture News, whose wide experience in the advertising field and close study of the motion picture industry, contributed to a large extent to the growth of the News, has become associated with the Peter Pan Corporation as vice-president and general manager.

Mr. Vandivert is particularly qualified to assume his new duties on account of his extensive knowledge of the independent field, the result of an extended trip throughout the country made for the purpose of getting in touch with independent buyers and studying their problems at first hand. As manager of the independent buyers' department of the News he supplemented this knowledge by keeping in constant touch with the changing conditions of the market, until now he is rocognized as probably the best informed man on the subject in the trade today. Consequently, his understanding of exchange problems will prove invaluable to the Peter Pan organization. There is not an exchange man of importance, from coast to coast, not known personally to Mr. Vandivert, whose energy and expert knowledge of the film business cannot fail to promote the business of the Peter Pan company to a large degree.

While yet a young man, Mr. Vandivert has crowded a great deal of experience into his career. He started as a reporter, and later entered the advertising department of McBride, Nast & Co. Shortly after his connection with this well-known agency, his work for the company attracted the attention of the McBride executives, who picked him from a score of their best advertising men to represent them in the West, where in Chicago he acted as Western manager for the company.

The amount of business he obtained from this territory brought him to the notice of the Abbott agency, and later on his energetic methods resulted in an offer from the Briggs company, who put him in charge of their advertising and sales promotion service department.

From that position he found a wider scope for his abilities as special representative of a string of farm and weekly papers. It was then that an opportunity was offered him on the News, and he returned to the East.

He will evolve several new features in distribution of the Peter Pan subjects which will enable the company to put the pictures on the market in the best possible way.

He says that the present plans of the company were to release 1,000 feet each week, composed of two 500-feet novelties, which will be released on alternate weeks. After September 1, a one-reel subject will be released each week, in addition to this program, and after December 1 this plan will include another release of one reel a week.

"Variety Day" Plan of General is Popular

Monthly Review of the Field by the Company Brings Conclusion, in Estimate of Its Officers, That the Idea Is Here to Stay

THE monthly review of the field by General Film to note progress in its "Variety Day" plan brings the conclusion at headquarters of the company that Variety Day is here to stay. At any rate more and more bookings are made by exhibitors for Variety Days, and the idea has proved a salvation for houses that have a particularly hard struggle during the summer season.

"By the Variety Day plan of General Film a house that was formerly committed to showing a five-reel feature every day during the week, with two o rthree fillers, now departs from this monotonous round and sets aside one or two days each week when no five-reel feature is shown at all," says an official of the company. "Instead the entire bill is composed of the most excellent two-reel and one-reel subjects obtainable. They can be led with such tabloid classics as the O. Henry stories or the Black Cat stories, along with several of the one-reel comedies and a Selig World Library, for example. In the range of the company's product there are many combinations possible. As the public grows to expect these Variety Days it is remarked that it looks forward to them. Of course the Variety Day bills are preferably on fixed days of the week.

"The popularity of this arrangement is also taken to bear out the General Film belief that the public wants more 'story' and less 'star,' because in a Variety Day the audience gets at least twice as many stories as there are on the ordinary bills."

Work Begins on Sunshine One-Reel Comedies

The Sunshine Film Corporation is to produce one-reel comedies featuring Gus Pixtlye, under the direction of George Orth and photographed by Lawrence Fowler. Other members of the company are George Henery, George Ross and Edmond Fields. They will be released by a New York company.

Louise Glaum Gives Alarm, Halts Triangle Fire

The famous bit of Netherlands, consisting of an entire Dutch village with canals, windmills, and quaint tiled-roof dwellings, which was built at the Triangle Culver City ranch for "Wooden Shoes," starring Bessie Barriscale, caught fire this week and for a time seemed to be threatened with utter demolition.

Louise Glaum, who was working in an Egyptian setting near by, discovered the flames and called to Director Walter Edwards to turn in the alarm. In a few minutes the entire studio force, including the emergency fire department, was battling with the flames. By this prompt action the damage was limited to $1,000.

Operator Sticks to Post as Theatre Roof Falls

The lives of over two hundred persons were endangered when the roof of the Savoy theatre, Jacksonville, Fla., collapsed during a heavy downpour of rain.

The roof began to fall very slowly, allowing the audience time enough to get out of the doomed building, so there were no fatalities.

The operator of the machine, who stuck to his post, flashing the picture on the screen, even after part of the lower end of the roof had fallen, is said to have prevented a stampede for the front entrances, of which there are two.

The theatre was unusually well filled, owing to a heavy downpour. It was a one-story structure, having a flat roof. The weight of the water caused the roof to cave in. Manager J. O. Oliver and owner W. L. Whitehead announce that they will rebuild.

George W. Lederer Pleased by Art of Miss Davies

Final scenes for the new feature, "Runaway Romany," in which Marion Davies will be starred by the Ardsley Art Film Corporation, were taken last week and the work of assembling the picture for release early in September began with a rush.

Miss Davies, who left the cast of "Oh, Boy!" at the Princess theatre, New York, to take a vacation and was lured into making her motion picture debut by the Ardsley director, George W. Lederer, will rest a few weeks before beginning work on a new feature. The debut of the young star has been more than satisfactory to her sponsors, and it is believed that she has started on a brilliant career in the new art.

"Runaway Romany" is filmed from an original story written by Miss Davies herself, so that her first appearance on the screen will be in the dual role of star and author. Mr. Lederer is authority for the statement that never in his long experience as a producer of successful musical comedies and stage plays, and recently as a director of motion picture features, has he had the handling of a star of such promise as Miss Davies. He calls her a genuine "find," says that she combines all the attributes to make an excellent screen subject.

Motion Picture Man Best at Inducing Enlistments

A motion picture man has won the distinction of attracting the largest number of enlistments at the meetings held by the Mid-Day Recruiting Committee of New York City. He is Benjamin Chapin, producer and star of the Lincoln Cycle Pictures. He earned this distinction in competition with the following speakers:

Justice Charles L. Guy, Marcus M. Marks, Justice John L. Ford, Justice Bartow S. Weeks, Arnold Daly, E. H. Sothern, Senator Robert F. Wagner, Sir Herbert Tree, Mr. and Mrs. Sidney Drew, Jane Cowl, Job E. Hedges, Robert Edeson, Annette Kellermann, Bird S. Coler, Janet Beecher, Bainbridge Colby, De Wolf Hopper, Oscar Straus, Julia Marlowe, Comptroller Prendergast, Rev. John Wesley Hill, John McGraw, George Gordon Battle, Benjamin Greenhut and Raymond Hitch-

Brenon Takes Issue with Hopkins—Stage vs. Screen

Herbert Brenon, Recognized Authority in the Art of Photoplay Production, Answers Arthur Hopkins—Brain-Poor Theatre Would Be Glad to Claim a Griffith

HERBERT BRENON is more optimistic in regard to the present status of the motion picture in the world of drama than his contemporary, Arthur Hopkins. He answers Mr. Hopkins' views as expressed in his article printed in the New York *Times* of July 29th, as follows:

"In Mr. Arthur Hopkins's delightful recital of a play producer's adventures in the cinema, the author, with characteristic modesty, does himself injustice. He appears to think himself a casual wanderer among the cameras, an excursionist with a round-trip ticket, a Cook's tourist in celluloid.

"Instead of which he is, by his own revelations a sort of Messiah of the movies. A lot of us have been too close up to see the things that he glimpses so clearly. The trouble with us is, that as our studio years grow longer, and as our productions pile up, we find that we've more and more to learn about making lifelike photoplays. I insist that it takes a genius to see, as Mr. Hopkins saw, that motion pictures have a handful of principles, and limitations as fixed as grandfather's back fence. We journeymen have been deluding ourselves that in some ways the camera's scope is limitless.

"Mr. Hopkins is, it seems to me, a sort of specialized Messiah, and we can best serve him, and assist the artistic salvation of us all, by eliminating a few false verses in his suave gospel.

"In the first place, he must be congratulated on the speed with which he acclimated himself to a new artistic civilization, assimilated it, and upon its ruins built a new edifice more worthy of Mr. Hopkins and his fellow demi-gods. He had been told, he says, that 'once I set foot in the celluloid domain, I never again would turn back to the theatre. That was in February. At the beginning of August I find myself deep in play rehearsals, with the din and clamor, heat and hysteria of the glass inferno only a memory.' Less than six months is swift time to take the old movie machine to pieces and build a new contraption.

"Mr. Hopkins recounts that his first days were a nightmare—thus every extra man finds them—but at length he discovered that 'the movies are not mere reproductions. They are appropriation. They feed upon life.' Positively the only other people who have discovered that the movies 'feed upon life' are the people who pay to see the movies. Thus Mr. Hopkins came upon this obscure secret almost as quickly as the public.

"'As a chance patron of the movies,' he continues, 'I had almost invariably carried away one impression—bad taste.'

"I would like to ask Mr. Hopkins what attractions on the screen were honored by his 'casual patronage.' I will admit the heralding of spectacles on a basis of cost; that is a trick we were weak enough to borrow from the theatre. I agree, too, that the movie baby had a slippery chin, but the infant has been lusty enough to crow from twenty thousand thresholds in America, and is as legitimate a baby as ever lived.

"In the name of Cecil De Mille, of D. W. Griffith, gentlemen and artists, I protest. I insist that Mr. De Mille, the son of a man who is a great tradition of the American theatre, is just as much of an artist as Mr. Hopkins, or any who may sit in his private assemblage of genius. Mr. Griffith, a creator whom the brain-poor theatre would be glad to claim, needs no advance notice from me."

Universal to Cut Out Certain Short Dramas

Whole Producing System at Universal City to Be Reorganized to Stabilize and Standardize the Product for the Exhibitor

IN the effort to give the exhibitor what he wants, when and where he wants it, Universal is to reorganize the producing system at Universal City. The object in view is to stabilize and standardize the Universal product.

One of the developments of the plan will be the discarding of short dramatic subjects, though three-reelers will still be made. As far as this affects the program it means that the undesirable will be eliminated.

Although there is as yet no official announcement, it can be stated with authority that instead of the short subjects to be dropped from the Universal product so-called "super-pictures" are to be made. Several of these great productions are on the way. It is not as yet definitely determined just how they will be distributed, but it can be stated that in this the exhibitor's desire will rule. If the exhibitors want the pictures states-rights, they will be sold under the state-right plan. If they want to get a private showing and buy any one picture—and not the others—this will be the method adopted.

Changes that are to be made do not mean a lessening of the product of Universal City, it is explained, but if anything, just the contrary. The bulk of the output hereafter will no doubt be Butterfly and Bluebird subjects. But with this will be the state-rights productions, the Nestor and Joker comedies, news and educational rules, short specialties and the "super productions."

In Universal City the production rush depends on season and sunshine. In the rainy season, as in February, about twenty-six companies will be required. In the dry season of abundant light, as at present, there are probably thirty-five companies, or more, kept busy. The new plan will not radically change this.

There will be two Jokers each week and one Nestor, and at an early date the Nestor will be increased to two reels. Eddie Lyons and Lee Moran will continue as the featured players in the Nestors, and Gale Henry, Milburn Moranti and William Franey will be the featured comedians of the Jokers. Max Asher will be the featured comedian of the other Joker release.

This change in the policy of the Universal Company will not be effective to the trade for eight or ten weeks. To make the needed film for these programs, twenty-six directors, with almost as many producing companies, are necessary, even in the wet season.

General Manager Henry McRae is in charge of reorganizing the staff which will be required by this change in the policy, and is being directed in this by President Carl Laemmle.

Blackton's First Play "The World For Sale"

It Is from Sir Gilbert Parker's Novel Written Just Before the War and the Author Himself Is Assisting at Production

J. STUART BLACKTON'S first spectacular feature for release through Paramount is to be a screen interpretation of Sir Gilbert Parker's famous novel, "The World for Sale."

The book was written in 1911 and finished in 1912, two years before the war broke out. Sir Gilbert, in a foreword, asks that it go to the public "on the basis of its merits alone and as a picture of the peace-life of the great northwest."

Mr. Blackton has adapted the story to film purposes, has supervised the writing of the scenario, and is personally engaged in the direction and all the technical details of the massive production. Work was begun under his direction in New Jersey last week, where some of the exteriors are being taken.

The interior scenes will be filmed in Brooklyn, where Mr. Blackton has his studios ready for any requirement of interior work.

Sir Gilbert Parker is now in New York and has been in daily conference with Mr. Blackton. Although the adaptation of the story and preparation of the production, in accordance with Sir Gilbert's wishes are entirely in the hands of the director, the author is cooperating with Mr. Blackton and has been much interested in watching some of the scenes being taken.

"I am sure we are going to have a 100 per cent production out of this great work," said Mr. Blackton in an interview yesterday. "Big success, artistically and materially, in film production, depends on four contributing factors: great stories; sympathetic and truthful translation of the stories to the screen; carefully studied direction and great players, and all of these we have."

Make Universal Directors Solely Responsible

General Manager McRae and Colonel Jasper Brady Adopt New Policy to Put Blame and Credit on One Man and One Only in Play-Making

THE production department of Universal City has been completely reorganized with respect to policy of production by General Manager Henry McRae, and Colonel Jasper E. Brady, manager of the manuscript department.

By the new plan the Universal Company has several representatives securing options on books, plays, stories, etc., throughout the east. These are referred to the reading department which is under the supervision of High Hoffman, former film editor at U City. If a favorable report is made to Mr. Hoffman, the story is submitted to Colonel Brady, and from that office, if given an O. K., is selected for a director.

The story, if desirable for production by the director, is then gone over carefully by the director and a continuity writer, who is assigned to write for one or two companies. When completed, and before anything is done for production, the director again goes over the manuscript with the writer, and later has conferences with J. Grubb Alexander, editor, and Manager Brady. Each time it goes back to the director for an O. K., and when production plans are completed the director assumes all responsibility of producing a worthwhile subject.

The advantage of this plan is that it places the credit or the blame for every production on the director, while heretofore poor productions might be the result of from one to ten causes, and no responsibility could be attached to anyone connected with the making of the photoplay.

Colonel Brady is very enthusiastic concerning the plan, and thinks it will lead to a very material improvement of films made at U City for Bluebird and Butterfly programs. He is of the opinion he has gathered about him the best corps of writers obtainable, the list including in addition to Manuscript Editor J. Grubb Alexander, Waldemar Young, William Parker, Doris Schroeder, Harvey Gates, George Hively, Elliott Clawson and C. J. Wilson for the dramatic department, and C. B. Hoadley, editor of the comedy scenarios, Fred Palmer, Robert Dillon, A. H. Statter and Tom Gibson.

"Within the next two months we of the manuscript department," Colonel Jasper Brady said, in commenting upon the plan, "expect to see Bluebird and Butterfly films go into the best theatres of the world, solely on their merits. In the past few weeks we have had several knock-outs, and everyone will admit our "Come Through' is one of the winners of the season, that has pulled record-breaking crowds into theatres all over the country during the usual dullest days of the year when people stay away from an enclosed place of amusement, and instead go in search of recreation out of doors."

Chicago Turns Out To See "Les Miserables"

Hot Weather Fails to Interfere with Attendance at Pathe Picture Shown at Orchestra Hall, and Critics Praise Subject

THE dramatic and photoplay critics of the Chicago newspapers are one in their praise of Pathe's new edition of Victor Hugo's masterpiece "Les Miserables" which is playing at Orchestra Hall to big business despite the intense heat.

Here are brief extracts from the reviews gathered as an indication of the sensation "Les Miserables" is creating at this time when the land of Hugo's birth and our own are allied as never before:

Kitty Kelly in *The Examiner* says:

"The crowded house at Orchestra Hall on Sunday night, the line reaching out on the avenue from the box office, is recommendation enough for 'Les Miserables.' It was a warm night with the town full of myriad attractions, but as many as Orchestra Hall could hold flocked in its inclosing walls.

"In addition to being classic in quality, it is interesting as a comparative study. Surprisingly good is the photography, satisfying is the direction. To us the picture is striking in its atmosphere, for it is so different from anything yet achieved."

Mae Tinnee in *The Tribune* says:

"After witnessing 'Les Miserables' one is fain to agree with those who insist that the old things are best. This picture made fully four years ago, is a marvel. The pith has been extracted from the ponderous and excellent classic and in this picture presented faultlessly you have Hugo's absorbing story portrayed with simplicity."

Louella O. Parsons in *The Herald* says:

"Harking back to the classics, there is one whose interest is perpetual and long enduring—'Les Miserables,' the book of our own choice, our children's choice and our parents' choice before us. Were every fictional character presented on a platform and a vote taken as to their individual popularity, Jean Valjean would stand either at the tip top or else close enough to make competittion spirited and lively.

"The production, staging and continuity of scenario bears none of the earmarks of pioneer picture making. Comparatively speaking 'Les Miserables' is infinitely better than many present day pictures and quite as well done as the majority of stellar film attractions."

Oma Moody Lawrence in the *Post* says:

"To the large class who normally are interested in the romantic drama as portrayed by dwellers in the land of 'La Marseillaise,' there should now be added a group of those seeking to understand the French character because of our recent war alliance. To all of these I can unhesitatingly recommend the film version of 'Les Miserables,' a book which contains, as some one recently remarked, as vivid a lesson as is taught by any biblical parable.

"In the film version of 'Les Miserables' we have the most gifted artists in France interpreting their own medium of expression the book which is perhaps the epitome of their native literature."

Luncheon at Hotel Astor in Honor of "Letter of Cheer"

THE Bluebird luncheon, which started on its way the famous "letter of cheer" to Major General Pershing, was held at the Hotel Astor on Thursday. It proved a fitting way in which to wish the missive "bon voyage."

Guests of honor were Major Ewing E. Booth and Captain Creswell, chief of staff, and assistant at Governor's Island. Others present were prominent men in the industry and representatives of the newspapers and trade press.

The "letter of cheer" was there in its costly Tiffany case. It bears many signatures, and will have eventually a million or so. The first signers are Senators and Representatives in Congress, Governors of states, and notables.

Letters were read from the first signers and others. All of these commended Bluebird on its resourcefulness and enterprise. One signed by United States Senator John Shafroth said:

"Future historians cannot fail to take note of a letter of cheer signed by so many men in public life. That it may accomplish its purpose is my wish."

Major Booth in his speech spoke of the heartiness of the inscription and the whole "letter of cheer." He said such a letter would surely help any soldier to win battles. He added that the United States had accomplished more since the war with Germany began than had ever before been accomplished by any nation in a like short period. It was more than England had been able to do in a year.

Arthur Leslie, of Bluebird, was the host of the occasion.

In mentioning Bluebird's very original and laudable "letter of cheer" to Major General Pershing, last week, MOTION PICTURE NEWS, by one of those amusing though serious slips typical of rush-hour newspaper work, mentioned Mae Marsh in error for Mae Murray.

Mae Murray is a recent Bluebird accession and deserves credit for heading the signatures to the famous message to our army.

Pathe to Build Studios in Salt Lake, Utah

Large Pathe studios will be located near Salt Lake, but no definite statement as to the scope of the work to be carried on could be obtained there.

The Salt Lake office of the Pathe Exchange is under the management of I. P. Arnold, who states officially that the Pathe Company contemplates the establishment of an extensive motion picture studio in Salt Lake to compete with the large establishments of other concerns in California in the production of films depicting western life.

Dispatches received in Salt Lake from the New York office of the concern confirm the report.

A few days ago incorporation papers drawn up under the laws of New York state were filed with the secretary of state of Utah through the agency of Attorney William M. McCrea. The concern is capitalized at $3,000,000 and a fee was paid to the state of Utah amounting to $778.

WITH THE EXHIBITOR

Exhibitors Want Advance Showing—Thanhouser

Head of Big Producing Company Offers Letters from Theatre Owners Objecting to Action of Companies in Stopping Private Showing of Plays

EDWIN THANHOUSER writes the MOTION PICTURE NEWS that three companies have already abandoned advance showing for critics and that two more will do so "by the time this is printed." He repeats his objections to this policy, saying:

"Beyond a doubt a picture shows to better advantage in a theatre, but also beyond a doubt a professional picture critic can appraise a film as well as an advance showing in a projection room as in a theatre."

Mr. Thanhouser adds that exhibitors are going on record against the change and says he has records to prove it that are open to every producer—letters from the exhibitors themselves.

Some of these letters, with Mr. Thanhouser's criticisms upon them, follow:

"Mr. George B. Guthrie, of the Oregon theatre, Salem, Oregon, writes: 'I agree heartily with you that these showings ought not to be discontinued. Many of the small-town exhibitors have no other guide.'

"Samuel Alexander, of the Palace theatre, Saginaw, Michigan, goes right to the point, writing: 'In haste, permit me to say that I would like to know how I am to judge pictures if not from the trade paper criticisms; and how are the trade papers going to get me this information in time, unless manufacturers show them the films in advance?'

"William Brandt, of the New Albany theatre, Brooklyn, N. Y., writes in the same vein: 'The manufacturers are making a great mistake in giving up the advance showings. I am willing to believe that the critics are not infallible, but experience in the work makes them fairly expert in judging the class of a picture; anyway, they shouldn't be handicapped in getting their reviews to us as quickly as they can, if we are to make use of same.'

"Ezra Rhodes, of the La Salle theatre, South Bend, Indiana, writes: 'We do believe that trade paper reviews are of value, and we don't think of booking a picture until we can get the criticisms on it.'

"George Hyler of the Rex theatre, Three Rivers, Michigan, writes: 'I think trade paper criticism is a good thing for the exhibitor as it gives him a chance to line up good subjects for his house—the class of subjects that the public demands. I trust the critics' showings, therefore, will not be discontinued.'

"Cordial commendation is the keynote of a letter from Jack Matthews, of the Jewel theatre, Detroit. He says: 'Permit me to send you my thanks for your good work. I am with you and so is every other exhibitor hereabouts. If anything, the reviews do not come out as far in advance now as we would like. To delay their publication still further would be a real catastrophe. I hope the manufacturers will think twice about it.'

"M. A. Fleischman, of the United States theatre, Bronx, New York City, has strong views: 'In the one-reel days,' he writes, 'we did not trouble much about trade paper criticisms and it didn't matter whether we read them in advance or not. But who wants to go back to the old one-reel days?'

"Not as vigorous, but indicating the same general trend of thought is the communication of Guy L. Wonders of the Wilson theatre, Baltimore, Md., which says: 'I do not believe the advance showings to the press should be abandoned. Personally, I do not allow the majority of the present day critics to create my final judgment, but their criticisms make me able to compare opinions and are valuable for that reason."

EXHIBITOR PERSONALS

ALABAMA.—Montgomery: According to an announcement made recently, the Strand Amusement Company, a local corporation operating the Strand, Plaza, Colonial and Orpheum theatres, has taken the Grand theatre for a term of years. Just exactly what use will be made of the Grand theatre is not stated, though it is declared that the usual number of high-class traveling organizations will be presented, the bookings already made for next season by Mrs. Smoot having been assumed.

CALIFORNIA.—Venice: E. C. Wills, formerly owner of the Lyric and Airdome theatres at Nogalez, N. M., has purchased the Auditorium here, one of the most popular beach resorts. The new owners of the Lyric and Airdome are Messrs. VanMourick and McClintock.

Los Angeles: The Rose theatre at Third and Figueroa streets, has been purchased by A. LaLonde.

The Photoplay theatre No. 2, on Vermont avenue, has had a new Fotoplayer No. 40 installed by the California Organ Company.

Santa Barbara:. The Palace theatre, formerly owned by Mr. Maguire, has been sold to the Portola Theatre Company.

Long Beach: Manager O. Hoyt, of the Liberty theatre, will shortly commence putting on features. Mr. Hoyt has been showing the Triangle program subjects. Three of the big features contracted for are: "The Garden of Allah," "The Argyle Case" and "The Whip." There will be a slight increase in the admission price at this house.

San Diego: Fred N. Howe of the Pickwick theatre, has joined the Coast Naval Defense as ensign, and is on duty at the southern city.

Bakersfield: The Rex theatre, under the management of S. Pouros, is being remodeled and the seating capacity is being increased from 200 to 600 seats. The admission price has also been increased from five cents to ten.

A Cuneo, of the Lyceum theatre, last week opened up the Rialto, a new and up-to-date theatre, a short distance from the Lyceum.

Charles Grogg, owner of the Grogg and Opera House theatres, has taken over the Hip, one of the largest theatres of Bakersfield. Mr. Grogg is putting on a combination of vaudeville and pictures.

CONNECTICUT.—Bridgeport: Papers in the transfer of the Lyric theatre from the Bridgeport Theatre Company, through Sylvester Z. Poli to the Lyric, Inc., were filed recently and showed that the Lyric property when bought by Mr. Poli was subject to a mortgage of $60,000, which is assumed by the new owners, together with a mortgage of $34,238 in favor of Mr. Poli. The Ruppert Brewery property, adjoining the Lyric theatre on the east, was also bought by the Lyric, Inc., to complete the theatre holdings in that section.

ILLINOIS.—Colfax: H. A. Arnold expects to open a new motion picture theatre here in September.

INDIANA.—Boonville: Frank Forrest, proprietor of the Forrest theatre, is lending a helping hand toward raising funds for the Red Cross by giving twenty-five per cent of his receipts for a week.

Columbia City: W. L. Pracht, former partner of R. V. Vought, now sole owner of the Lyceum theatre here, has joined the Sixth Ohio Regimental Band at Defiance as clarinet player, and he says in a letter that he expects to be sent to France with a regiment soon.

Earl Park: K. Hackley, manager of the Banziai theatre, is putting a new Powers machine in and is making other improvements to make the showhouse most up to date.

IOWA.—Minburn: A deal was closed a few days ago in which Mrs. M. Bryant takes charge of the moving picture show. Mrs. Bryant has been in active charge for some time.

Washington: M. Levin, manager of the Star theatre, has bought out the interest of his partner, E. Wheeler, who will return to his home in Harris.

KENTUCKY.—Maysville: Manager Salter, of the Gem theatre, moving picture house, having been drafted for army service, has closed the doors of his popular house and gone to his home in Circleville, Ohio, to arrange his business affairs.

Somerset: Glenn Lovelass and Forest Shinnemen, prominent young men of the city have purchased the Dixie Motion Picture theatre from Garvel Burton. They took charge recently and are well impressed with the outlook.

Nicholasville: C. W. Jackson, of Franklin, has bought the Savoy theatre, and took charge August 1. He purchased the theatre from Sparks and Nave, who have established a permanent business there. Mr. Jackson's ability as a moving picture theatre manager, obtained by years of experience is an assurance of a prospective business in his new field. Music which will be furnished by his talented daughter, Miss Evelyn Jackson, and son, Prof. George Jackson, should prove a business getter.

Monticello: Grover Burton has leased the Gem theatre from C. W. Simmons, and assumed its management a few days ago.

Dixon: J. F. Whitsell has sold the Princess theatre to W. O. Harvey and Tom Johnson.

MAINE.—Presque Isle: A. P. Stevens, of Houlton, has purchased from Lee Ferguson the Horseshoe theatre and took charge two weeks ago. Mr. Stevens has for some time been the leader of the Houlton band and will have the advantage of being able to organize from members of his own family a very excellent three-piece orchestra.

Frankfort: Pearl Crockett, manager of the moving picture house at Brooks, intends to open a picture house here and show pictures every Tuesday night.

MASSACHUSETTS.—Southbridge: Edward Danault, of Lowell, has taken over the management of the Phelps theatre here, having taken a lease for five years, with a further option of five years from Mrs. T. F. Murphy, who owns and formerly managed it.

NEBRASKA.—Havelock.: Ralph W. Wolverton, who was in business in Havelock up to the first of May, has purchased the Joyo moving picture show from Rolland Meyers and will shortly assume complete management of it. It is Mr. Wolverton's intention, if all goes well, to build a home for himself and wife on their lots on O street, near Seventeenth, and live here permanently.

SOUTH DAKOTA.—Artesian: C. F. Jackson has taken over the management of the Opera House here, and has completely redecorated, installed electric lights and increased the seating capacity to 400.

TEXAS.—El Paso: W. F. Bowker has taken over the management of the Majestic theatre.

WISCONSIN.—Phillips: William Brandt, of Ladysmith, has purchased the motion picture house from M. C. Martin, and recently assumed the management.

La Crosse: Rudolph Temp has taken over the Dome theatre from Ed Neumann, and will open the house under his management next week.

Poznette: Leo Manley has purchased the Closmo theatre.

Men to Replace Girls on Inspection Bench

A number of Canadian exhibitors are complaining about the condition of films which they receive from various film exchanges. In many instances the bad condition has been blamed on the age of the film. The fault is, however, with the inspection department of the exchange.

It has been the policy of various exchanges in the past to employ girls on the inspection bench. Their work has not been entirely satisfactory, as they did not watch for misframes but were satisfied only to cut the torn sprocket holes out of the film.

A number of Toronto exchanges have already secured the services of licensed operators to work on the inspection bench to replace the girls. Splendid results have been attained since this change has been put into force and the exchanges have had no complaint whatever from the exhibitors.

San Francisco Exhibitor Likes "Periwinkle"

Sid Grauman, director of the Strand theatre at San Francisco, has written the following letter to the Mutual Company:

"I wish to congratulate the Mutual Film Corporation on the quality of recent Mutual releases and more particularly on the Mary Miles Minter subject, 'Periwinkle,' used for the week just finished. I thought you might be interested in knowing of the many pleasing comments voiced by Strand patrons whose attendance was most gratifying from the box office viewpoint."

League Is Impressed with Miss Tapley's Help

Rose Tapley, of the Vitagraph Company, who has just completed a "missionary" tour through the west in the interest of the motion picture industry in general, found awaiting her on her return to New York last week, the surprise of her life. It was an engrossed letter of thanks from the Motion Picture Exhibitors' League of America, expressing the gratitude of the organization for the great help Miss Tapley rendered them in making the recent big exposition in Chicago a success.

She acted as official hostess for the league and was on duty day and night, addressing the fans, entertaining them with lectures and pictures, attending luncheons, etc. She was one of the hardest workers at the exposition and as a token of appreciation the league will present her with a handsome gold wrist watch, bearing an inscription to "The Official Hostess."

On every hand were heard eulogistic remarks concerning Miss Tapley's services, and all agreed she was a most capable hostess.

Is This Southerner Alone in His Complaint?

Nat Royster in a Scorching Letter Roasts the People Who Misrepresent Pictures and Scatter Money in Wasteful Production

ANOTHER large chunk of complaint has been fed to the fires of dissatisfaction which are being kindled by advertisers who misrepresent their pictures and producers who scatter money to the four winds of recklessness.

This time the righteous howl comes from Nat. L. Royster, special representative of "Civilization" in the South.

Read Mr. Royster's letter over carefully and bear in mind that he tells the truth when he remarks that the columns of the NEWS are wide open to anyone who has a just grievance.

Here is Nat's letter:

Gentlemen:

The columns of any good paper should be open to the industry, through which it gains its bread and butter, and your valuable paper seems to grant an audience to every one who has any real news to offer.

As I have stated in your columns before, I cover eight to nine southern states, and I don't think that any one can keep in any closer touch with every branch of the industry than I do, and I try to be fair, honest and just in every instance.

At the present time, it seems that there is a tendency to spend an enormous amount of money on features, which are advertised in the trades papers as Stupendous, Marvelous, and costing hundreds of thousands of dollars. Perhaps some of them do cost the amount stated, but it seems that right at the present time, manufacturers should try to eliminate all wastage, make conservative features, and devote their best efforts to the manufacture of features that have some depth to them.

Right now, when the necessities of life are soaring higher each day, and wage earners, who constitute the majority of picture patrons, are not getting an increase in salaries, it would be suicidal to attempt to have very many twenty and twenty-five-cent pictures, and still, at the cost of producing hundreds of "Common Program" pictures, or so-called features, the exhibitor must charge twenty and twenty-five cents admission in order to pay the exorbitant prices that he must pay if he uses any of the real big features.

There are a few features that are worth those prices, but these are spectacles, and manufacturers and exhibitors should not kill their business by presenting pictures which tend to lecture their patrons, for after all, the photoplay was made to entertain and amuse, and it should be and is, the poor man's travel, and amusement, as well as the rich.

There are plenty of brains in our industry, but it seems they do not make use of them, and as a rule, the exhibitor with all the criticisms from the trade journals, does not really take the time to see just what he is booking, or if that certain feature is suited for his theatre and patrons.

There are certain super-features that are on the market in New York, to be sold on the states rights plan. Many papers have given them half pages almost free, stating that the said feature was absolutely wonderful, when if the truth was known, the picture in question was positively putrid and not worthy of showing in the worst honky-tonk house. Why can't papers be honest? Why do advertisements state that certain pictures are running in New York at such and such a theatre, at prices up to a dollar, when in reality, they ran for three days or a week and were pulled off? It seems like the Exhibitors League should and could do something along those lines to let the exhibitor know what he is getting. If something along that line was done, we would not hear so much of censors.

There are certain pictures which have been and I suppose are now playing in the South, that are absolutely not fit to be shown to an audience of ladies and gentlemen, and still one man will show it and get stung, thereby hurting his business for many weeks, and he never attempts to advertise the fact that the picture in question is not what it should be from a moral view.

Throughout the South, which I have just made, I find hundreds of complaints, which can only be remedied in one way, and that is by organization, and not by throat cutting like I still find in many towns. Exchanges can help. Instead of sending a six-sheet and a three-sheet separately by express collect, twenty-seven cents each, they can formulate a plan whereby they can save that for the exhibitor and save numerous complaints and troubles for themselves.

Wishing the NEWS much success, I am,

NAT L. ROYSTER,
Special Representative,
Thos. H. Ince's "Civilization."

50,000 Letters Received in "Neglected Wife" Contest

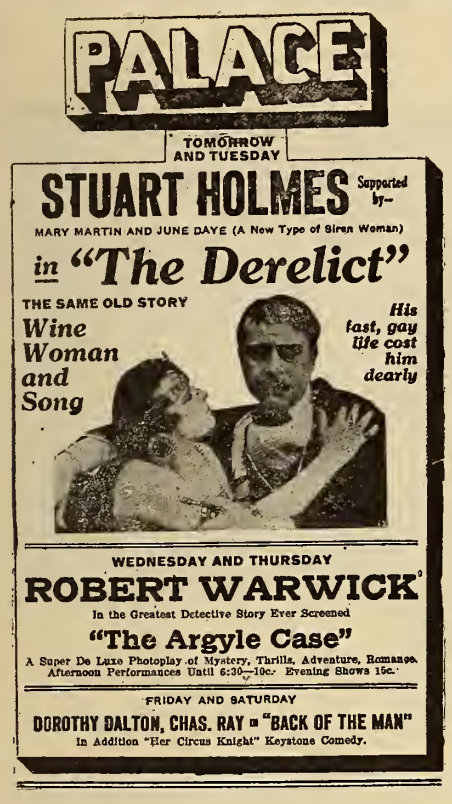
The appeal of "The Neglected Wife," the Pathe serial adapted from the novels by Mabel Herbert Urner, is shown in the thousands of letters received at the Pathe Exchanges presenting solutions of the problem of every-day life pictured in the serial.

"While the letters themselves totaled well over 50,000, it has been estimated that at least four persons on an average, combined in writing each and every answer to the problem, making a total of 250,000 interested in the contest, says an official of the company. "Practically every letter either states explicitly or shows by its contents that the problem of "The Neglected Wife" is a universal one and has touched the life of every person at some point or another.

Letters have been received from every state in the Union, in verse and in prose, some giving an answer to the problem presented in "The Neglected Wife," as the contest provides, and others giviug some happening or experience in the life of the writer.

The contest closes August 12, when the winning letters will be selected and the prize winners will be announced as soon as possible after that date. The prize for the best letter is $1,000; for the second best $500; for the succeeding five considered the best $100 each.

LIVE WIRE EXHIBITORS



The judicious use of rules is illustrated in this advertisement. It could have been displayed to better advantage if it told only one story, instead of three. Nevertheless, the idea gets over in good shape, and the ad. has certain pulling power.

Gold Watch and Valise for Morris Kashin

Motion Picture Men in Montreal Meet to Surprise Retiring Manager of the Midway Theatre and to Wish Him "Bon Voyage"

A REPRESENTATIVE and very enthusiastic assemblage of moving picture men met at the St. Regis in Montreal this week to give Morris Kashin, late of the Midway theatre a good send off on his taking up an important position with The Fox Film Company in New York. The occasion was quite a surprise to Mr. Kashin.

George Nicholas, manager of the Strand theatre, was chairman. He spoke in warm terms of the appreciation in Montreal of Mr. Kashin's work in initiating advanced methods of lobby display. Mr. Kashin was generally liked not only in business but in private circles and it would be hard to find another man who could fill his position.

Maurice West, manager for The Fox Film Company, on behalf of the moving picture men presented Mr. Kashin with a gold watch suitably inscribed and a valise, at the same time wished Mr. Kashin the best of luck in his new sphere of operations.

Mr. Kashin said he would never forget the kindness of the movie men in Quebec. He was glad they had appreciated the little he had done to push forward the real main salient points in lobby display work. When exhibitors had grasped the real box-office value of attractive display, and had discovered what display really was, there would be found a source of revenue which had been allowed to lie fallow and which every live exhibitor would speedily grasp.

Song Birds Hung in Photoplay Houses

An attractive feature has been added to several of the T. & D. circuit houses in Oakland, Stockton, and other California cities, which consists of a number of singing canary birds in cages, hung in the lobby, foyer and auditorium.

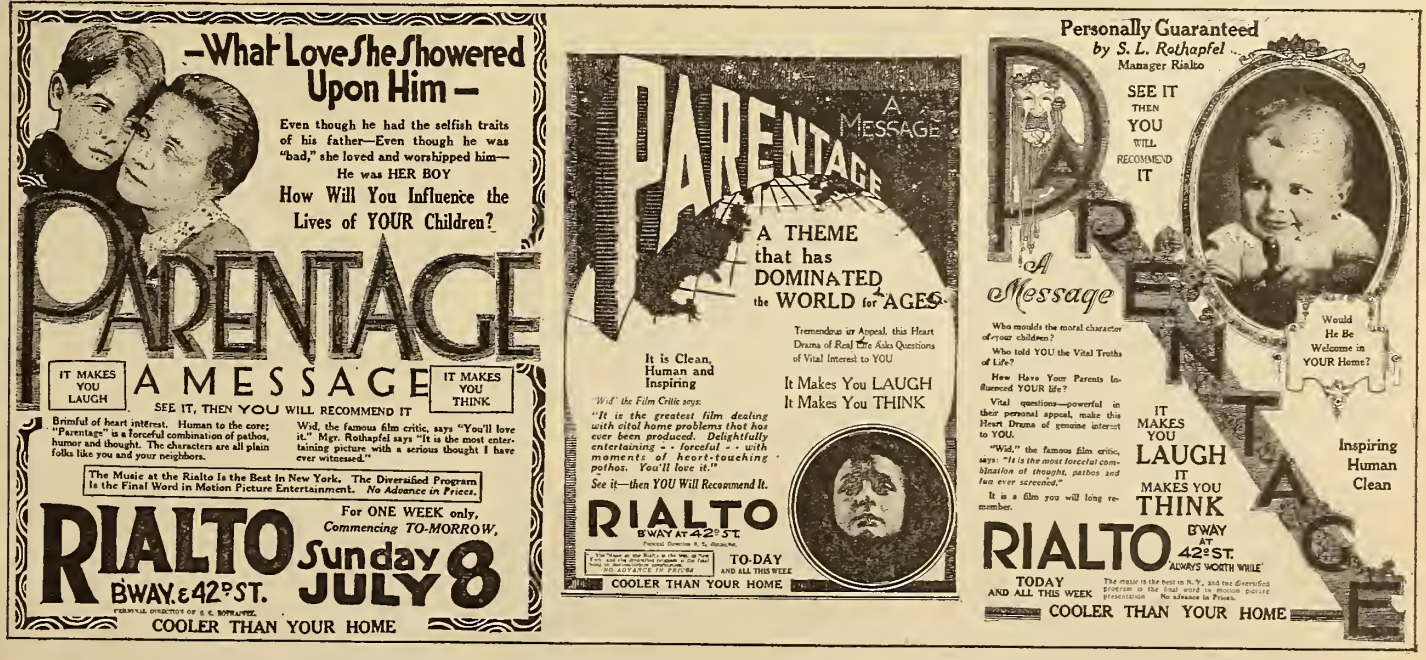
Bruce Johnson, secretary of the company, is credited with conceiving the idea, but it remained for W. H. Jobbelmann, publicity manager of the circuit, to work out the plan to its present effectiveness. A number of different kinds of canaries were purchased until a variety was found that would sing whenever the orchestra played.

Film Publicity Man Indexes Photos—Free to Papers

Gordon H. Place, publicity man for the Notable Feature Film Company, Salt Lake, Utah, has gathered biographies and cuts of a large number of motion picture stars and keeps them in alphabetical order.

He has written letters to the various newspapers throughout his territory offering the use of the cuts and the collected material he has on hand for any occasion the newspaper might care to use them.
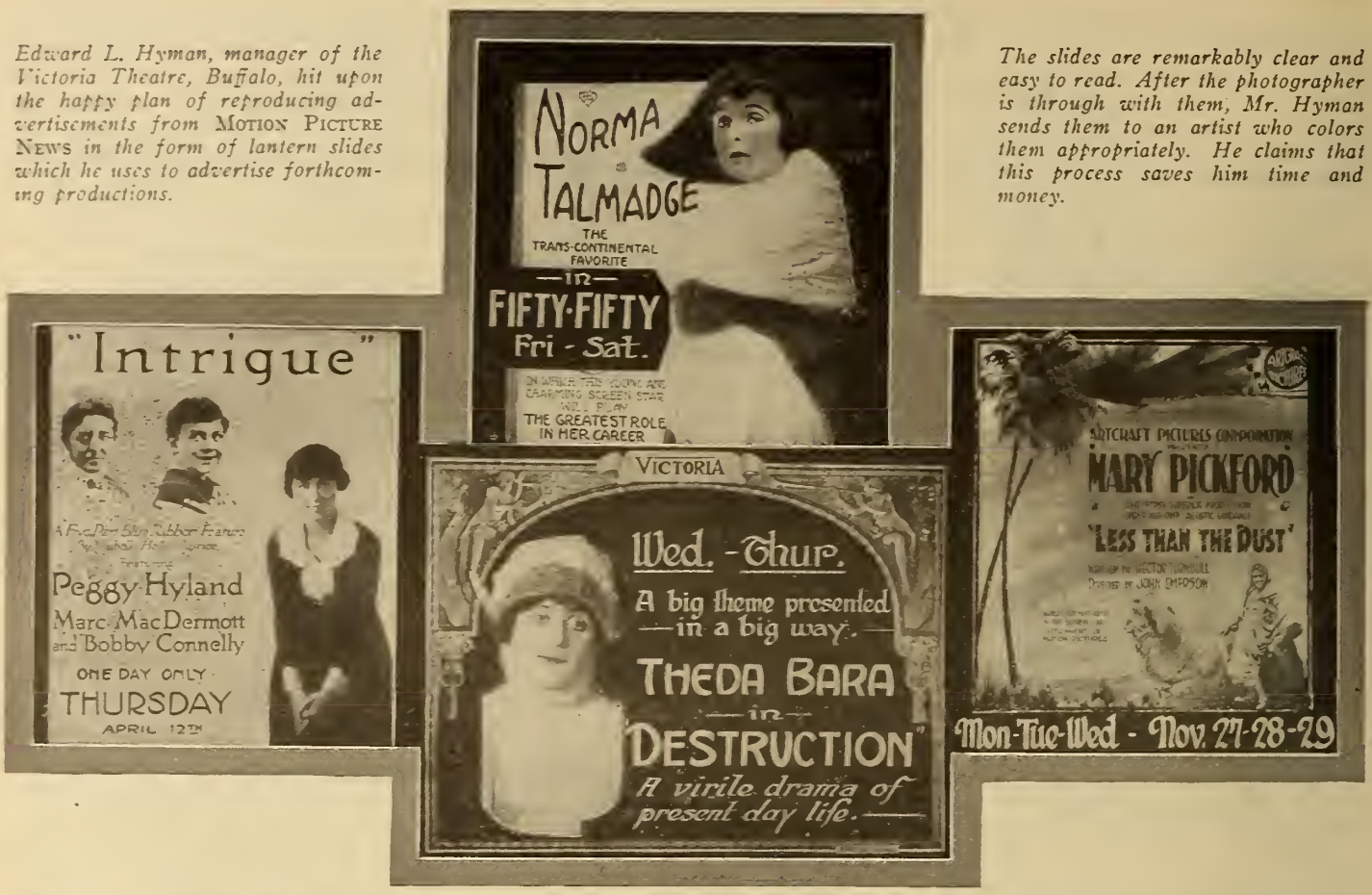
The service to the newspapers is free. Mr. Place was formerly a newspaper man in Salt Lake and he is a live-wire when it comes to co-operating with the press.



A series of strong newspaper advertisements designed in Seng's office to create interest in his picture, "Parentage," which had a successful run at the Rialto, New York. Each of these is different; each presents the same fundamental idea in different guise. These were selected at random from a dozen equally as excellent.

Edward L. Hyman, manager of the Victoria Theatre, Buffalo, hit upon the happy plan of reproducing advertisements from Motion Picture News *in the form of lantern slides which he uses to advertise forthcoming productions.*

The slides are remarkably clear and easy to read. After the photographer is through with them, Mr. Hyman sends them to an artist who colors them appropriately. He claims that this process saves him time and money.



Murphy's Astute Methods

Louis Murphy, proprietor of three moving picture houses in Spring Valley, Illinois, is perhaps one of the most extensive advertisers in the state of Illipois, for anyone in the same business in a city the same size. Mr. Murphy was the manager of the Majestic theatre, which was used entirely for road shows until the time he took charge. He at once changed the policy of the house and filled all open dates with pictures.

Spring Valley at that time had three regular moving picture shows, The Palace, The Original and The Family, and when he turned the Majestic into a picture house it gave the city four. His manner of booking and advertising his shows proved too fast for his competitors and in a short time The Palace closed. A short time later the two managers of the other houses joined hands in an attempt to buck Mr. Murphy at his own game, but Mr. Murphy's push ahead ideas were too much for them and they soon made him a proposition, and today Mr. Murphy is manager of The Majestic, Original and Family, all running every night, including Sunday, with a matinee Sunday afternoon.

After acquiring all three houses he did not do what would be expected of a man who had monopolized the entire business; he did not cut the quality nor quantity, but proceeded to make them better and larger and under his own management he is trying to make each show outdo the other, with the result that each house is drawing large crowds.

His style of advertising is this: He carries a quarter page ad. in his local paper each week, which ad. contains his full announcements; the heralds which are sent out by the film houses are filled in with the dates by the printer and a certain number of them are mailed out on his regular mailing list; over five hundred are given to the newsdealer of the town and one is placed in each Sunday paper. The cost of having these placed in the papers is $1 each week. As Spring Valley is the only Sunday show town in the county the Sunday crowds are always large.



A single-column newspaper advertisement (actual size), that is used by Shea's Hippodrome, Buffalo, as a "tickler." How could it be ueater or more effective?

Our Ads for His Slides

Edward L. Hyman, who creeps into this page with about as many live wire ideas as any exhibitor we know of, has come across with a new one. This time the novelty takes the form of slides which are photographic reproductions of advertisements appearing in the pages of Motion Picture News.

Instead of spending money recklessly for art work, Mr. Hyman simply cut out the pages with a knife, and had a local photographer reproduce them on lantern slides and then sent them to a young woman who colors slides.

Mr. Hyman, speaking of this experiment, said:

"We have found that the appearance of the slides was better by simply coloring the photographs on the slide and not the letters, and that the black type on a white background stood out much better than the white on black."

Mr. Hyman is manager of the Victoria theatre, Buffalo.

Arabian Tent in Lobby for "Garden of Allah"

A lobby display completed under the management of O. Hoyt of the Liberty Theatre, Long Beach, is accredited with materially increasing the attendance at the theatre three days this week, during the showing of the Selig subject "The Garden of Allah."

The interior of the lobby which is eighteen feet wide was almost completely covered with an Arabian tent of brown, red and blue material, erected with the aid of bamboo poles and Arabian rope.

READY-MADE AD-TALKS

Olive Thomas, the Beauty of Stage and Screen Scene in "An Even Break"

(Triangle Five Reel Production)

Olive Thomas lends her talents to another Triangle feature, "An Even Break." This beautiful actress of both the stage and screen is seen in a production that might have been staged at the New Amsterdam Roof, and titled the "follies." It has all the "ear-marks" of a musical comedy on the screen. The only element of the musical comedy that is missing is the singing and you can imagine this very readily when you see Miss Thomas at the head of a chorus of pretty girls doing their "turn" at a popular restaurant. Miss Thomas has found her proper environment in this late Triangle production. She is given a role that fits her charming personality. Lambert Hillyer wrote the story and directed the production. Unlike most dramas of this nature, there is a strong plot running through and Miss Thomas is given the opportunity to convince her admirers that she can act as well as she can dance and sing. She has the part of Claire Curtis, who with Jimmie Strang (Charles Gunn) and Mary (Margaret Thompson) have spent their childhood, together. Later Claire goes to New York and meets with success on the stage. Jimmie, who has always wanted to become an inventor, has his wish gratified. He invents a machine that will do the work of four men and goes to New York to sell it. He meets Claire and the old friendship develops into true love. He has promised Mary before leaving that he would marry her when he returned with his fortune made. How events shape themselves and the manner in which Claire saves Jimmie from being robbed of his invention, are told in a most pleasing way in "An Even Break."

Olive Thomas, the beauty of Ziegfeld Follies, will be seen on the screen of the ———— Theatre on ———— of ———— week.

Jack Gardner and Ruth King in Typical Western Drama, "Open Places"—Different

(K-E-S-E (Essanay) Five Reel Production)

Jack Gardner is again seen in a typical Western drama. If you saw him in "The Range Boss" you will want to see him in "Open Places," his latest picture from the Essanay studios. Ruth King, the clever horsewoman who was seen with Mr. Gardner in "The Range Boss" has the role of Mollie Andrews, a New England school-teacher who goes to Rawhide, Montana, to preside over the "little red school house." She is of a romantic nature and when she sees Dan Clark (Carl Stockdale) as the typical Western bad man she is impressed and maries him. Not being a very good judge of men Mollie looked only at one phase of Dan's character—strength. She admired his strength, his bravery and his free and easy manner but she did not take into consideration his evil traits. He never gave evidence of them while with Mollie before their marriage but as soon as he made her his own, he had no incentive to stay away from the old life. In a fight he kills his opponent and flees across the border, leaving Mollie to wonder why she had ever married such a man. Constable Calhoun (Jack Gardner) proves himself to be a real friend to Mollie and their friendship ripens into love. Mollie, however, remains true to her husband. Even though he has committed a great wrong, Mollie's regards for the marital ties, is not shaken. Her husband returns and Mollie makes Calhoun promise her that he will not harm him unless he is justified. Clark, during a drunken carousal, acuses Calhoun of undue attentions to his wife. They have it out and Clark is stricken with death. Mollie is released and she and Calhoun are happy together.

Jack Gardner and Ruth King in "Open Places," a typical Western drama, will be seen at the ———— Theatre on ———— of ———— week.

"The Food Gamblers," An Up-to-the-Minute Problem Play—Wilfred Lucas, Elda Millar

(Triangle Five Reel Production)

The fool question is next in importance to the war. From all sides we hear that something should be done to stop the rapid advance in food prices. Triangle has produced "The Food Gamblers" under the direction of Albert Parker. In this production the author and director have sought to bring out the misery which the high food-prices are visiting upon the poorer classes and to ascribe a reason for same. They have done so. Wilfred Lucas, whom you have seen in many Triangle features, always to good advantage and Elda Millar, his leading woman, are seen in the featured roles. Mr. Lucas has the part of Henry Havens, the head of "The Food Gamblers." Miss Millar presents the part of June Justice, a girl reporter. A few years before she took up reporting she had met Havens in the country and he had appealed to her as being the sort of man she would like to marry. She is asigned to write a newspaper article on the high price of food and to get material she visits the tenement districts. There have been food riots and the women of the neighborhood have risen in open rebellion against the retailers, thinking that they are to blame for the high prices. June sees the retailer, the middleman, the commission merchant and last she is requested by Havens to come and see him. He wants to bribe her. Each recognizes the other and June determines to do her duty and bring him to justice for manipulating the price of food. The events which lead up to the breaking of the "food gamblers" and the manner in which June convinces Havens that he is doing wrong, make a powerful screen drama dealing with a vital problem.

See Wilfred Lucas and Elda Millar in "The Food Gamblers." It is an up-to-the-minute screen drama. At the ———— Theatre on ———— of ———— week.

"Bab, the Fixer," with Jackie Saunders as Bab—"Society" Versus Happiness

(Mutual Five Reel Production)

"Bab, the Fixer," is a Mutual release, featuring Jackie Saunders. Bab is the daughter of John Porter (Leslie T. Peacocke), at one time a wealthy broker. Having lost his fortune through bad speculation, he goes West with his wife and daughter, Bab. Bab is only a child, but after ten years on a ranch she develops into an expert horsewoman and can wield a "six-shooter" with the best of them. Her father has gone to the West hoping to regain some of his fortune but his adventure in cattle raising has not proved a big success. A young Wall Street clerk who had left the hustle and bustle of Down-Town New York for the great open West, has become wealthy by his shrewd dealings. He meets Bab and a love that is mutual springs up between them. Bab's mother, who is an aristocrat by birth and never having quite forgotten the days when her husband was a wealthy broker, is determined that her daughter shall mary "into society." She discourages her daughter's love affair. The water on her father's ranch has become scarce and he drills to locate a well. He does not strike water but he does strike oil and the Porters become the wealthiest of the wealthy. Bab is sent to an Eastern "finishing" school. During her absence her father and mother have separated. She finds her mother reigning as social queen but her father has left. She finds her father and learning the truth brings about a reconciliation. She and the clerk are happily married.

Jackie Saunders in "Bab, the Fixer," a late Mutual release, will be seen on the screen of the ———— Theatre on ———— of ———— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Aug. 11, 1917

FEATURES

TITLE OF PLAY	PRODUCER	
"Captain Kiddo"	Pathe	5 reels
"Little Terror, The"	Bluebird	5 reels
"A Wife on Trial"	Butterfly	5 reels
"Sudden Jim"	Triangle	5 reels
"Iron Ring, The"	Peerless-World	5 reels
"Souls in Pawn"	Mutual	5 reels
"One Touch of Nature"	K.E.S.E.	5 reels
"Master of His Home"	Triangle	5 reels
"Crystal Gazer, The"	Paramount	5 reels
"A Kiss for Suzie"	Paramount	5 reels
"Wife Number Two"	Fox	5 reels
"Slacker, The"	Metro Special	5 reels

SERIALS

"Railroad Raiders"	Mutual	15th Epis.
"Fatal Ring"	Pathe	5th Epis.

STATE RIGHTS

"Planter, The"	Harry C. Drum Production	10 reels

Crane Wilbur in "Eye of Envy," Dramatic Allegory Defining Happiness

(Art Dramas Five Reel Production)

Crane Wilbur is seen in "Eye of Envy," produced by David Horsley and released on the Art Dramas program. "Eye of Envy" is a dramatic allegory proving that contentment is the best road to true happiness. The story was written by J. Francis Dunbar. The plot centers around two characters, called Ambition and Avarice. Crane Wilbur presents the role of Ambition. Ambition is a young blacksmith who is happy when at work on the anvil until he sees Avarice pass by in a touring car and he wishes that he might be in his place. He leaves his home and friends and starts out to win success. With his faithful donkey he travels the highways and in the course of his travels he meets Avarice again and rescues his young wife from a muddy stream which Avarice has attempted to ford with his machine. Avarice's young wife admires the youth of Ambition. Ambition envys the worldly possessions of Avarice. The two men exchange souls, each hoping that he will win the love and respect of Innocence, a young and beautiful girl. Avarice is a cruel and inhuman man, who thinks of nothing but his passions. Ambition is possessed of all the qualities of youth—strength, kindness and the ability to win the respect of women. With their souls changed places, however, Ambition is no more the strong, virile young man. Avarice has assumed these qualities. With this change having come over them, the two start out to win Innocence. The events which take shape as the result of this transformation form the nucleus of an unusually strong drama. Crane Wilbur in the featured role has two distinct characters to portray.

"Eye of Envy" with Crane Wilbur in the featured role will be seen on the screen of the ———— Theatre on ———— of ———— week.

Ethel Clayton and Milton Sills in "Souls Adrift"—Adventures on a Deserted Island

(World Five Reel Production)

"Souls Adrift," Ethel Clayton and Milton Sills are starred in this late Peerless-World release. It is a story of adventure, not unlike what you might expect from the pen of Robert Louis Stevenson. Adventure and romance are the two predominating notes. Ethel Clayton presents the role of Elma Raybourne, the daughter of a wealthy shipbuilder. Her father invites a party of friends for a yachting trip. Ethel meets an old and undesirable friend in an unexpected manner. There is an explosion and the yacht goes to the bottom of the sea. The man whom Ethel hated, rescues her and they are cast on the shore of a deserted island where by his many kindnesses, he convinces her that he has loved her all the time, but is seeking revenge through her father who has ruined him in his career as mechanical engineer and inventor. He has invented a valuable machine and Ethel's father has stolen the plans and deprived him of the fortunes reaped from the invention. When Ethel learns this she repents her actions toward him and after many thrilling adventures on the island, the two are united. The story of "Souls Adrift" presents an unusual picture. Most of the scenes are taken out-of-doors. A realistic explosion is shown and a sea-going yacht is shown sinking. These scenes are not tricks of photography. They are the real thing. The events lead to a gripping climax. There is interest in every foot of the five reels depicting this story of adventure. Milton Sills has the principal supporting role. He is at his best in a strong, appealing role of Micah Steele, the young engineer whom Ethel's father had ruined.

Ethel Clayton and Milton Sills in "Souls Adrift," a story of adventure and romance, will be seen on the screen of the ———— Theatre on ———— of ———— week.

Marguerite Clark in the Crowning Achievement of Her Career in Pictures, "The Amazons"

(Paramount Five Reel Production)

Marguerite Clark in Sir Arthur Wing Pinero's "The Amazons." This is an announcement which the management of the ———— Theatre takes pleasure in making because he feels assured that every one of his patrons will leave his theatre satisfied and proclaiming "The Amazons" the best picture in which they have ever seen Miss Clark. This is a strong statement but it is true. "The Amazons" is a comedy-drama of the cleverest sort. It was written by one of the best known and most talented English dramatists. The story tells of three sisters who have been

reared like boys. Their mother, disapponted because they were not boys, tried in every conceivable manner to make her daughters boys in spirit and manner if not in reality. The three disappointments in the life of the Marchioness of Castlejordan were her daughters.. She wanted sons. She named her daughters, Tommy, Willie and Noel. The mother dressed the daughters in boys' clothes and the three scandalized the neighborhood by their "tomboyish" stunts. The youngest of the three, "Lady Tommy," is presented by Miss Clark. "Lady Tommy" is invited by relatives to visit them in London. She manages to smuggle in her dress suit and silk hat and after a few days of decorous life in the frills of girls, "Lady Tommy" rebels, puts on the dress suit and silk hat, orders a cab and gives the "cabby" instructions to drive her to the liveliest music hall in London. She is aproached by a Cockney bully and gives him the "knock-out." Running from the hall to escape the crowd, she jumps into a passing car in which Lord Litterly is riding. He likes the adventure and takes the "charming little fellow" to his home where he discovers that the "charming little fellow" is a "charming little girl.". From one escapade to another the three "tomboyish" sisters go until they are finally won to the hearts of three men and there is a triple wedding.

Marguerite Clark in "The Amazons," from the work of Sir Arthur Wing Pinero, will be seen at the ——— Theatre on ——— of ——— week.

Douglas Fairbanks and His Famous Smile in "Down to Earth"—Eileen Percy in Support

(Arteraft Five Reel Production)

Douglas Fairbanks and his famous smile in "Down to Earth." This sounds pretty good, doesn't it? How do you think it will look? If you ask the management of the ——— Theatre, he will tell you that it looks much better than it sounds and it sounds pretty good. Now how good is that? You know this much—that it is better than pretty good. "Doug" never does anything "half-way." He always goes the limit. He does so in "Down to Earth." Eileen Percy is given the feminine honors. It is one of the most difficult tasks in the world to describe, just what "Doug" does. He does things so differently than others that it becomes necessary for you to see him in order that you might believe. "Seeing is Believing." "Down to Earth" is "bigger and better" than ever. I think it was P. T. Barnum or perhaps it was his press agent, who originated that saying. At any rate, he must have had a premonition that "Doug" Fairbanks was going in the "movies." He always does things "bigger and better" than ever. "Doug" likes to stay pretty close to good old Mother Earth. He doesn't care much for tea dansants, bridge parties and Summer fetes. They are out of his line entirely. But occasionally he will condescend to get away from Mother Earth and indulge in such "sports," providing there is a "reason." Eileen Percy is the "reason" in this particular instance and he is always obliging the ladies. He succeeds, however, in bringing his sweetheart around to his way of thinking and they both come "Down to Earth." See how he does it at the ——— Theatre on ——— of ——— week.

Jack Pickford and Louise Huff in Owen Johnson's Most Human Story, "The Varmint"

(Paramount Five Reel Production)

Do you remember the Lawrenceville School stories which appeared in the Saturday Evening Post? You will remember the writer, Owen Johnson. He has written innumerable stories with a human touch in every line. "The Varmint" is one of his writings. Paramount has had it adapted to the screen and the role of "The Varmint" or "Dink" Stover has been entrusted to Jack Pickford to interpret. Laura, the Latin professor's daughter, is presented by Louise Huff. You remember this clever pair of screen artists in "Great Expectations," an adaptation from Charles Dickens' story. They have been seen together in many Paramount productions. "The Varmint" is, without a doubt, the best that Jack Pickford has done. It is the most human story in which he has ever appeared. The Tennessee Shad, Doc MacNooder, "The White Mountain Canary" and "The Coffee Colored Angel"—all these characters of Owen Johnson's creation are seen in "The Varmint." The human side of school life is shown with an all-appealing force. You are carried back to the days at school when you boasted of the great things you could do and when you neglected your studies of Latin and Greek to plan some sort of "deviltry" to annoy the teacher. You will live your school days over again. Every episode in this appealing picture you will associate in some way with your school days. Pickford is coming! Not Mary, but her brother Jack. During his short career as a featured player of the screen, he has won almost as many admirers as his sister, Mary. He gives the best characterization of his career in "The Varmint." Jack has acted before the camera since 1909 but it is only recently that he has been starred. See him and Louise Huff in this most human story of school life, at the ——— Theatre on ——— of ——— week.

ADVANTAGES
in
Using These AD-TALKS
They Give a Brief Summary
of the
Story Your Feature Tells
They
Tell the Story in a Manner
Which Arouses the Interest
of Your Patrons
Try Them Once—They Bring
Results

Emmy Wehlen in "Miss Robinson Crusoe"—"Robinson Crusoe" Brought Up to Date

(Metro Five Reel Production)

"Robinson Crusoe" is as old "as the hills" but "Miss Robinson Crusoe" is something new. It is the latest Metro production in which Emmy Wehlen is seen. Walter Miller, who supports Emily Stevens in "The Slacker," Metro's special feature recently released, is seen in support of Miss Wehlen in "Miss Robinson Crusoe." The production was produced under the direction of William Christy Cabanne, who in collaboration with June Mathis, wrote the story. Others in the supporting cast are: Harold Entwhistle, Sue Balfour, Margaret Seddon, Augustus Phillips and Daniel Jarrett. Miss Wehlen has been seen in many Metro features and when she is announced as the featured player you can feel assured that you will see a picture worth while. "Miss Robinson Crusoe" is no exception to this rule. The role of Pamela Sayre is given Miss Wehlen. Pamela walks in the most exclusive social set. She lives with her two maiden aunts. Bertie Holden (Walter Miller) is a social "fop." He loves Pamela but she is of a romantic nature and longs for the man who is strong, virile and who is respected because he commands. She resorts to extreme measures to arouse the jealousy of Bertie. A rich broker meets Pamela. He is a member of the government's war board. Two spies of a foreign government present themselves at the home of the aunts with letters of introduction. They meet the broker and learn that he is the man they are seeking. The party visits a Summer resort and it is while they are there that Bertie demonstrates that he can be a "cave man" if necessary.

He wins Pamela's love and respect and defeats the plans of the spies. "Miss Robinson Crusoe," with Emmy Wehlen in the featured role will be at the ——— Theatre on ——— of ——— week.

Pinero's Work Seen on the Screen—"The Second Mrs. Tanqueray"—Powerful Drama

(Vitagraph Release Five Reels)

Sir Arthur Wing Pinero is considered by many the greatest of modern-day English dramatists. His work entitled, "The Second Mrs. Tanqueray" the stage version of which caused such a sensation in the dramatic world, has been adapted to the screen and is released by Vitagraph. Sir George Alexander, the noted English actor and Hilda Moore, known throughout England for her ability as an emotional actress, have the leading roles. "The Second Mrs. Tanqueray" is a strong, virile drama. Aubrey Tanqueray (Sir George Alexander) leads an unhappy life, due to his wife's cold, indifferent manner. Their only child, a daughter, is sent to a convent. With the passing of his daughter from his daily life, Aubrey's loneliness is increased. His wife dies. The "second" Mrs. Tanqueray comes into his life. He is aware that she has a past but his love is such that he willingly overlooks what has passed. They are married. At first they find happiness in each other's company but gradually his second wife is drawn away from him. He is too reserved and home like. His wife loves frvolity. His friends, she finds, uncongenial. His daughter, now a young woman, returns from the convent having returned to be company for her father whom she thought alone. She does not confide in her father's wife. She is cold and indifferent. She visits Paris and meets a young army officer and they are engaged.

Upon her return she tells her father and stepmother. Her fiance visits her. He is introduced to the "second" Mrs. Tanqueray and she learns that they were friends in the past. The daughter turns on her father's wife in a torrent of resentment. The "second" Mrs. Tanqueray tells Aubrey all, goes to her room and kills herself.

"The Second Mrs. Tanqueray," adapted from the work of Sir Arthur Pinero, with Sir George Alexander and Hilda Moore, featured will be seen at the ——— Theatre on ——— of ——— week.

Bluebird's Comedy Pair, Franklyn Farnum, Brownie Vernon in "The Clean Up"

(Bluebird Five Reel Production)

Franklyn Farnum and Brownie Vernon, the comedy pair of Bluebird stock, are featured in Waldemar Young's rippling comedy drama, "The Clean Up." These two screen comedians were last seen in "The Car of Chance." Good comedy, exciting melodrama and, of course, the love element, are combined to make "The Clean Up" one of the best in which Mr. Farnum and Miss Vernon have been seen. There is a laugh every minute. Good wholesome comedy supported by a clever, romantic love story is the predominating note of interest. Franklyn Farnum presents the role of Stuart Adams, an advance press agent for "The Girl and the Garter" show. Brownie Vernon has the role of the girl who helps to create public interest in the attraction. The show was billed for Weston, Adams' home town. When he arrives to "start the ball a'rolling" he finds that the Purity League has "seen him coming" and also has decreed that "The Girl and the Garter" was not the sort of show the people of Weston should see. Adams, the press agent, had known Richards daughter, Hazel (Brownie Vernon), since childhood. He tries to get Hazel on the 'phone but her Aunt intercepts the message. Later he sees her passing in her car. He runs into the street, jumps into the car and he and Hazel devise ways and means to "put over" "The Girl and the Garter." How do they do it? See "The Clean Up" that this comedy pair make. It will be at the ——— Theatre on ——— of ——— week. Who wins, Cupid or the show?

"Alma, Where Do You Live?"—Famous Stage Success Adapted to Screen—Ruth MacTammany

(Newfields Producing Corp. Six Reels)

Ruth MacTammany, the star of the "Girl From Rector's" and many other Broadway successes, is seen on the screen in an adaptation of Adolf Phillip's musical comedy drama, "Alma, Where Do You Live." The production is in six reels. This was one of the biggest stage successes in New York and it has been adapted to the screen with all the novelty of the stage production excepting the song, by the same name, which made such a hit. The screen version has a big advantage over the stage version, because much of what had to be imagined as transpiring on the stage, is recorded on the screen. The beautiful exterior scenes are all shown. These could not be reproduced on the stage. George Larkin, the thriller of the "Grant, Police Reporter," series, is seen in the principal supporting role of Gaston Duval. Walter Mack presents the part of Anatole Peach, the unsophisticated ward who falls heir to his guardian's millions. The famous scene showing the night life in the Bohemian quarters in Washington Square is reproduced in all the realism of the actuality. The farce situations of the original play are all brought out. A touch of the military has been added, bringing this, popular stage success up to the minute. In the supporting cast are: Jack Newton, in the role of Pierre Dufour; John Webb Dillion, that of Count Ladislaw; Frank McNish, that of Theobold Martin; Mattie Keene, that of Antoinette Martin; Marian Kinmaird, that of Germaine Martin; George Gaston and Joseph Phillips. There is every reason why you should enjoy every minute of the time which it takes to show "Alma, Where Do You Live," on the screen. Ruth MacTammany is seen at her best.

"Alma, Where Do You Live," adapted from the famous stage success, with Ruth MacTammany in the featured role of Alma, will be seen on the screen of the ——— Theatre on——— of ——— week.

"A Veiled Intrigue," Late Chapter of "Neglected Wife," Discloses Startling Events

(Pathe Serial—Two Reels.)

"A Veiled Intrigue" is the title of the late episode of "The Neglected Wife" series. Margaret has fallen into a trap laid by the veiled woman. She is driven in a machine to the outskirts of the city and taken to a strange house. She is led into a room, and not until she finds herself locked in does she realize that she has been tricked. Someone seeks to blackmail Kennedy. He receives a note telling him that if he wishes to keep the scandal concerning his relations with Margaret from the papers, he must deliver to a lame newsboy at a designated place $500. He refuses to comply with this demand and goes to Margaret's apartment, where he finds the note written to her by the veiled woman. Kennedy's wife receives a strange message telling her that if she wants proof of her husband's attentions to Margaret, she can obtain same by going to a certain sanitarium. She tells Norwood and he consents to go with her. Upon arriving at the sanitarium, she finds Margaret strapped to a chair and pronounced insane by the medical attendants. Norwood rescues Margaret. Kennedy lays plans to thwart the blackmailing schemes of his enemies.

This chapter discloses stirring events which give us an insgiht into the real purpose of the enemy plans. At the ——— Theatre on ——— of ——— week.

LIVE NEWS FROM THE PRODUCERS

Long Vacation to Recover for "Fighting Trail" Company

PRESIDENT ALBERT E. SMITH, of Vitagraph, has ordered long vacations for every member of the company in the Sierra Nevada Mountains of California that filmed "The Fighting Trail." This is to enable them to recover from numberless cuts, bruises, sprains and the like.

Vitagraph says that never since the inception of the motion picture serial has there been such an absolute disregard of life and limb. William Duncan and Carol Holloway, in the leading parts, took chances of death every day, it is said.

The crash of firearms, the smash of bone and muscle in honest-to-goodness knock down and drag out fights, a plunge from a two-hundred foot cliff into swirling rapids, aeroplane raids, terrific explosions, the wrecking of a dam, and the subsequent flooding of a mine by the rush of a wild torrent, the breaking of a rope bridge hundreds of feet above a canyon bed, leaving men and women fighting for their lives while swinging wildly between heaven and earth—these and hundreds of other hair-raising, blood-curdling adventures beset the characters.

Melons, Not Pies, in Next "Fatty" Arbuckle Skit

Roscoe "Fatty" Arbuckle's newest comedy, "His Wedding Night," is nearing completion. Within the next few weeks it will be ready for release by Paramount to all exhibitors if the supply of watermelons holds out. Watermelons, incidentally, have been substituted for pies in the Arbuckle productions. This picture will be released August 20.

Thrill follows thrill and laugh follows laugh in this new "Fatty" story. The screen's biggest funmaker is disguised as the man who puts bubbles in summer beverages. From his vantage point behind the chocolate and vanilla extract bottles "Fatty" carries on his violent love scenes with the beautiful cashier, who, according to the plot, is also the daughter of the proprietor.

Walt Whitman to Be Featured in Pictures

Walt Whitman, formerly of Triangle pictures, will be featured in a screen drama under the direction of E. Mason Hopper. He was among the first of the stage players to enter motion pictures.

Whitman's latest appearance is in support of Bessie Love in "Wee Lady Betty." Among other Triangle features in which he has had prominent parts are, "The Girl, Glory," in which he appeared as the civil war veteran, father to Enid Bennett; "The Millionaire Vagrant," with Charles Ray; "The Desert Man," "Daddy O'Hara," "The Dark Road," "The Last of the Ingrams," and many others.

William Fox Plans 1918 Series of Child Plays

To Follow "Jack and the Beanstalk," "Babes in the Wood," "Aladdin and His Wonderful Lamp," "The Brownies," "Mikado" and Other "Kiddies"

WILLIAM FOX announces that he will soon give the titles and particulars of a series of picturizations of fairy and folklore stories for 1918, to be in keeping with features that have already been produced.

One of the greatest of these, "Jack and the Beanstalk," in which 1,300 children were screened, is now at the Globe theatre. Mr. Fox's offer this year includes "Babes in the Wood," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Alice's Adventures in Wonderland," and "Ali Baba and the Forty Thieves," Mr. Fox said:

"The average child possesses dramatic instinct to a remarkable degree. The acting of the children in "Jack and the Beanstalk" is done with an artlessness that gives added charm to the production, and this follows in the other fairy stories which we shall show the public. All the principal parts are taken by juveniles—children from three and four years old to ten and twelve.

"I defy any one who sees one of these kiddie features, to deny that the hundreds of children who take the parts cannot act. They portray all the emotions—love, fear, sorrow, joy, jealousy, malice. They enter into their parts, and it becomes a part of them. They live the roles assigned them, just as they enter into any childish game.

"Who is there who has not seen the boy play that he is a pirate? The youngster lives his part. He unconsciously assumes the swagger of the buccaneer, and his face takes on such a ferocious expression that Capt. Kidd, himself, might tremble in his boots."



Florence Reed,
(Pathe Star)

"Friend Martha" Trade Showing on 7th

Edgar MacGregor, the producer of "Friend Martha," which will have its premiere at the Booth theatre on August 7, has just purchased two new plays by Charlton Andrews. One is called "The Adorable Pest," a society comedy involving business life, and the other, "My Hero," a drama of the present War, with aviation activities as a background. Both will be produced early this season.

Russian Cavalry Lieutenant in "Food Gamblers"

Lieut. Victor de Linsky, one time of the Imperial Russian Cavalry, will play a part in "The Food Gamblers." Lieut. de Linsky was for six years an officer in the cavalry, fought in the Russo-Japanese war, and after being wounded in the hand, he was discharged with the gold and silver cross of the order of St. George.

Obsidian Razors for Geraldine Farrar Play

"The Woman God Forgot," in which Geraldine Farrar will star for Famous Players-Lasky, an Aztec setting is required. One scene will show a barber shop in the time of Montezuma.

Cecil B. De Mille, director, and the research department, discovered that the popular belief that barbers first came from Europe is not warranted by the facts. Mr. De Mille says the Aztecs had barbers, and magnificent shops, before Columbus came to America.

There was no steel, and the barber used a razor made of obsidian, a species of feldspar. As obsidian does not lend itself to the construction of safety razors, it is assumed the Aztec barber had the unbewhiskered community pretty much at his mercy.

Charles Gerrard Puts Up Good Scrap and Wins Job

Charles Gerrard, a member of Douglas Fairbanks's supporting cast in "Down to Earth," has received from Fairbanks a contract calling for his appearance in the next two productions which the actor-athlete will make for Artcraft.

Gerrard has the role of Fairbanks's hated rival in "Down to Earth," and a thing which the star particularly appreciated was the whole-souled manner in which he entered into a "scrap," which forms an important episode of the story.



Four of the Strong Scenes in "The Spy," Fox Film, with Dustin Farnum, Winifred Knight and Company

Mabel Normand, Now with Goldwyn, Known to 150,000,000

ANNOUNCEMENT that Mabel Normand is to return to screen comedy, making Goldwyn pictures, has brought forth a great number of congratulatory letters, the producing company says. The Goldwyn announcement states:

"When the encyclopedia of motion pictures is written Miss Normand will be referred to future generations as the young woman to first bring comedy to cinematography.

"It is estimated that she is known to one hundred and fifty millions of people in the civilized world and beyond doubt her face and figure have been photographed a greater number of times than those of any other screen actress.

"She has created for herself a special niche in filmdom and the permanent promise in her work of a future greater career is now about to be fulfilled in her association with Goldwyn."

In answer to the question of the kind of literary materials that are to be furnished for Miss Normand, Samuel Goldfish, president of the Goldwyn Pictures Corporation, says:

"The Goldwyn Advisory Board has now under consideration a half dozen light comedies by well known authors that are suited to Miss Normand's faculty for comic and artistic expression. It is the opinion of our board that Miss Normand can do comedy plays that convey an interesting story in contra-distinction to the comedies that are built upon an unusual situation alone, hence we will bend our efforts in that direction."

Row with Censor Did "The Little American" No Harm

"THE Little American," with Mary Pickford, which has just scored a triumph over Judge Funkhouser and his censorship, got thereby a tremendous amount of publicity.

All the papers in the United States carried stories about the "Funkhouser Problem" and the like. Most of them have reported the decision of Judge Sabath allowing the picture to go right on exhibiting.

Articles signed by Clara E. Laughlin on "The Goddess of Liberty vs. Berlin" appeared in the Chicago "Evening American" and many other papers, and were widely copied. The column story was minimum notice for "The Little American" throughout the West.

The Chicago "Tribune" had similar stories to those by Miss Laughlin. They were written by Mae Tinee. One began:

"Splendidly victorious 'The Little American' comes forth from her battle with der Chicago censor, der Major Funkhouser. Backed by the court which held that a pro-American picture may be screened in a pro-American city, it is at last to be seen at the Studebaker theatre."

Great crowds are said to be packing the house at first showings of the photoplay—as might have been expected.

During the weeks the picture was proscribed in Chicago, hundreds of Chicago people journeyed to Hammond, Ind., to see the feature film.

The traffic in Hohman street, leading to the theatre, was almost blocked by long lines of people waiting to buy tickets. Manager Michael Stetter announced that the film will be brought back for a return date so that all may see it.

Hammond is the home of countless German-Americans, and the nearby cities of Gary and East Chicago are populated by a majority of foreign-born residents. If any were offended by the film, no complaint was made by them.

Mrs. Castle at Saranac for Astra Subject

Mrs. Vernon Castle, the Pathe star, and a company of seventeen players together with Director Frank H. Crane of the Astra, have arrived at Saranac Lake in the Adirondacks, where several weeks will be spent in taking scenes for Mrs. Castle's next feature.

Many scenes have already been taken at the Buckley Camp and on Lower Saranac Lake.

Among the players taken by Mr. Crane are Elliott Dexter, Mr. and Mrs. M. N. Litson, R. Langdon and A. E. Miller.

"The Manxman" for Showing on 13th

Final arangements have just been completed for the showing of George Loane Tucker's photodramatic version of Hall Caine's "The Manxman" at the Criterion theatre, beginning Monday, August 13

"The Manxman" was produced on the tiny Island of Man, which lies almost in the center of the Irish Sea, with a good outlook upon Ireland, England and Wales, from the top of its highest mountain, Snaefel, on a clear day. More than a year was spent by Mr. Tucker and his company of players and camera men, often joined by Hall Caine himself, on the Isle of Man, in the production of "The Manxman." For nearly six months little actual photographing was done, the time being spent in the study of the characteristics, the quaintnesses, and the environmental and psychological differences of the natives, who are distinctive in a great many ways from the natives either of England, Scotland or Ireland.

In the cast of "The Manxman" are Fred Groves as Pete Henry Ainley as Philip, Elisabeth Risdon as Kate, and a score of well-known English actors and actresses in minor roles, as well as the Manxmen, who form the background of the picture.

"Worries and Wobbles" Is Vitagraph Fun-Maker

Vitagraph's "Big V" Comedy offering for the week of August 13 will be "Worries and Wobbles," written by Lawrence Semon and Graham Baker, and produced under the former's supervision. James Aubrey plays the leading role, supported by a company of daredevils, funsters, including Joe Simberg, Earl Montgomery, Pietro Armonde and Edward Dunn.

"Worries and Wobbles" is said to be a fast moving "slapstick," with a laugh in every foot. There is a new story twist. The offering is replete with stunts and trick photography, and Vitagraph claims more angles have been exploited in the production of this "Worries and Wobbles" than on any other short reeler they have handled, but results have fully warranted their endeavors.

Cast in Goldwyn's "Polly of the Circus"

In the Goldwyn production of "Polly of the Circus" with Mae Marsh in leading role fully 2,000 persons were photographed in various scenes. The cast is announced.

Vernon Steele, English actor, plays John Douglas, the minister, and Wellington Playter portrays Big Jim, the boss canvassman.

Lucile Satterthwaite plays Julia, the daughter of Deacon Strong, while Isabel Vernon portrays Sallie. Viola Compton is Jane, the widow. Helen Salinger plays Mrs. Elverson. Charles Eldridge, pantomimist, plays Toby, the Clown.

Keystone Comedy Star Enters Swimming Races

Aileen Allen, who did diving stunts in Triangle Keystone comedies, has been excused from her studio duties long enough to take part in an aquatic contest in Oakland, Cal., where she will compete with swimmers and divers of international reputation.

Upon her return, provided it does not interfere with her activities at the studio, Miss Allen will journey to Camp Curry in the Yosemite Park, where she will meet the Olympic Club. Later on she expects to go to Chicago to compete for the national high diving championship.

Speed Record by Madge Kennedy in "Baby Mine"

In making the Madge Kennedy-Goldwyn production, "Baby Mine," records for speed and efficiency were broken. It took precisely 16 days of actual photographing to prepare this multi-reel farce. At the end of 16 days the picture was done. Not a single retake was neeessary.

In discussing the work which was spanned in making Margaret Mayo's famous farce John Robertson said:

"Of course the greatest factor contributing to speed was the nice understanding of motion picture acting which Miss Kennedy seemed to grasp instantly. John Cumberland, Frank Morgan, Kathryn Adams and Sonia Marcelle also helped by their sterling work."

Latest Serial from Pathe Is "Seven Pearls"

Mollie King, Creighton Hale and Leon Bary Are Featured in Oriental Subject — Company Plans Wide Publicity

PATHE will release on September 2 "The Seven Pearls," a serial featuring Mollie King, Creighton Hale and Leon Bary. Mollie King and Leon Bary will be remembered by their work in "The Mystery of the Double Cross," while Creighton Hale is well known for his admirable portrayal of The Laughing Mask in "The Iron Claw."

The story of "The Seven Pearls" is from the pen of Charles Goddard, who also is responsible for the scenario.

Pathe is planning an advertising campaign that will bring "The Seven Pearls" and the stars of the cast to the attention of every serial fan in America. Over three score of the larger newspapers will carry large display advertisements and publicity stories, the novelization of the screen version together with feature stories of the principals and the interesting details of "The Seven Pearls."

The story of "The Seven Pearls" revolves around what happens to Ilma, played by Mollie King, an American girl. She is the foster-daughter of Mustapha Bey, a high Turkish official, and seeks to regain seven prieeless pearls which were stolen from her father by an American after the pearls had been given into Mustapha Bey's care by the Sultan. Ilma is given the choice of seeing her father beheaded, of herself entering the Sultan's harem or of recovering the pearls within six months.

She chooses to go in quest of the pearls but the Sultan in the meantime is in doubt whether he would rather have the seven inanimate pearls for his treasure chest or the one living pearl, for his harem. Her adventures furnish thrills in plenty. She enlists the aid of the thief, Harry Grant, the part played by Creighton Hale and their adventures with Nemesis, the villain, played by Leon Bary, eclipse any adventures seen in previous Pathe subjects.

Charles Goddard, the author, has written many screen sueeesses including "The Perils of Pauline," "The Exploits of Elaine," in which he collaborated with Arthur B. Reeves, and the dramatic sueeesses, "The Misleading Lady," "The Ghost Breaker," "The Last Laugh," all of whieh were written in collaboration with Paul Dickey and "The Man From the Sea" and "Miss Information."

Mollie King, besides playing the lead in "Mystery of the Double Cross," also took the lead in the features "The On-The-Square Girl" and "Blind Man's Luek."

Leon Bary who took an important part in "The Shielding Shadow" and in "Mystery of the Double Cross" was well and favorably known on the legitimate as Sarah Bernhardt's leading man.

"The Seven Pearls" is being made by the Astra Film Corporation.



Jack Cunningham (Universal)

Goldwyn's Third Release Is Maxine Elliott Picture

Maxine Elliott's first Goldwyn picture, the third release of this big, new organization, is named "Fighting Odds" and is the collaborated effort of Irvin S. Cobb, the famous humorist, and Roi Cooper Megrue.



Goldwyn Pictures—Left, Mae Marsh in "Polly of the Circus"; Right, Maxine Elliott in "Fighting Odds," and Center, Jane Cowl in "The Spreading Dawn"

Artcraft Wins Court Case Over Wm. S. Hart

U. S. Judge Manton Holds Clause That Specified Supervision by Thomas S. Ince Freed Hart When Ince Left Triangle Company

JUDGE MARTIN T. MANTON, in United States District Court, New York City, refused on Wednesday last to grant the application of the Triangle Film Corporation for a preliminary injunction restraining Artcraft Pictures Corporation from making or distributing motion pictures featuring Wm. S. Hart.

Neither Ince nor Hart was made a party to the action brought by Triangle, although it was alleged that the clause in Hart's contract providing for Ince's supervision of pictures made by Hart was inserted by Ince in his own interest. Commenting on this fact, Judge Manton said:

"The parties to the contract have deliberately stated that Hart is relieved if he no longer has the advantages of Ince's supervision. The reasons therefore are stated at considerable length in the opposing affidavits and in substance are that Hart owes his success largely to the management of Ince, his counsel, advice and experience in managing and directing his work as an actor. The bill admits that Ince no longer works for the plaintiff, therefore Hart can no longer have the supervision of Ince and the supervisory clause of the contract protects Hart's withdrawing from the plaintiff's service.

"The complaint does not sufficiently state a cause of action for equitable relief. There are no specific acts for which the defendant can be held responsible in such an action."

It is announced by Walter E. Greene, president of Artcraft Pictures Corporation, that preparations for the first picture to be made by Hart under Ince supervision have been under way for some time, and that active work will at once follow the decision of the court.

Paralta Pictures Engaging People to Form Companies

PRODUCTION MANAGER ROBERT KANE, of Paralta Pictures, has engaged a number of well known people within the past few days. The producing staff is shortly to be increased from two to four companies.

Up to this time Mr. Kane has only selected the principals. Reginald Barker, who for four years has been director at the Thomas H. Ince studios, where Kay-Bee subjects were made for Mutual and Triangle programs, is to be director for one of the companies.

Mr. Barker has a long list of very successful photoplays to his credit. He directed some of the early successes from the Ince plant, as well as those released up to this time. His screen career follows a very successful one on the speaking stage where he produced for Henry Miller, Robert Hilliard, Walker Whiteside and others. Mr. Barker's first work will be the direction of Bessie Barriscale in her second Paralta subject, "Madame Who?"

Clara Williams is to be starred in a Paralta subject, and the filming of the first scenes will be commenced in a few days. Miss Williams is another former actress of the Ince studios, where for three years she has been starred and featured. She played opposite William Hart in his first multiple reel subject, "The Bargain," and in a number of others with this actor. She was starred in "The Italian," "The Criminal," and others.

"Baby Grands" Begins Second Comedy

Jane and Katherine Lee, the William Fox "Baby Grands," who scored in "Two Little Imps," their first starring vehicle, have begun another light comedy-drama. The story provides the two starlets with abundant opportunity for clever acting and deft humorous touches.

Kenean Buel, who made "Two Little Imps," will be in charge of the directorial work again.

Mr. Fox announces that the new photoplay, and the future subjects which the Lee children shall do, will be Standard Pictures. This is the name by which the Fox specials will be known.

First Fairbanks Reissue by Triangle

"Double Trouble" has been selected as the first Douglas Fairbanks play to be reissued by Triangle on September 1. It presents the star in the role of Florian Amidon, an effeminate Sabbath school teacher, who goes wrong, becoming a crooked politician and a breaker of hearts.

The play is a screen version of the novel by Herbert Quick, published by Bobbs-Merrill Company. The production was directed by W. Christy Cabanne, under the supervision of David Wark Griffith. In the cast appear such well-known stars as Margery Wilson, Gladys Brockwell, Olga Grey, supported by Richard Cummings, Monroe Salisbury, Tom Kennedy, Kate Toncray, Lillian Loangdon and V. E. Lowery.

This is probably the only part of its kind ever played by Fairbanks, and is in striking contrast to his activities in later Triangle plays.

First of Vitagraph's "Bobby Connellys" Released

This week marks the inauguration of the new Bobby Connelly series, a set of ten one-reel subjects produced by Vitagraph, and featuring the famous little eight-year-old star, who scored such a triumph in his other series, the "Sunny Jim" Pictures.

The first picture on the list, slated for release August 6, is "Bobby, Boy Scout," a drama founded on the teachings of the famous juvenile organization.

Bobby captures a band of smugglers, and thereby earns a reward that saves his mother from eviction.

Triangle Company Gets Into Real Sandstorm

The Triangle Company, headed by Belle Bennet and Roy Stewart and directed by Jack Conway, went to the Mojave desert in California to get a setting for a sandstorm. It was intended to stir up the storm with aeroplane motors, but along came a real one and saved all the trouble.

The players were compelled to travel for twenty miles while the cutting grit stung their faces and beat through their garments.



Three Characteristic Scenes from "A Kiss for Susie"

A Pallas-Paramount Picture Featuring Vivian Martin



Scenes from "Wooden Shoes," with Bessie Barriscale, Triangle Release

Pathe War Film Scores Throughout Country

Having gained many honors, including that of being the only picture that has ever been the cause of a legal holiday, "The Tanks at the Battle of the Ancre," Pathe's five-reel Official British War film, is scoring heavily in various parts of the country as is shown by newspaper reviews.

"It is particularly interesting to note the success this picture is meeting in sections of the Middle West which have heretofore been found rather poor ground of war films of any kind and especially those displaying the prowess of the Allies," says an officer of the company.

The Salt Lake "Tribune" says in reviewing the picture at its Orpheum theatre presentation:

"Nothing so remarkable, so overwhelmingly tremendous, so vital in the world's history, has ever been seen as these official war pictures. They follow the Battle of the Ancre from the first advance of the supply trains until the triumphal return of the Allied troops. No history could describe, however vividly written, such scenes as the eye of the camera has unfalteringly recorded in these films.

Other papers which speak highly of the picture are: The Salt Lake "Telegram," the Omaha "News," and the Cleveland "Plaindealer."

Los Angeles Turns Out for "Our Mary"

When Mary Pickford consented to appear in person on the opening night of "The Little American" at Clune's Auditorium, in Los Angeles, it is said an assault in force on the box-office began. By seven it was a siege, and within half an hour after that time the vicinity of the theatre resembled a gigantic mob scene in a superproduction.

When the Pickford car finally came in sight, there was something seriously approaching a riot. The people almost mobbed her. It took the police half an hour to make a pasageway wide enough for her automobile to force its way to the theatre entrance.

The star herself is inclined to ascribe the ovation quite as much to the patriotism of her role in "The Little American" as to her own popularity, and takes it as an indication of the fervor with which the American people are responding to every patriotic appeal.

Arthur F. Beck, General Manager Art Dramas

Five Producing Companies Choose Him as Executive Head and Will Hereafter Center All Their Endeavors on Making Pictures

ARTHUR F. BECK, founder and first president of the F. I. L. M. Club, who has managed exchanges in eight cities, has assumed executive management of Art Dramas, Inc. The arrangements were concluded this week after a month of negotiation.

Harry Raver, president of Art Dramas, in announcing the new and important move in the conduct of the organization, said:

"We waited a long while to obtain the services of a man like Mr. Beck, and now we are content to lay Art Dramas responsibilities on his shoulders and devote our entire energy to motion picture productions."

Mr. Beck had heaps of work on his desk already, when he said to a representative of MOTION PICTURE NEWS:

"In assuming the office of general manager of Art Dramas, Inc., I intend not only to keep up the past high standard that this organization has maintained in its productions, since its inception, but will strenuously endeavor to surpass it in the future. Many things are already planned for the program, which will undoubtedly increase its prestige and popularity. We are out to do big things for Art Dramas, and nothing will be left undone to place the program in the very front rank of film distributing organizations.



Arthur F. Beck
New General Manager of Art Dramas, Inc.

"Plans are now under way for the engaging of several screen stars of the first magnitude, by the five producing concerns releasing their pictures on the Art Dramas Program. When contracts are signed with these stars the announcement of their names will, I am confident, cause a sensation in the grade.

"The organization also intends to put forth some special productions of unusual nature. Further announcements will be made later regarding these. The Art Dramas Program has proven itself to be a big thing, a long felt want in the industry. It is going to be bigger and bigger as time passes."

Mr. Beck has a large personal acquaintanceship with exhibitors, having conducted offices in Cincinnati, Indianapolis, Louisville, St. Louis, Kansas City, Oklahoma City and Chicago. Although a young man, being still in the early thirties, he has been eleven years in the motion picture business.

The manufacturers of the five Art Dramas brands have for some time realized the benefit the organization would derive from placing the executive end under one head, so that the officers could devote all of their time and energy to making productions.

Those in the film industry who are familiar with Mr. Beck's record of past performances are watching with interest the organization of which he is now manager, and general confidence is being expressed about the trade in his ability to carry on the business of the company in an energetic and competent way.

Mr. Beck will have entire charge of exchanges and their problems, as well as of all matters coming under the head of executive business.

The personnel of Art Dramas officers remains the same as heretofore—Harry Raver, president; George Wiley, vice-president; Herbert Blache, treasurer, and H. M. Goetz, secretary.



Scenes from Universal Attractions: Left, "Gold Lust"; Right, "The Round Up"; Center, "Potato Patriot"

Sheldon Is Elected President of Empire

Man Who Headed Syndicate Controlling "Million Dollar Mystery," and Secured Billie Burke Serial for Kleine, Is Hard at Work on Charles Frohman Successes

JAMES M. SHELDON was elected president of the Empire All Star Corporation, at a meeting of the board of directors of that company, held on Friday, July 27.

Mr. Sheldon was formerly president of the Syndicate Film Corporation, which brought out "The Million Dollar Mystery," the serial that established a record for continued photoplay productions.

Recently Mr. Sheldon, as president of the Randolph Film Corporation, succeeded in securing Billie Burke for a serial made by George Kleine.

For twelve years prior to entering the film industry, Mr. Sheldon was engaged in the practice of law in Chicago.

In discussing the forthcoming activities of the Empire All Star Corporation, Mr. Sheldon said: "As has been announced in the trade journals, the Empire All Star Corporation was organized especially to produce the Charles Frohman successes in motion pictures. In undertaking the filming of these subjects, we have some of the greatest stars in the world—such box-office magnets as Julia Sanderson, Ann Murdock, Olive Tell and William Gillette. We have at our command all the unlimited resources of the Charles Frohman organization, including a wealth of scenery, costumes, properties and rights to the famous Charles Frohman successes.

"Already completed are such subjects as Ann Murdock in 'Outcast,' 'The Impostor' and 'The Beautiful Adventure,' and Julia Sanderson in 'The Runaway,' all directed by Dell Henderson. Director Albert Capelanni has also completed 'The Richest Girl,' starring Ann Murdock.

"Since I took up my headquarters at the Glendale, L. I., studios of the Empire All Star Corporation, there have been put in production such plays as 'My Wife,' with Ann Murdock, directed by Dell Henderson, and 'The Unforseen,' starring Olive Tell, under the direction of John B. O'Brien.

"The above list of Charles Frohman successes in motion pictures should clearly indicate to exhibitors the high class of offerings that will shortly be ready for release through the Mutual Film Exchanges. From time to time we shall have other announcements of importance to make. The pictures can be seen shortly at any of the Mutual exchanges, and the manager of each exchange will gladly give all exhibitors, who so desire, a chance to see the films before booking them."



Marie Wolcamp, Jacques Jaccard (Universal)

Madge Evans to Co-Star in "The Corner Grocery"

Little Madge Evans will be the co-star with Lew Fields in "The Corner Grocery," shortly to be published by World-Pictures Brady-Made. Her first starring vehicle, "The Little Duchess," is the current offering of World Pictures, showing a child as the pivotal personage in a distinctly human drama peopled almost entirely by grown-ups.

Essential qualities of Adolph Phillip's speaking play have been preserved in the transition from stage to film. "The Corner Grocery," in its original form ran for 1,007 performances in New York, establishing a record in serio-comic theatricals.

Wanda Petit on Way to Fox Studio in West

Wanda Petit, still comparatively new to motion pictures, has already established herself so strongly in the hearts of "fans" that Wililam Fox has sent her west to do greater deeds than ever.

Miss Petit has been transferred from the Fort Lee, N. J., studios to the big plant at Hollywood, Cal. She may be seen in Fox film comedies, but the producer has not yet decided in which of the two fields, dramatic or fun-making, she would be of the more value.

Brockwell Picture for Release at End of Month

Gladys Brockwell's next production for William Fox will be called "The Soul of Satan" and will probably be released in the latter part of August. Bertram Grassby and Charles Clary have the leading roles among the supporting players.

Otis Turner is screening "The Soul of Satan" from a story by Randolph Lewis. Mr. Turner directed "To Honor and Obey?" Miss Brockwell's most recent picture.

Olive Thomas to Film Play at Grand Canyon

Olive Thomas, for Triangle, whose latest starring play, "An Even Break," has just been released, has been working day and night on a new story, written by her and Director Lynn Reynolds. The nature of the subject has not been disclosed, as Miss Thomas declares it must be a surprise.

Some time this week the company expects to journey to the Grand Canyon of the Colorado for filming the final scenes.

Marcia Harris Joins Fox

Marcia Harris, who played in George Broadhurst's "Rich Man, Poor Man," last season on Broadway, has joined the William Fox forces for a picture now in work in the eastern studios.

Miss Harris will appear this fall in Mr. Broadhurst's revival of "What Happened to Jones." She is as well known on the screen as she is upon the stage, as she has been prominent in the supporting casts of some of the most notable stars in filmdom.

To Feature Lillian Walker in Society Five-Reeler

Before the close of summer, the Ogden Pictures Corporation of Ogden, Utah, will be undertaking the production of its second large picture. This is to be a five-reel society picture in which Miss Lillian Walker will be featured.

With the completion of the company's first production, "The Lust of the Ages," a propaganda film in eight reels, Albert Scowcroft, president of the company; Lester Park, manager, and Miss Walker went to New York. There they arranged for the second film.

Between larger productions, W. Fred Bossner, secretary of the company, kept the heads of the staff in working order by producing slap-stick comedy.

Robert Thornby to Direct Vivian Martin

Vivian Martin and Director Robert Thornby have effected a more or less permanent screen alliance, as it is announced that Thornby will direct several of Miss Martin's forthcoming Paramount Pictures.

"Yankee Way" Is Walsh Subject

George Walsh's new production under the direction of Richard Stanton, work on which was begun a short time since, will screen its way to fame under the title of "The Yankee Way."

The 'script is the joint product of "Big Ed." Sedgwick and Ralph Spence. Sedgwick himself has a role in the photoplay. Seena Owen will make her debut as a William Fox filmite in this feature.

Jackie Saunders as Tomboy in "Bab the Fixer"

Jackie Saunders is a tomboy of an entirely new, but fascinating sort in "Bab the Fixer," a five-reel comedy drama produced by Horkheimer and scheduled for release by the Mutual Film Corporation August 13.

"Bab" is a harum-scarum daughter of quarreling parents and declined quite firmly to fall for her mother's social ambitions. There is a dash of Wall street, and some of the wild west with a touch of Fifth avenue finishing school in the production.

Bluebird Shifts Stars; Puts on New Front

Directors in Line-Up, Having Reorganized Companies, Are Expected to Strengthen Production and Put Better Value Into New Plays

FOR the purpose of strengthening its front and giving exhibitors material of increased value for "Bluebird Day," several changes have been made in the line-up of Bluebird stars, together with shifts in its staff of directors to best serve the improved conditions.

The engagement of Mae Murray, recently announced, together with Robert Leonard as her director, adds a new unit to Bluebird's list of attractions. Miss Murray and Mr. Leonard are in Los Angeles advancing preparations for their first production, soon to be announced.

Franklyn Farnum will become a star on his own account in "The Maverick," directed by Joseph De Grasse. Mr. Farnum and Miss Vernon will make their final appearance as co-stars in "A Stormy Knight," set for release September 10.

Herbert Rawlinson will, in future, be Miss Vernon's screen mate, with Elmer Clifton their director. "Sky High" is a completed production and "It's Up to You" is under way.

Ella Hall will have Harry Solter as her director hereafter, Jack Conway having made his final feature in "The Charmer" in Bluebird's week of August 27. Mr. Solter and Miss Hall are now completing "Bitter Sweet."

Rupert Julian and Ruth Clifford will continue as co-stars, with Mr. Julian directing. "The Mysterious Mr. Tiller," their latest offering, was shown to Bluebird executives. Another work, "The Desire of the Moth," is nearing completion.

Elsie Jane Wilson has become a full-fledged director, to compete with Ida May Park for honors in turning out Bluebirds. Miss Wilson is directing little Zoe Rae in "Hidden Treasures," as her first lone-hand offering on the program.

Dorothy Phillips will hereafter be under Miss Park's exclusive direction. "Triumph," set for release on the Bluebird program for Labor Day is the final collaboration of Miss Phillips and Mr. De Grasse. Last week "Bondage," directed by Miss Park, reached Bluebird headquarters and now awaits a definite date on schedule, which will be assigned in a few days.

Eva Tanguay Picture Near Completion

EVA TANGUAY has decided upon "The Wild Girl" as the title of her Selznick-Picture upon which she has been working for several weeks, and which is now well on the way toward completion. This is her first picture appearance.

While Miss Tanguay's name alone is sufficient to carry any production to success, in "The Wild Girl" she is supported by a cast, several members of which have themselves been starred in pictures and vaudeville.

Principal of these is Stuart Holmes, one of the best liked bad men in the amusement world. He has been starred for several years, and was available for the Tanguay picture only through the fact that he recently severed his connection with his previous management.

Another popular player in the cast is Valerie Bergere. Like Miss Tanguay, this will be her first appearance in photoplays, but she has been a vaudeville headliner in dramatic acts for a decade. Tom Moore, leading man in the Constance Talmadge Selznick-Picture, "The Lesson," is still another favorite who will support Miss Tanguay in "The Wild Girl."

No date has been set as yet for the release of the picture, but it is expected that Director Howard Estabrook will "call it a day" by the second week in August, and begin assembling and titling his celluloid.

Pearson Film Titled

Virginia Pearson's next release after "Wrath of Love," for the William Fox photoplays, will have the title "When False Tongues Speak." Carl Harbaugh was the director. The picture has just been finished.

George Scarborough, the noted playwright, wrote the story.



Scenes from "Triumph," Bluebird Photoplay
Dorothy Phillips is in the three Pictures with Wiliam Stowell (left), William L. Praeger (center), and Joseph De Grasse (right)

Frohman Stars Rush Work Even in Hot Spell

Ann Murdock, Edna Goodrich and Olive Tell and Their Companies Getting Productions Under Way for Mutual's Release in Fall

EASTERN studios at which Charles Frohman's stage stars are at work on the picturization of Frohman stage successes for release through the Mutual Film Corporation are said to be the scenes of great activity.

Ann Murdock has completed "Outcast" from the story by Henry Hubert Davies, scenario by Anthony Kelly; "The Impostor" by Michael Morton and Leonard Merrick, and "The Beautiful Adventure" by Robert DeFlers, C. A. DeCaillavert and Ettienne Ray. All three productions were under the direction of Del Henderson.

She is now at work on "My Wife" from the pen of Paul Gavault and Robert Chamay under the direction of Del Henderson, while her next production, "The Richest Girl," written by Michael Morton and Paul Gavault will be directed by Albert Capellani.

Edna Goodrich has completed "Reputation" and "Queen X," and will soon have finished the last scenes of "A Daughter of Maryland." These productions have been directed by John O'Brien, while "American Maid," selected for her fourth picture, will be directed by Albert Capellani. "American Maid" was written by Julius Rothschild.

Olive Tell's first picture will be "The Unforeseen" by Robert Marshall, scenario by Charles C. Whittaker and directed by John B. O'Brien. Julia Sanderson is at work under Del Henderson's direction on "The Runaway" by Pierre Weber and Henry DeGorsee, adapted from the French by Michael Morton and scenarioized by Joseph F. Poland.

The Western studios which contribute to Mutual's release schedule are as active as the Eastern studios with Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Jackie Saunders and Margarita Fischer, all at work on five-reel features for Fall release, full notice of which will be given in due course.

Gripping Corral Fight in "Under Handicap"

Harold Lockwood and Lester Cuneo in Spirited Encounter Is Scene in Metro-Yorke Drama Filmed on Arizona Cattle Ranch

HAROLD LOCKWOOD, in "Under Handicap," a Western drama picturized from the novel by Jackson Gregory, and filmed in California and Arizona under the direction of F. J. Balshofer, is announced as the next Metro-Yorke release, ready for showing in August.

This feature, which is Harold Lockwood's first western photoplay under the Metro banner, furnishes contrast in subject matter to the pictures preceding it, "The Haunted Pajamas" and "The Hidden Spring," and also to "Paradise Garden," the society drama which is now under production.

"Under Handicap" is the production during the making of which the Metro-Yorke Company recently camped for three weeks on a large cattle ranch near Prescott, Arizona, securing a setting in harmony with the story as written by Gregory.

Supporting Harold Lockwood are Anna Little, playing the daughter of John Crawford, owner of the Half Moon ranch and promoter of the irrigation enterprise; Lester Cuneo, as Brayley, the Branch foreman; William Clifford, as Roger Hapgood, companion to Conniston in his idle days; W. H. Bainbridge, as John Crawford, and James Youngdeer, as Lonesome Pete, cowboy characterization.

One of the strong episodes in the story is the fight between Conniston and Brayley. This scene, photographed in a ranch corral after Lockwood had ridden a bucking horse, brought in from the range where the picture was made, is declared to be the most spirited and realistic fight among those in which Lockwood and Cuneo have figured in recent pictures.

Preacher's Script Tells of Church Hypocrites

Rev. Clarence J. Harris, pastor of the Unity Church, Yonkers, N. Y., wrote: "The Little Samaritan," Erbograph-Art Drama for early release.

The plot is laid in a clerical atmosphere, but the church members practise hypocrisy, avarice, selfishness and injustice, using their religion as the minister writes "as a cloak to hide their sins—not as an armor."

Little Lindy, played by Marian Swayne, is just the opposite—a true Christian. Her charities and small kindnesses to the poor are interwoven in the story of the play.

Charles Brabin to Be Director for Metro

Charles Brabin, who for the past ten years has been a factor in motion pictures both as a director and actor, has been signed by the Metro Pictures Corporation to direct Francis X. Bushman and Beverly Bayne in a series of features.

Maxwell Karger is personally in charge of the master Metro releases.

Madge Evans Co-Star with Lew Fields

Little Madge Evans will be the co-star with Lew Fields in "The Corner Grocery," shortly to be issued by World-Pictures Brady-Made. Many of Mr. Fields' most effective scenes are with the little orphan girl who finds a way into the affections of the gentle-hearted old store-keeper of this comedy of the screen, with its blending of broad humor and tender pathos.

It is said by those who have witnessed the early private showings of the picture that all the essential qualities of Adolph Phillip's speaking play have been preserved in the transition from stage to film.

In this case it is apparent that the photo version faces a long and happy career, inasmuch as "The Corner Grocery" in its original form ran for 1,007 performances in New York, establishing a record in serio-comic theatricals.

Mutual Puts One Over in Minneapolis

Six of the seven downtown theatres in St. Paul, Minn., showed Mutual productions last week. None of the bookings were for less than three days. The theatres were:

New Majestic, Mary Miles Minter in "Periwinkle"; New Princess, William Russell in "The Masked Heart"; New Palace, Helen Holmes in "The Railroad Raiders"; Starland, Margarita Fischer in "Miss Jackie of the Navy"; Alhambra, Charlie Chaplin; Blue Mouse, Charlie Chaplin.



Scene from "The Midnight Man," Jack Mulhall featured (Butterfly Pictures)

ADVANCE OFFERINGS OF THE PROGRAMS

No Pre-release Showings of "The Lesson"

There will be no pre-release showing of "The Lesson," the first of the Constance Talmadge-Selznick pictures, as previously announced. It was intended to show this picture at the Broadway theatre the week of August 5, but "The Lone Wolf" run has been so successful that it will be continued, and "The Lesson" will be released immediately.

The only public showing of the picture was at a Red Cross benefit at the Hotel Nassau, Long Beach, Sunday evening, July 29, where it was projected before a large audience of the most critical kind, being composed principally of professional folk.

Another novelty of the evening's entertainment was a special single reel donated by Lewis J. Selznick and specially made for the occasion. This was entitled "A Long Beach Revue," and showed scenes of the summer colony's doings along the boardwalk.

Rita Jolivet made one of the hits of the evening with a brief speech, which aroused the patriotism of the crowd.

"Wrath of Love" and "A Soft Tenderfoot," Released on August 4

The "Wrath of Love" is a new William Fox feature, starring Virginia Pearson. While not dealing directly with the war itself, the picture has the martial atmosphere pervading its strong story of love and jealousy. Its release date is August 4.

Tom Mix, the world's champion cowboy, is the star and director of "A Soft Tenderfoot," the newest Fox film comedy production, also released on the 4th.

Mr. Mix has the role of an eastern college youth who knows nothing of the wild life of a ranch, and very little else.

Exporter Sees Son's Wedding—In Film Form

Millard Johnston, president of Australasian Films, Ltd., last week received a novel film, which, however, will never see foreign export through his office.

The picture was of the wedding in Australia of Cedric William Johnston, son of the exporter, and Ina Florence Milne, member of a well known theatrical family in the Antipodes.

The camera recorded the wedding from start to finish, and now Mr. Johnston, though far off, is enabled to witness the ceremony.

Open for Big Features

Max Glucksman, foreign buyer, is established in permanent headquarters at 110 West Fortieth street, and is open to propositions involving any high-class product of manufacturers.

"Iris," Famous Pinero Play, from Pathe

The Picture Will Be Released as a Five-Reel Gold Rooster, with Alma Taylor, English Star, in Chief Role

"IRIS," probably the best play written by the dean of the English speaking drama, Sir Arthur Wing Pinero, has been produced in films and will be released by Pathe as a five-reel Gold Rooster play on August 26.

The title role is played by Alma Taylor, a beautiful young English star. Miss Taylor has appeared in "Little Miss Nobody," and other hits on the stage and she scored a distinct success in the "David Copperfield" film produced by Hepworth and shown in America.

So pleased was Sir Arthur Pinero with Miss Taylor's work as Iris that he wrote her a letter stating that she was his ideal of the part and that he could wish for no improvement in her interpretation.

The part of Maldanado is played by Henry Ainly, one of England's great actors. Mr. Ainly has starred for four years in his own productions at the Haymarket theatre. His reputation in England is very similar to that of Leo Deitrichstein in this country. Mr. Ainly was seen here in support of Maude Adams, and his biggest London successes were Leo Deitrichstein's "The Great Lover" and "The Great Adventure." In "Iris" his role is that of the Portuguese millionaire who almost brings about the ruin of the beautiful heroine.

The role of the hero is in the hands of Stuart Rome. Mr. Rome is one of the best known of the younger English leading men. It is interesting in this connection to know that he is now at the front.

It was played in New York and throughout the country by Virginia Harned, Lynn Harding and William Courtney. The story deals with a beautiful young widow and her strong-willed husband. He goes to Canada to seek his fortune, and while he is away the girl struggles against herself and against Maldanado, the millionaire whose wealth is at her disposal. How the fight is at last won and happiness attained makes the story that holds the attention from beginning to end.

Sir Arthur Wing Pinero was brought up in the theatre, acting small parts at first, and it was in his twenty-first year that he wrote his first playlet, which was produced at the Globe theatre. His first really successful play was "The Money Spinner." This was followed by such hits as "Sweet Lavender," "Lady Bountiful," "The Amazons," "The Gay Lord Quex," "The Second Mrs. Tanqueray," "Trelawney of the Wells," "His House in Order" and "Iris."



James A. Sheldon (Empire All Star)

No Author Too Great for Jack Pickford and Louise Huff

Charles Dickens, Mark Twain, Booth Tarkington, Harvey O'Higgins, Harriet Ford, George Broadhurst, Gene Stratton Porter and Owen Johnson are authors of stories used for screen plays in which Jack Pickford and Louise Huff starred within a year.

They started their ladder-climbing in "Seventeen." Booth Tarkington provided the vehicle.

Then came "Great Expectations," with no less a celebrity than Charles Dickens as the literary purveyor for Jack Pickford and Louise Huff. It was more than mere youth that made it possible for the two to portray the story of Dickens' great novel so successfully.

So with Harvey O'Higgins' and Harriet Ford's "The Dummy." It was Jack Pickford's piece de resistance up to that time. Gene Stratton Porter's "Freckles" came next on their honor list of authors, where both youngsters again showed exceptional dramatic ability.

George Broadhurst, famous enough to have acquired a New York theatre all to himself for next season, was another of their "Whose Who in America" authors. "What Money Can't Buy," recently released by Paramount, was his contribution to the Pickford-Huff glory.

Owen Johnson, author of the famous Lawrenceville stories of "The Varmint," came next, and, for the future, Mark Twain has been added, work on his "Tom Sawyer" already having been started.

Four Stars Lead Pathe's Program for Week

Gladys Hulette, Pearl White, Ruth Roland and "Lonesome Luke" Share Honors Beginning August 19—"Miss Nobody" Feature Play

GLADYS HULETTE, Pearl White, Ruth Roland and "Lonesome Luke" are the four stars announced to appear on Pathe's program for the week of August 19, 1917.

Gladys Hulette is seen in "Miss Nobody," a five-reel Gold Rooster play produced by Astra under the direction of William Parke and written by Howard T. Young.

From the standpoint of popular appeal, "Miss Nobody" is said to be one of the strongest five-reel pictures ever produced. It is described as the kind of story that will appeal deeply to the public. It has been produced under the direction of that master-artist, William Parke. Pathe says it is a feature for the best house and the best class of audience.

Pearl White appears in the seventh episode of "The Fatal Ring" serial entitled, "The Signal Lantern," produced by Astra under the direction of George B. Seitz and written by Fred Jackson and Betram Millhauser. Pearl and the Spider succeed in securing the diamond, but the episode ends when Carslake takes out his watch and gives Pearl five seconds to hand over the diamond. As he covers Pearl with his gun he counts.

Ruth Roland stars in the fifteenth and last episode of "The Neglected Wife" serial. The title of this is "The Supreme Sacrifice." It is written by Will M. Ritchey. Horace Kennedy learns of the unselfish devotion of his wife and pleads with her to return to him.

Lonesome Luke is seen in another two-reel laugh festival entitled, "Lonesome Luke—Mechanic," produced by Rolin under the direction of Hal Roach. The climax comes when the garage catches on fire, and Luke puts it out by pouring all over it the gasoline which he sells at $1.00 a drop. "It is better to fight fire with than water itself," says he.

The Combitone Scenic picture in one-reel is "Near Pike's Peak, Colo." There are natural parks, canyons and valleys, bridges arching the creek which flows through the verdure clad ravines and the famous Royal Gorge of the Arkansas River.

An Internation Cartoon and scenic split-reel release and Hearst-Pathe News, Numbers 68 and 69 complete an unusually strong program.

"Bab the Fixer," Mutual, Tops Week's List

Jackie Saunders' Star Production to Be Accompanied by Two Comedies, "The Widow's Might" and "Beach Nuts"—Many Specialties

JACKIE SAUNDERS in "Bab the Fixer," sixth of her series of star productions for Mutual, tops the Mutual release schedule for the week of August 13. "Bab the Fixer" was produced by E. D. Horkheimer, under the direction of Sherwood McDonald from the story by Lee Arthur in which Miss Saunders herself collaborated.

The production is a five-reel comedy drama, laid principally on a Western ranch. The first scene of the first act is laid on Wall street, and there are a few scenes in a Fifth avenue finishing school.

"Bab the Fixer," is the sixth of her series of star productions for Mutual, the others of the list being: "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling" and "Betty Be Good."

The Mutual schedule for the week of August 13 includes two comedies, "The Widow's Might," a one-reel La Salle and "Beach Nuts," a one-reel Cub, starring George Ovey. "The Widow's Might" is based on a conspiracy to acquire the fortune of a stingy old woman, by fair means or foul, marriage being selected as the most effective. George Ovey disports himself amid a bevy of beautiful girls at the seashore in "Beach Nuts" and gets into their dressing room where all varieties of complications ensue and closes his laugh-making journey by smashing his flivver into a gasoline filling station.

Reel Life No. 68, the weekly screen magazine, which is released August 16, shows the work of the Y. M. C. A., in various made up of pictures which in many instances beat the newspaper illustrations of big events.

sections of the world, pictures the various phases of military training through which army recruits are placed and contains as the animated drawing from Life, "The Absent Minded Dentist."

Mutual Tours Around the World, No. 41, released August 14, takes the audience through Southern Corsica, down the Houyoux, a river in Belgium and thence to picturesque Tripoli.

Mutual Weekly, the one-reel of current events released August 15, carries the latest news of importance up to within a few hours of its release. The Weekly is



Harry A. Sherman

General Brings Out New Brand, the Falcon, to Be Released in Four Reels

As the first considerable addition to its product General Film begins releasing the Falcon features, four-reel dramas, on August 17. Groups of stars will be featured in the various releases. These include Henry King, Ruth Roland, Margaret Landis, Philo McCullough, William Conklin, Vola Vale, Jack Vosburgh, Ethel Ritchie, Kathleen Kirkham, Neil Hardin, R. Henry Grey, Monroe Salisbury and Daniel Gilfether. New releases will be made weekly. Each Falcon feature will be by a well known author and will have stood the test of magazine publication before screening. Every Falcon feature will be an individual production, and each will have different stars. Although all the stories will be dramas, the atmosphere will vary. In some of the stories adventure will be the main theme; in others, romance, in others mystery.

Adventure characterizes the first release announced by General Film. It is "The Mainspring," with Henry King as featured lead, that begins the Falcon offerings August 17. This is a picturization of Louis Joseph Vance's virile story, "The Mainspring," which was published in Popular Magazine.

The narrative of "The Mainspring" grows in interest from the beginning. It relates to the fortunes of Ned Gillett, whose father, a banker, slays himself after speculating with trust funds. This tragedy interrupts the engagement of Ned to Frances Hardor, and he slips away to begin life over again in the West. There the story develops. Tramping about he is thrown in with a typical old miner whom he manages to befriend. The first thrill is when Ned whips a western bully with his bare fists. The next thrill comes when the defeated antagonist tries to kill both Ned and the miner by dragging their shack down the mountainside with horse and lariat. Ned, escaping death, goes to Calvert City where the old man had an abandoned shaft, later called "The Mainspring." Ned files a claim upon this in time to secure it before his old enemy can do so. His fiancee's brother from the East is enticed into buying it by the sharpers, however, and in a dramatic scene Ned forces restitution of the money. He meets his sweetheart pouting at his abrupt departure from the East and she will not speak to him. However, the brother is grateful and backs Ned in the operation of the mine, which turns out a success. In a spectacular mine fire Ned saves his former sweetheart and her brother and the latter's financee, after which follows a pitched battle with striking miners led by the hero's Nemesis, the outcome of which is a final victory in war and love for Ned.

The picture was directed by Henry King and produced under the supervision of H. M. and E. D. Horkheimer. The heroine is played by Ethel Peprell, an appealing young leading woman. Bert Ensminger is the "heavy" and other members of the cast are Charles Blaisdell, J. Cullen Landis and Arma Jacobsen.



"Mary Jane's Pa," Vitagraph Blue Ribbon, Release August 13 Mildred Manning and Marc MacDermott take Stellar Roles

General Film Program Shows Greatly Increased Product

GENERAL FILM has greatly increased its product, and for the current week has the following releases:

"The Mainspring," four-reel Falcon Feature, a dramatic adventure from the story by Louis Joseph Vance in "Popular Magazine," featuring Henry King, directed by Mr. King and supervised by H. M. and E. D. Horkheimer.

"Discounters of Money," nineteenth of the two-reel O. Henry Broadway Star features. It is based upon the idealistic young love that scorns wealth. Carleton King and Nell Spencer are featured.

"Star Dust," of Black Cat features from Essanay, featuring Marguerite Clayton.

"An Order of the Court," a two-reel episode from "The Further Adventures of Stingaree" (Kalem), featuring True Boardman.

"A Man, a Girl and a Lion," one of the exciting animal pictures from Selig. This two-reel offering features Kathlyn Williams and Thomas Santschi, and a full-grown African lion.

"Her Perilous Ride," a one-reel Selig, has fighting savages in another jungle atmosphere. Bessie Eyton, who is featured, does an ostrich riding stunt as part of the story.

Johnny and Emma Ray comedy, one reel, features the little comedian and his majestic spouse in "A Bathtub Marriage," another of their characteristic productions in this series.

"Those Terrible Telegrams," a Sparkle comedy, one reel, from the Jaxon Film Corporation.

"Tough Luck," a Jaxon comedy, the third of a second series of six; a ludicrous romp throughout.

Sells Serial to Java

Among deals closed last week by Benjamin F. Howells of the Howells Films, was one placing "Perils of Our Girl Reporters" serial in Java. "The Round Up" was also sold for the Dutch East Indies by Mr. Howells.

Artcraft's Three Stars on September List

Mary Pickford, Elsie Ferguson and Douglas Fairbanks to Have Releases on One Month's Program—A Record of Achievement

WALTER E. GREENE, president of Artcraft Pictures Corporation, announces that the month of September will be marked by three Artcraft releases, the stars of which will be Mary Pickford, Elsie Ferguson and Douglas Fairbanks, in the order named.

"Our first release in September," says Mr. Greene's statement, "will be Mary Pickford in 'Rebecca of Sunnybrook Farm,' completion of which has just been announced by our West Coast studios. The next Artcraft pictures to be completed will be the Elsie Ferguson production. 'Barbary Sheep,' now well under way at Fort Lee. Douglas Fairbanks will begin work within a very few days on his fourth Artcraft release, as yet unnamed, and it will be finished, we are assured, in time for release in September.

"We feel very certain that never before have three such important releases, featuring three such famous stars, been offered in one month to motion picture exhibitors by any distributing organization. It is an indication of what Artcraft is now in position to do, in the way of keeping the progressive exhibitor supplied with the highest class of productions.

"'Rebecca of Sunnybrook Farm,' directed by Marshall Neilan, is the sixth picture released by Artcraft, in which Mary Pickford has been the star. 'Barbary Sheep' is going to be a revelation in many ways. Director Maurice Tourneur has reproduced Algeria itself for a background of the Robert Hichens story.

"'Down to Earth,' our August Fairbanks release, is bound to be another big hit, and from what we know of the September production, it will give the star greater opportunities than he has ever had before.

"We expect to be able to announce shortly the approximate time of release of the Geraldine Farrar picture, 'The Woman God Forgot,' the first William S. Hart feature, and the first of the special Cecil B. De Mille productions, 'The Devil Stone.'"

Bluebird Announces Three Attractions for Release

DURING the past week three Bluebirds that have been awaiting definite titles were set for release. Franklyn Farnum and Brownie Vernon, Dorothy Phillips and Ella Hall will be stars that will extend the fixed announcements to the week starting September 10. Bluebird will also release "Mother O' Mine" as a feature independent from the program, Labor Day, this "Bluebird Extraordinary" having Rupert Julian and Ruth Clifford as stars, with Ruby La Fayette featured.

Ella Hall's contribution will be "The Charmer," set for release August 27. This is a Jack Conway production, the last one in which he will be concerned with Miss Hall the star. J. Grubb Alexander and Fred Myton, staff writers for Bluebird, provided "The Charmer." Lincoln Stedman, Frank McQuarrie, George Webb, James McCandlas, Belle Bennett and Martha Mattox comprise the support.

Dorothy Phillips, on Labor Day, September 3, will offer "Triumph," as her regular monthly contribution to the Bluebird program. Samuel Hopkins Adams's story, originally appearing in Collier's, furnished the basis for Fred Myton's scenario and Joseph De Grasse directed. Mr. De Grasse, also for the first time in Bluebirds, plays an important role in the support, William Stowell, Lon Chaney, William Dyer, Clyde Benson, Ruth Elder and Claire DuBrey completing the cast.

Franklyn Farnum and Brownie Vernon will make their final appearance as joint Bluebird stars in "A Stormy Knight," week starting September 10. This feature, formerly referred to as "The Fourth Glove," was created from Jack Cunningham's story, with Elmer Clifton directing from Waldemar Young's scenario. Hayward Mack, Jean Hersholt and Frank McQuarrie also have roles in the support.

A Mack Play Heads Universal List for 14th

"The Midnight Man" Will Follow "A Wife's Suspicions"— "The Rushin' Dancers," a Nestor, Burlesques Classic Dancing

WILLARD MACK is the author of "A Wife's Suspicions," the Gold Seal drama which heads Universal's regular schedule of releases beginning August 14. This follows Jack Mulhall in "The Midnight Man," a Butterfly picture released Monday, August 13, under separate booking arrangements. The Mack play was adapted to the screen by Bess Meredyth and produced by George Sargent. Val Paul and Betty Schade are featured in the leading roles. The story has to do with the complications that arise when Mary Bradford surprises her husband in conversation with some ill-conditioned strangers who appear to be on familiar terms with him.

"The Rushin' Dancers," a Nestor Comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be released on the same date. This is a burlesque of the classic dancing craze, and details the events that transpire when a dancing teacher opens a studio "for ladies only" in Cactus Flat.

Eddie Lyons and Lee Moran quite outdo themselves in mirth-provoking antics. The comedy was written by C. G. Bryden and produced by L. W. Chaudet.

"Rough Stuff," a two-reel L-Ko Komedy, featuring Dan Russell and Gladys Varden, will head the releases for Wednesday, August 15. Directed by Noel Smith, under the supervision of J. E. Blystone, this tale tells of the many laughable events that happened simultaneously with the opening of a fashion pageant in the hotel run by Mrs. Doehound and her flirtatious husband. The ninety-fifth issue of the Universal Animated Weekly will also be released on the same date.

Harry Carey will be the star of the dramatic feature issued the following day, Thursday, August 16. The title of Carey's vehicle will be "Cheyenne's Pal." It is a drama of the horse and cattle country, written by Jack Ford and Charles J. Wilson, Jr., and produced by Jack Ford. Gertrude Aster and Jim Corey have leading parts.

"Out Again—In Again," a Joker Comedy, featuring William Franey, will appear on the same day. It burlesques prison life, was written by Tom Gibson and produced by William Beaudine. It tells of the misadventures that befell Prisoner No. 13, who is elected to be the guest of honor at his own execution. Harry Mann, Eileen Roberts and Milburn Moranti fill the other roles in support of Franey.

"The Brass Girl," a two-reel Victor Comedy, featuring Matt Moore and Jane Gail, is the offering for Friday, July 17. Burk Symon, as author, and Matt Moore, as producer, are responsible for this version of the many situations that make life in a big city apartment house so diverting. The thirty-second number of the Universal Screen Magazine will be released on August 17.

Universal Current Events, which has shown a remarkable increase in popularity of late, will appear in its fourteenth issue on Saturday, August 18, together with a Joker Comedy, featuring Gale Henry, entitled "Back to the Kitchen," Powers's Educational devoted to "Algeria, Old and New," and a Powers's Comic Cartoon, "Doing His Bit."

During the week, the eighth episode of "The Gray Ghost," Universal's big mystery serial adapted from Arthur Somers Roche's novel, will be released outside Greater New York. This will be entitled "The Double Floor," and features Emory Johnson, Priscilla Dean, Harry Carter and Eddie Pole.

Best Selig Writers Contribute to General

"The Sole Survivor," Two-Reel Drama of Central American Jungles, Leads the List for August 13

FOR the week beginning Monday, August 13, the Selig Company announces some interesting releases. For example on Monday, August 13, "The Sole Survivor," a two-reel drama of Central American jungles, is released. "The Sole Survivor" was written by James Oliver Gurwood and features winsome Bessie Eyton. "Her Heart's Desire" is the title of the one-reel drama released by Selig in General Film service on Saturday, August 18. Bessie Eyton is again featured in this production, one of the few one-reel film dramas directed by Colin Campbell. "Between Man and Beast" is the title of the Selig two-reel jungle drama released by Selig in General Film service on Monday, August 20. Again is Bessie Eyton exploited. One episode is where a gigantic ape captured and cares for a little child. "Her Salvation" is the title of the Selig one-reel release for Saturday, August 25, in which Bessie Eyton is again starred in a drama having to do with the "submerged tenth."

William N. Selig calls especial attention to the fact that his very best stars, very best writers and very best directors are now contributing the General Film releases. Colin Campbell, responsible for the direction of such great film dramas as "The Garden of Allah," "The Crisis," etc., directs one or more of the above described film productions. Bessie Eyton of "The Crisis" fame, Eugenie Besserer, Wheeler Calman, Charles Clary, Thomas Santschi, Kathlyn Williams and other well known stars appear in General Film service through the medium of Selig pictures. There is also a dearth of jungle dramas and the Selig Company is endeavoring to supply the prevalent demand for thrillers.

"A Trip to Chinatown" will be the Selig-Hoyt comedy release in K-E-S-E on August 20. This is one of Hoyt's best plays and the Selig Company promises that full justice has been done the various comic situations. Amy Leah Dennis, William Fables and James Harris star, J. A. Richmond is the director.

Six Art Dramas Plays for Quick Release Are About Ready

"BLOOD OF HIS FATHERS," a study of heredity in which Crane Wilbur plays three roles, is announced for quick release by Art Dramas, Inc. It is the second Horsley production for this program.

Other productions soon are, "Think It Over," "The Little Samaritan," "Behind the Mask," "Peg o' the Sea" and "Unto the End."

The first of these, "Think It Over," is of a light comedy type. It comes from the U. S. Amusement Corporation, and was written and directed by Herbert Blache. Catherine Calvert and Richard Tucker are starred.

Following this is the Erbograph release, "The Little Samaritan," which was written by the Rev. Clarence J. Harris. Marian Swayne is starred in this, and Joseph Levering is the director.

"Behind the Mask," a U. S. Amusement production from the pen of Charles Dazey, will follow.

Then comes "Blood of His Fathers," to be followed by "Peg o' the Sea," the Van Dyke play in which Jean Sothern is starred. The company working on this returned last week from the small Atlantic coast town where exteriors were taken. The directors reported excellent weather conditions and successful progress on the production.

"Mary Jane's Pa" Set for Release on the Thirteenth

AUGUST 13 is the date set for the release of Greater Vitagraph's visualization of Edith Ellis's famous stage play, "Mary Jane's Pa," with Marc MacDermott and Mildred Manning in the stellar roles.

As a stage play, this vehicle made a phenomenal success, attaining long runs in New York, and as a road attraction. It has come to be recognized as one of the standard attractions of the American stage. In its transmission to the screen, the story loses none of the human appeal, the quaint philosophy and the droll humor which characterized it as a stage play. Director W. P. S. Earle regards "Mary Jane's Pa" as a twin success to his other screen triumph, "Within the Law."

The story, which is known to the majority of stage followers, deals with "Pa Perkins," a man of lackadaisical tendencies, who, in a fit of wanderlust, deserts his family, consisting of his devoted wife, Portia, and his two little daughters.

Supporting the stars is a cast of such prominent players as Eulalie Jensen, Mary Maurice, Templer Saxe, William Dunn, Stanley Dunn and Clio Ayres.

Private Showing of "Honor System" at Baltimore

Private showing of "The Honor System" was given at the New Theatre, Baltimore, on Sunday night, July 29.

The committee in charge consisted of C. F. Semming, of the Fox branch at Washington; Louis DeHoff, manager of the New theatre; Sam Myers, of New York, and L. C. Melvin.

Special music was arranged for the occasion, and only specially invited guests were present.

Film Specialties

Hearst-Pathe, 62, Is War Number

In the Hearst-Pathe News, No. 62, released August 1, are scenes from San Francisco, Leon Springs, Toronto, Chicago, the battle front in France, Greece and incidents in New York City.

Naturally war subjects predominate. There are views of Captain Guynemer, the French aviator who has brought down 50 German aeroplanes. Captain Guynemer is shown receiving the "Legion of Honor" rosette, while thousands of war worn troops parade in his honor.

In view of the recent discussion as to whether the Allied troops will remain in Greece, the scenes showing the landing of thousands of French and English soldiers at the Piraeus, Athens, are of timely interest.

Thousands of newly enlisted American soldiers are pictured at a baseball game between two of their own teams. Other scenes show the harvesting of California's 3,000,000 dollar apricot crop, swimming races in Chicago, the destruction wrought by the Germans in the occupied territory in France, and the launching of four submarine defiers at once in Toronto, Canada.

Pathe Fashion Film Escapes Submarines

Prints of a one-reel picture which was produced in France, and which successfully ran the submarine blockade, have been sent to Pathe Exchanges.

The film is entitled, "The Latest French Creations," and is an example of the way France still maintains her position in the world of fashion even in the fourth year of the greatest war in history, the film is one which the exhibitor can present in a way that will give him an opportunity to demonstrate his ability as a showman.

The picture shows a collection of very beautiful gowns made by the leading Parisian modistes and worn by the most beautiful models in France. The names of the makers—names that mean everything worth having to every woman—are in the titles.

Pathe managers are now ready to receive applications for bookings.

Cartoons Used to Brighten Scenic Pictures

Robert C. Bruce is making a trip over the United States by automobile, taking scenic pictures. On his trip he met with many funny incidents which in itself would make a good comedy.

Instead of showing the comedy in regular film the Educational Films Corporation of America has transformed them into cartoons of about one hundred feet each.

Mr. Hammons, vice-president and general manager, in speaking of this new idea, said:

"We have never overlooked an opportunity to make our pictures more interesting to the public and more valuable to the exhibitor."

Surf Sports and Actors' Home in Pictographs

OUT in sunny California where the temperature of the water makes bathing a possibility through twelve months of the year, water sports have been evolved that in our less fortunate climate, are unknown, and the means with which mermaids of the Pacific coast disport themselves, forms an amusing subject for the eightieth release of Paramount-Bray Pictographs, the "magazine-on-the-screen."

Along the coast of California are to be found some of the best and most daring swimmers of this country. Here the latest addition to the surf sports is that of riding the surf fish. The surf fish is a fish indeed, except that it is made of rubber and is inflated with air. Equipped with one of these, the fair bather swims out to the point beyond where the breakers form, jumps astride of it and the waves carry her in with a rush to the beach. While it may seem easy, it is indeed a stunt which only the most expert swimmers can perform and many is the unexpected ducking which the novice gets before he has mastered the trick.

Otto Luck, the hero of numerous movie adventures, appears in the eightieth release of Paramount-Bray Pictograph, the "magazine-on-the-screen," in his newest movie bow of "Flivvered Romance." The cartoon was produced by the famous Wallace Carlson.

"Bobby Bumps's Amusement Park" will appear in the seventy-ninth release of the Pictographs.

In the same release Paramount audiences will have opportunity of visiting the Actors' Fund Home, an institution which generous-hearted men and women who have interested themselves in the many men and women whose long years as public servitors on the stage have drawn to a close, have erected and maintain. This little home, set in the midst of a beautiful country estate on Staten Island, is a home indeed, and in its live the stars of yesteryear, quite in peace with all the world.

Actively interested in the welfare of their home are nearly every member of the stage, and Daniel Frohman and Hazel Dawn and her sister accompanied the Pictograph camera man in order to see that every facility for the making of this picture was placed at his disposal.

Pictures of Children Who Hear Through Feet

"Helping the Deaf to Hear," in the eightieth Paramount-Bray Pictograph, was screened at the Fenwood Institute in New York. The methods are new.

Children taught at this school, are capable of feeling sound. A brass band, composed of deaf children, plays in absolute time and harmony, while the listeners, composed of the rest of the children, hear through their fingers and limbs quite as well as those who hear through their ears.

Dances are held in the school and the pupils fox-trot and one-step with as much enjoyment as though their ears had picked up the sound, while as a matter of fact, the sound sensation is carried to them through the vibrations of the floor, and it is felt by their swiftly moving feet.

Burton Holmes Brings Fine Films of China's War

BURTON HOLMES, Paramount's traveler, landed in China just in time to get mixed up with the civil war, and as a result got the most wonderful photographs of his whole career.

Mr. Holmes landed in China, coming from the Philippines, the day that China relapsed from a republican to a monarchical form of government, with a civil war on to oust the boy ruler. His cards of admission and transmission, which he carried, were made out by the wrong government officials. It took diplomatic strokes to get things straightened out, and to allow the large Holmes party to continue on their well-planned route, but his ready wit and acute diplomacy prevailed.

Things just happened for him, he relates in his communications, for he was on the spot in Hawaii when a volcano erupted—and which nearly, however, wiped out their party. He ran into many unique celebrations in different countries rarely ever seen by even the big travelers, and then getting to China in the midst of the uprising is bringing back to his fellow-motion-picture-travelers thousands upon thousands of feet of the most interesting material ever collected.

Timely Scenes in Universal Animated Weekly

In the sixty-third issue of the Universal Animated Weekly, just released, Norman Ross, known as the "human swan," is shown winning the 220-yard dash in record time. Other pictures, all of which treat with subjects of present day interest.

Colonel Roosevelt speaking before the Loyal Order of Moose at Pittsburgh; the big recruiting drive of the "Kilties"; American Indians at the Battleship Recruit in Union Square; Captain Guynemer of the French Aviation Corps, and a series of hair-raising views of H. A. McLoughlin of Battery A, Field Artillery, on the edge of fifteen-story buildings gathering crowds for recruiting orators.

Pathe Educational Ready

Pathe's International split-reel release for the week of August 5 will be "Iska Worreh" (Abe Kabibble cartoon), and "How a Phonograph Record is Made" (Educational).

THE WORLD MARKET

Japan Is Fertile Field for American Pictures

Crooked Methods Employed by Selling Old Films Has Hurt Market, However—Conditions Peculiar in Nipponese Land—"Thrill" Films Wanted

This is the third and last of a series of articles on the Far Eastern film field, compiled by an authority who has just returned from the country.

THE film situation in the Orient, so far as America and American films are concerned is one of the most peculiar things I have ever encountered. Most of it is due to the fact that the cinematograph houses are controlled by practical trusts.

Take Japan for instance. Japan is essentially for the Japanese and the best example of this is in the methods they use in securing motion picture films. Yokohama, Tokio, Kobe, Nagasaki, in fact most of the principal cities have a number of picture houses, but most of these are owned by a syndicate or corporation, which buys old film outright and then shoots it through its chain of houses. And they get the material at rock bottom prices too.

The business has been hurt too, by crooked methods. American film men who viewed the East with an eye to a little money caused the whole thing. They secured films five or six years old, then later managed to get hold of old five-reelers, pictures that were so bad they would not last three nights in any of the cheapest of the cheap houses in the States, then they wished them on the Orient.

Murders, railway and automobile wrecks seem to be the subjects most desired, and the more murders, why the merrier. Another thing to be considered in Japan is the fact that the Japanese themselves are making pictures right along. Of course, they are rather sketchy things so far as the Occidental mind is concerned but they seemingly fill the bill with the natives. From the majority I witnessed, I imagine that including the cost of the film, multiplied by two covers all expenses. Scenery is hardly ever bothered with to amount to anything.

Yet with all this, beginning with Shanghai, China, and going South as far as Singapore, every city was running, either "The Diamond from the Sky," "The Million Dollar Mystery," a Ford-Cunard serial or some other of the ilk. They were issued in parts of about four reels each and judging by the attitude of the audience were getting over very well.

Pathe is well represented in the Orient, in fact it may be said that so far as Occidental films are concerned, they control the Far East. They have a number of exchanges over there and to all appearance these were making money. Of course, European films can be made cheaper than our films and most of the employees in the Oriental exchanges were natives. The organizations were conducted with true French thrift for about five intelligent natives may be hired for the salary of one American film man.

Considering the population of these countries of the East and then the pathetically few picture houses and the field is narrowed down. Remember, too, the wealth per capita and that adds another angle to the matter. For the first time in history Japan has been able to lend money.

But with all this, there is a chance for revenue from that part of the world. There are any number of films from two to three years old, really good films which could be exploited to advantage. If two or three of the larger American firms would support agencies through the Orient, mutually, lease and conduct their own houses, from everything I have witnessed, I can see no logical reason why it should not pay a very good dividend. Practically every first-class house charges in admissions from 20 up to 60 cents in this country and all of them had good houses, at least all that I saw. Moreover most of the programs run in the same houses from one week to a month without changing.

I do not believe I saw a single lithograph used in Japan. Instead banners done in oil colors anywhere from five to thirty feet in length and the same dimensions in height were used. The reason was that it was cheaper. The subtitles were in English and with each film a lecturer made an announcement then followed the subject through to a close. Two lecturers were used, alternatingly, and from what I could gather, their combined salaries were about the same as an usher gets in this country. So far as house expenses are concerned, they would not begin to amount as they do over here. Other salaries are in like proportion. Summed up, Japan offers a market, a good market to enterprising concerns.

Declare Porto Rican Market Is Stirring

Porto Rico is in no way so far behind in the exhibition of motion pictures, as it is generally thought. The majority of the exhibitors in Porto Rico are live, progressive business men and not as they have been represented so many times as negligble quantities by others.

This is the message given by Dr. Manuel Zeno Gandia, a prominent figure in the island and the special representative in Porto Rico of the Medal Film Company, Inc., of New York. Dr. Zeno is in New York City attending the annual meeting of the directors of the Medal Film Company, Inc., and discussing measures of extending the business of that concern in the West Indies.

Paramount Representative Back from Long Orient Tour

After six months in the Orient investigating conditions for the Paramount Pictures Corporation, J. W. Allen has returned to San Francisco, and is now compiling his report which will contain a world of information concerning Japan, China, Philippine Islands, Strait Settlements and the Hawaiian Islands, all of which Mr. Allen spent considerable time in.

"The Orient is a field of small territories with few theatres in each," Mr. Allen told a NEWS represenative. "The film centers are located at Kobe, Tokio, Hong Kong, Manilla and Singapore, and a number of smaller ones. In each of these places are a number of theatres with a small number in outlaying districts near them. The exchange centers each supply but a few theatres, and the most discouraging feature is that each group is far removed from the other.

"The theatres throughout the territory that I visited are distinctly oriental in architecture. About the same prices prevail throughout the different countries, there being an average of five, ten and fifteen cents American money. The situation there can be summed up best in the statement that conditions are about the same as they were in the United States five years ago."

Prior to his tour to the Orient, Mr. Allen served as manager of the San Francisco branch of the Progressive Motion Picture Company, and is resuming the duties of this office since his return.

$200,000 Deal Made By American Film

What is considered to be one of the biggest contracts to supply serial and feature photoplays to Russia, Norway, Sweden and Denmark ever consummated, was signed last week in New York by R. R. Nehls, manager of the American Film Company, Inc., of Chicago, and representatives of a large foreign distributing syndicate. The terms of the agreement call for an export of 60,000 feet of positive film per week, 3,000,000 a year, and involve the exchange of something over $200,000.

Co-incidental with the signing of the Russian and Scandinavian papers, Mr. Nehls arranged for the shipment of approximately 10,000 feet of serial and feature subjects weekly to China and Japan.

Piedmont Co. Foreign Agents for Many Big Films

The Piedmont Pictures Corporation has been nominated exclusive selling agent for all foreign markets of Warner Brothers' Bingo comedies and the Ella Wheeler Wilcox productions and several other Warner Brothers pictures, among which is the special feature production, "Are Passions Inherited?"

IN THE INDEPENDENT FIELD

Goldburg Is Sales Manager for Ogden

Jesse J. Goldburg, formerly of the Frohman Amusement Corporation, has been engaged by Albert Scrowcroft, president, and Lester Park, general manager, of the Ogden Pictures Corporation, as exploitation and sales manager.

Mr. Goldburg's first operations will be in connection with that company's initial picture, "The Lust of the Ages," starring Lillian Walker.

"I have never been so elated at a coming event," said Mr. Goldburg, "than I experienced after viewing 'The Lust of the Ages.' When I was approached by Messrs. Scrowcroft and Park with a proposition to associate with them, I already had under consideration offers from two other concerns whose productions I had viewed and one of which I considered to be an unusual photodrama. It was but natural that I desired to be connected with the biggest thing about to be exploited and largely because of my not being acquainted with the silent activities of the Ogden Pictures Corporation, it was with a prejudiced mind that I prepared to view their production before finally determining my future connections.

"I am not talking sales talk, or what is popularly known as 'publicity' when I give expression to the opinion that in my years of activity as a producer and as a motion picture executive I have never witnessed a more unusual, stirring, yet pleasing, dramatic production than 'The Lust of the Ages.' If 'The Lust of the Ages' from the standpoint of story, direction and acting, does not create a new and higher standard, and a new line of directorial endeavor, then all my observations during the years of my film experience have been in vain."

Oldknow Is Conducting Campaign in the South

Colonel William Oldknow, the general manager of the Consolidated Film Supply Company, is carrying on a campaign for the business of the entire South. He recently acquired the rights to many worthwhile short subjects, released in the independent field. Among these are the Mutt and Jeff Comedies, for which he has acquired the rights to the entire South.

Upon being interrogated as to the reason for this policy, he explained that the temperament of the Southern people seemed rather to demand the shorter subject in preference to the long feature. The Southern audience grows impatient and loses interest in the longer films, he said, but seems ta take kindly to quick-action releases.

Mr. Oldknow believes that Mutt and Jeff Comedies will not only satisfy and entertain the public of the South, but also that a great deal of interest has been stimulated and is being sustained through the medium of national advertising and publicity given them through the newspapers.

Raver Sells Art Dramas to Warner for 3 States

Pioneer Film Man Will Conduct Extensive Advertising Campaign for the Pictures in Ohio, Kentucky and Michigan

ON his return from a hurried trip to Cleveland, Ohio, Harry Raver, president of Art Dramas, Incorporated, gave out the following announcement: The franchise rights for the Art Dramas Program, for the territories embracing Ohio, Michigan and Kentucky, have been sold to A. Warder, known throughout the country as one of the foremost distributors in the film industry.

The deal, which had been pending for several weeks, was closed by Mr. Raver, who, in company with H. M. Goetz, secretary of Art Dramas, took a quick trip to Ohio and returned two days later. This means that beginning September 1 exhibitors in these three large states will now have an opportunity to book Art Dramas.

The new organization has not yet been named, but it is now in the process of formation, and a capable staff is being assembled by Mr. Warner.

It is interesting to note in this connection that it was Harry Raver who sold Mr. Warner his first film, when he entered the business with Warner Feature Films, Inc. This was in 1912, and the picture was "Redemption," made by the Eclair Company of France, of which at that time Mr. Raver was general manager and in entire charge of its American business.

Warner Feature Films, Inc., was one of the first companies ever organized for the distribution of features. Mr. Warner is thus rightly entitled a pioneer. His progress since he entered the motion picture industry has been steady and rapid, so that to-day he holds an extremely high position in the business.

Mr. Warner was largely influenced in his decision to handle the program by the reports from the other distributors. The Standard Film Corporation, Sol Lesser, Liberty Film Renting Company, and other organizations acting as exchanges have been doing constantly increasing business, and are all heartily enthusiastic over the future.

Mr. Warner had been watching the program for some time. Always interested in the idea of making better films at a lower price, and thus giving the exhibitor and exchange man an opportunity to make a reasonable profit, he was strongly attracted to the Art Dramas Program, which promised a solution to so many problems. When it was finally demonstrated that the idea was a success, that Art Dramas were in every way, suited for the best theatres, he hesitated no longer.

The enormous number of important theatres, such as the Marcus Loew Circuit, the Proctor Circuit, the Modern, Boston, and others, which have booked the program and are doing record business with the pictures, showed Mr. Warner conclusively, he claims, that the promises made at the beginning of Art Dramas' existence had been fulfilled.

Mr. Warner, when questioned, was brief but expressive.

"I think Art Dramas is the best program on the market," he said, "and I expect to make the Middle West exhibitors agree with me. I am confident of doing record business. The program has proved its superiority. I am going to bombard Ohio, Kentucky and Michigan with advertising, and if there is an exhibitor in the territory that doesn't use Art Dramas within the year it will be because he's in hiding. I'm going to hunt them all out and sell them. That's all."

At the present time Mr. Warner controls the franchise for Clara Kimball Young and Selznick Pictures for Ohio and several other Middle Western States, with a chain of offices located in Cleveland, Detroit and Cincinnati.



Mme. Caralli (Russian Art Films)

Italian-American Completes "Pan's Mountain"

The Italian-American Picture Company, a California corporation owning several theatres in the San Francisco district, has completed the filming of a six or seven reel subject which has been titled "Pan's Mountain."

The photographic work on this was done by Raymond Duhem, general manager of the Duhem Motion Picture Manufacturing Company of San Francisco, and Mr. Duhem will supervise the sale and release of the subject which will be ready for the market about the first of September,

"Pan's Mountain" is described as a most virile subject, each point of which has been treated most artistically.



"Babbling Tongues," Ivan Film, with Grace Valentine, James Morrison, Arthur Donaldson and Louis Beaudit

Standard's Aid Department Is Praised by Exhibitors

A STEADILY strengthening confidence in the work of the Exhibitors' Aid Department of the Standard Film Corporation, Kansas City, Mo., distributors of the Art Dramas and the Billy West Comedies in the Middle West, is shown by the daily increasing number of calls for help from exhibitors, not alone in advertising their Art Dramas features, but on other programs as well. The call which was sent out by the department for advertising suggestions from exhibitors brought some very interesting suggestions and some suggestions which were rather odd. So odd, in fact, that if they could be depended upon to pull business in proportion to their oddity, the proprietor could expect more than capacity business.

A peculiar fact in connection with the work of the Exhibitors' Aid Department is that a great many, in fact, the bigger majority of requests for aid come from the exhibitors having large theatres in the larger cities. The small town exhibitor is not represented in requests for aid in such a number as would conclusively indicate that the small town exhibitor is greatly interested in the quality or the quantity of his advertising. The service of the Exhibitors' Aid Department of the Standard, which comprises advertising from every angle, is free, so that the argument of expense on the part of the exhibitor cannot very well be brought up.

Naturally, the results brought by the work of the Department were waited and watched for during the first month of its service very interestedly by the Standard. To date the Standard has received a great many complimentary letters upon the work of this Department, and all of the exhibitors who have taken advantage of the service continue to do so from week to week.

Since the acquiring of distributing rights for the Billy West Comedies in the Middle West, the department is looking forward to redoubled effort. The advertising of comedy is a very different sort of proposition, the department holds, from the advertising of Art Dramas features. Press sheets have been prepared on the first two Billy West productions, and the exhibitor who have seen these press sheets pronounce them very original.

Ten Chicago Houses Show "Parentage" to Capacity

DURING the hottest ten days on record, with the mercury hovering around the century mark, ten of Chicago's finest photoplay theatres did capacity business with "Parentage," the special feature controlled by Frank J. Seng.

With one exception, all of the houses retained the picture two days or more, and the "Parentage" advertising dominated the directory columns of the Chicago papers for several days in succession.

Jones, Linick and Schaefer, who are handling "Parentage" for Illinois, got busy immediately after the successful presentation of the production at the Colonial theatre, and have as the first move in their campaign to sweep the state, secured thousands of dollars' worth of bookings in and around Chicago.

The Chicago theatres that have reported large attendance are the Frolic, Oakland Square, Metropolitan, Hamlin, Terminal, Milford, Lane Park, Lakeside, Calo and the Chateau.

It is the policy of the Lewis J. Selznick Enterprises, which has secured "Parentage" for the Greater New York district, to make no attempt to secure bookings until cooler weather arrives. Conditions are vastly different in the two cities, New York, andChicago, and the trade will readily understand and indorse Mr. Selznick's reasons for holding up the picture in New York, notwithstanding the record-breaking business done at the Rialto the week that "Parentage" compelled the management to throw open the doors at 10 o'clock daily.

King-Bee Makes Rapid Progress

King-Bee Films Corporation has barely been operating one hundred days, yet it is working on its ninth release, and has sold all its territory in the United States and other parts of the world.

The star, Billy West, in that short time has achieved a degree of popularity that is nothing less than remarkable in one so new to the possibilities of the screen.

"Babbling Tongues" Released on the 13th

"Babbling Tongues," the Ivan-Humphrey production, will be released August 13, at Loew's New York theatre, Broadway and Forty-fifth street. It is booked for the entire Loew circuit.

Up to date the books of the Merit Film Corporation show 421 dates in the metropolitan district alone for this production. This, of course, includes the entire Loew circuit, the U. B. O. and the Exhibitors' Board of Trade, whose representatives have viewed the film and booked it for runs of two days and more.

Special advertising has been prepared. The twenty-four sheet especially is one of tremendous appeal. A special two-color postal card has been designed which ought to prove a business getter. Those watching MOTION PICTURE NEWS will be able to get an idea of the appearance of the card, for it will be the advertisement reproduced to postal card size, printed in two oclors, with but slight alteration.

Weinberger Books "Corruption" in New York

Mack D. Weinberger, who is in charge of the Buffalo, N. Y., office of the Rosetwig Feature Films, writes that the bookings for up state on "Corruption" are coming in very rapidly.

One of the first to book the picture is the Family theatre of Buffalo. Harry Marsey, the owner of this playhouse, has booked "Corruption" for a two weeks run, starting September 9. The Family theatre will hereafter be known as the Rialto.

Mr. Weinberger has laid out a special advertising campaign and expects to put this picture over in great shape.

No Let Up in Summer Activities of King-Bee

Probably no company engaged in the production of motion pictures has been more active during this Summer than the King-Bee Films Corporation whose studios at Bayonne, N. J., have seldom been idle, even during the most trying heat. Under the direction of Louis Burstein, president and general manager of the company, work has gone on night and day.

"Who's Your Neighbor?" Continues to Make Appeal

Satisfactory reports of the sales of "Who's Your Neighbor?" continue to come into the office of the Master Drama Features, Inc., 1493 Broadway, New York City, according to Herman Becker. He says:

"I think in many respects this initial production of ours is the most wonderful ever filmed. It is a great photoplay story of the present day. It throbs and pulsates with life, dealing with people we meet every day. Be it understood it is not a preachment but points a big moral lesson that should be seen by every man and woman in America.

"Willard Mack has written a compelling story. S. Rankin Drew has given a perfect production and we have supplied a cast of distinction. These points together with clear photography and magnificent settings all go to make 'Who's Your Neighbor?' the picture that it is. This is the initial output of the Master Drama Features, Inc. Other big plays will be on the market shortly."

Rex Beach Travel Picture Bought by Unity

The Unity Photoplays Corporation of Chicago, of which Frank Zambreno is the head, announce that it has purchased the rights for Illinois, Indiana and Wisconsin on the Rex Beach pictures showing his 12,000 mile trip to the San Blas Islands in the Carribean.

The complement of film depicting this famous trip of Rex Beach, Dr. Edward A. Salisbury and Mary Roberts Rinehart, is of sixteen reels. One reel will be released every week starting the latter part of September. Mr. Mintz, manager of the Unity offices in Chicago, is planning an extensive and aggressive advertising campaign for the territory involved.

Another big deal which Unity has made in the last fortnight has been the purchase of the Illinois and Indiana rights for the official French war pictures, showing the allied armies in action on the French front. These pictures are at present running at the Bandbox theatre in the Chicago Loop and are attracting great crowds.

Schlesinger Wants Copyright Dates on Film

President of Mayfair Intends to Introduce Measure in Legislature to Prevent Issue by Another Company of Old Picture When New Subject Appears with Same Star

M. A. SCHLESINGER, president of the Mayfair Film Corporation, New York City, intends to have introduced at the next session of the legislature a measure compelling producers to conspicuously mark positive prints with the date of the copyright to prevent a company from issuing an old picture simultaneously with the recent production of another company featuring the same star.



Benjamin Chapin (Lincoln Cycle)

"Individual producers ofttimes are responsible for much of the unjust criticism heaped upon the trade owing to abuses indulged in by them," he says. "A very flagrant case has just come to my notice pertaining to Mayfair's star and the history is interesting. She appeared quite some time ago in a production made and released by a foreign company in England. She had just then about made her debut on the screen. She was found by an American producer and brought to this country; made exceptionally rapid strides to success; was soon in great demand, and one of the largest producing companies induced her to join their staff.

"For fear that the old English film might be exploited in America to compete with the star's better works here, the film was purchased and shelved by the American producer, but immediately the star completed her contract and severed her connection with the firm, the American manufacturer released the old English production under the guise of being American made and of a recent date. It is an imposition on the exhibitor who contracts for the latest made releases, and an imposition on the public who pay their money to see the star in her latest pictures.

"A remedy might be found if actors and actresses would insist upon placing a time limit in their contract with producers whereby the producers would be prohibited from releasing pictures in which they appear after a certain specified term has expired.

"The Mayfair Film Corporation has voluntarily decided upon an innovation whereby they will refrain from exhibiting pictures in which the star is featured after a fixed period, without the written consent of the star who is featured.

"This will save many a star the awkward embarrassment after reaching the pinnacle of success. of finding a work of his or her infancy on the screen, working out great detriment to the artist, to the exhibitor and the public alike."

Greiver and Herz Buy "Screen News"

Greiver and Herz, Chicago's newest independent exchange, have contracted for the local territory for the Screen News, a weekly release made by the American Bioscope Company there. The reel is of local interest solely and has already been contracted for by over fifty leading theatres in Chicago.

The new firm has also purchased the exclusive territorial rights in Illinois and Indiana for "A Slacker's Heart," a seven reel war drama produced by the Emerald Motion Picture Company, also of this city. The picture is said to be a stirring and vivid indictment against German autocracy.



Frohman Successes Pictured for Empire All Stars Corporation
Left, Ann Murdock and David Powell in "The Beautiful Adventure"; Center, Same in "The Richest Girl"; Right, Julia Sanderson in "The Runaway."



A Typical Scene from "The Mainspring," first of "Falcon Features" by General Film (J. Cullen Landis, Orma Jacobson, Henry King and Ethel Pepperill in Leading Roles)

Brock Expects Big Reception of "Manx-Man"

Fidelity to the Original Has Been Observed Throughout the Picture, He Declares—All Scenes Taken on the Isle of Man

THE management of "The Manx-Man," founded on the well-known novel by Hall Caine, of the same name, is looking forward to an enthusiastic reception of the picture when it is presented to the public at the Criterion theatre, New York City, on Monday, August 13.

"Unlike most of its rivals it comes with every natural element strong in its favor," says Henry J. Brock. "To begin, it is based on what many consider Hall Caine's most human creation. Indeed, it is a faithful visualization of this moving story. The scenario was the inspiration of the allied genius of Hall Caine and George Loane Tucker, the latter well known as one of the most creative and original minds among the great film directors in this country and abroad.

"The second valuable asset toward the anticipated success of 'The Manx-Man' is that all the pictures were taken actually on the Isle of Man, with thousands of the native islanders to help, thus giving background and atmosphere that can only be got when Nature herself is made to collaborate. All the outdoor scenes are of the native fields and rock-ribbed shores of Man. The homes, inns, court halls, and other interiors are the same that Hall Caine portrayed in his novel, the same that George Loane Tucker found when he went among the Manx-men. Many of the characters, notably the native peasantry and soldiery, are the actual inhabitants of the island, who, through government co-operation, were permitted to make universal holiday when their services were needed by Mr. Tucker to immortalize their quaint little country on the screen.

"And yet, in the main, the enterprise which has made 'The Manx-Man' a screen actualization is distinctly American. Not only was the acting company, with perhaps two notable exceptions, an American company, but the picture is controlled and promoted through the good Americanism of myself and my associates.

"The names that first attract attention among the actors are those of Elizabeth Risdon, Fred Groves and Henry Ainley. Miss Risdon is more than well-known on the New York stage. It was she who created the title role in 'Fanny's First Play' and she has been seen here in other stellar roles. The name of Mr. Groves, who plays Pete, while less familiar, will be famous among picture lovers once he has effected his Broadway debut in 'The Manx-Man.' Henry Ainley is perhaps the most popular of the younger generation of English actors, well and favorably remembered in New York.

"In short, nothing has been left to chance in placing 'The Manx-Man' on the screen. Money has been spent lavishly, and the work has not been rushed. Mr. Tucker's ambition was to realize the actual greatness of the novel itself, and those whom Mr. Brock has permitted to see the picture in advance assure us he has not failed."

To Arrange Foreign Sale of Christie Films

C. H. Christie, of the Christie Comedies Corporation, spent several days in Chicago last week. He is on his way to New York to arrange for the sale of foreign rights to his comedies.

"Silent Witness" from Hoffman in September

One of the September products of M. H. Hoffman, Inc., is "The Silent Witness," the feature that was based upon the play of that name. This is the play which, during its extended Broadway run, was declared by the dramatic critics on the New York press as the biggest drama since "Madame X."

Otto Hauerbach, who wrote the play, said when he saw the picturized version for the first time a few days since that it was one of the most successful accomplishments of its kind. The author is delighted with the adaptation, the cast—which includes Gertrude McCoy, Frank L. A. O'Connor and Edward Fosberg—and the production.

According to Mr. Hauerbach, "The Silent Witness" in its picturized form will make an impression fully equal to that achieved by the play itself. M. H. Hoffman, likewise, has the utmost faith in this new Hoffman-Foursquare superfeature.

Billy West Comedies Take Well in the West

New York, it is true, is the shop-window of the motion picture business. But what "goes" on Broadway is not necessarily successful in other parts of the country. The reverse condition only too frequently prevails.

The King-Bee Billy West Comedies appear to have "got over" in the Middle West and West. The New York office of the King-Bee Films Corporation is in receipt of innumerable testimonials from exhibitors who have found, in the hot weather, veritable gold mines in the Billy West Comedies, and in addition to that a considerable volume of press notices testify to the favorable reception accorded to the productions by motion picture theatre audiences.

So far this young comedian Billy West has been starred in only nine comedies but his reputation appears to have been firmly established in the short space of three months.

Klotz and Streimer Sell "Whither Thou Goest"

Klotz and Streimer, Inc., has sold "Whither Thou Goest" to M. H. Hoffman, Inc., for Eastern Pennsylvania, Western Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, West Virginia and Southern New Jersey.

Harry A. Samwick, who controls the rights for New York State and Northern New Jersey, is now playing the picture through the Marcus Loew's Circuit for an aggregate of sixty-seven days; in addition Samwick, has booked Wm. Fox's theatres; also B. F. Keith's Circuit, and a number of other theatres.

Moe Streimer, of Klotz and Streimer, Inc., has returned to New York, after an extended trip, showing "Whither Thou Goest" to independent buyers. Streimer reports that the demand for the picture is proof that the buyers want clean, wholesome entertainment and are ready to purchase films that are built with the idea of society dramas of heart interest.

Another Feature Under Way at Corona Studios

The Corona Cinema Company, producers of "The Curse of Eve," is making preparations to begin the production of another feature very shortly.

It is understood that an agreement has been reached between the Corona people and one of America's foremost novelists, which will give this company the exclusive picture rights to all of his works. He will have an active connection with the producers in such a capacity that will enable him to assist in the supervision of the filming of his works.

Negotiations are now pending with a well known and successful eastern feature director for his services, covering a period of two years.

Hoffman Looks for Good Business in Hot Weather

Richard Miller, general manager of Poli's circuit, has booked for the Poli circuit "Her Fighting Chance," which is now a Foursquare product in the most desirable states in this country. This pleased M. H. Hoffman, and also another bit of business which was negotiated through the New York Hoffman-Foursquare Exchange, of which Henry Gainsberg is manager.

"That particular bit of business was the booking of 'Her Fighting Chance' for the Loew circuit," remarked Mr. Hoffman. "This picture, in which Jane Grey does the best work in her film career, has every element that makes for success. I am looking forward to splendid business, which is coming in—regardless of the heat."

Mutt and Jeff on Jap Warships

Bud Fisher, president of the Bud Fisher Film Corporation, has just received a letter of appreciation of which he is very proud. It comes from the Japanese naval base at Nagasaki, and is signed by the commandant.

A few weeks ago the Exhibitions Film Exchange, of Seattle, Wash., asked Mr. Fisher's permission to donate prints of his Mutt and Jeff Comedies to be exhibited on the Japanese war ships. The permission was readily granted, with the result that the navy is enjoying daily the antics of Mutt and Jeff.

The commandant says in his letter that although the men cannot understand the English, they readily appreciate the humor of the pictures, and look forward all day to the evening quarter deck movie exhibitions.

Louise Glaum as a "Feminine Bill Hart"

Louise Glaum, in Triangle's "Golden Rule Kate," will step forth in the beads and buckskin of a western dance-hall girl. She runs her own saloon. When a preacher announces he will clean up her place she sends "the Heller" to rope him in the pulpit and drag him to the dance-hall. Finally she agrees to attend his church every Sunday if he will tend bar an hour a day in her saloon. Her regeneration follows.

The character is best described as being a "feminine Bill Hart." Reginald Barker directed the company.

Charles H. Christie on Countrywide Trip

One Year of Production for the Open Market Brings Gratifying Results to the Comedy Company

CHARLES H. CHRISTIE, business manager of the Christie Film Company, Los Angeles, has just left Los Angeles for a trip which will cover the greater part of the United States, and will include visits to practically all the open market exchanges handling Christie Comedies throughout the country. Mr. Christie expects to arrive in New York during the first week in August to conclude negotiations for the Christie rights in a number of foreign countries, notably those of South America.

"Within a few weeks," said Mr. Christie before his departure, "we will complete our first year of production for the open market, having begun our independent rights distribution on September 18 of last year. As we have subjects completed up to the end of September, 1917, it may be said that we have reached our first birthday, and our success within this period has been very gratifying to us. We have delayed the disposal of some of the foreign rights until we had established our product on a firm and proven basis, but with our recent sale of the Japanese and Scandinavian rights we feel that we are ready for an invasion of the markets of the world. Al. E. Christie is now personally directing all our comedies, and to those who have followed his work in the past eight years this will come as a welcome assurance."

"By a large majority of exhibitors in the Eastern and Middle Western States," says Al. E. Christie, the well-known producer of comedies, "the question of week runs for moving pictures has never been even considered, and many would look upon such a proposition as the height of folly. 'It can't be done!' says the exhibitor. 'Why try it?'

"Why, indeed! And yet—why not?

"In Los Angeles the first-class downtown houses, without exception, book all subjects for at least a full week, and the extent to which this practice is followed may be gathered from the fact that during a single week recently our comedies were run for the full week in five Los Angeles theatres. The exhibitor who books a picture for one day, or even for two or three days, is robbing himself of the benefit of the most valuable advertising in the world —the word-of-mouth recommendation of pleased patrons.

"This is as free as the air, and is of more real value to the exhibitor than half a dozen advertisements. Presupposing the selection of good pictures, an exhibitor's business, once he has established the policy of week runs, will increase daily during the week until the last days of each engagement bring the heaviest attendance of all. And with reliable trade-journal reviews at hand, as well as the facilities for 'examination before booking' which exist in large cities, there need be no doubt as to the quality of the productions to be shown.

"In the matter of expense, the argument is all in favor of the long run. A picture can be booked for a run of a week for vastly less than six or seven, or even two, within the same length of time; and the cumulative effect of the voluntary advertising by patrons who have already seen a good picture cannot be denied.

"Conditions are not materially different in Los Angeles from those in other cities of similar size. The Western exhibitor has shown the way, and those who follow in his footsteps are treading on proven ground. Try it!"



Jackie Saunders in "Bab, the Fixer" (Mutual-Horkheimer Star Production)

Russian Drama Nearly Ready for Americans

Kaplan Will Soon Introduce to Public Here Fifty Pictures Based on Works of Famous Russians, Interpreted by Players of Moscow Theatre

ANNOUNCEMENT is made to exhibitors and the patrons of their theatres that preparations are now near completion for the launching in the United States of a dozen separate and distinct personalities of the screen. The Russian Art Film Corporation is nearly ready to put forth more than fifty masterpieces of Russian literature visualized for the cinema by the distinguished players of the famous Moscow theatre. The announcement states that these productions will offset the American tendency to make the star supreme and the story subordinate, at the same time presenting actors of unusual scope and versatility.

Several weeks ago N. S. Kaplan, an American citizen who has spent many years in Europe, arrived in New York with a dozen trunks full of film. The task of cutting and assembling this mass of material has been tremendous but the time is now not far distant when the exhibitors of the country will be able to obtain these productions for their theatres.

Scant mention is now made of the famous players who will be seen in these masterpieces. Few if any theatregoers in America other than their own countrymen have ever heard of Mozukin, foremost actor in Russia, or the famous women stars of the Moscow theatre, Lesienko, Colodna, Fetner, Orlova, Karabanova and Zovska. But it is predicted that in a very brief time these names will be as eagerly awaited as any star of the American stage whom the most discriminating playgoer might name.

Because he is practically the only man of the list who takes rank with the famous women stars of Russia, first mention may go to Mozukin.

As a master of makeup is Mozukin particularly well known in Russia. This miracle man of the matinee in his native land is not at all averse to concealing his features when the role requires. It is his willingness to subordinate his own personality to the part he is playing that is characteristic of all the Russian actors who will be seen in the art films to be shown here. Russia will have it that the play's the thing, hence great interest lies in the study of versatility to be found in these foreign artists.

"Unknown as are the names of these talented players," says Mr. Kaplan, "I promise that before the Russian repertory is far along on its course they will be awaited with all the interest now restricted to a few of the foremost American stars.

"The stories to which they devote their abilities I further promise will be hailed with enthusiasm by a public long accustomed to a mediocre scenario that is cut to fit the limited scope of a star as a tailor fits a customer. This is certain, the entire history of Russian art and literature shows that the life of the country is reflected in the dramatic achievements of the famous theatres there.

Wide Publicity for Walker Film is Ogden Aim

Company of Which Goldburg Is Exploitation Manager Engages Advertising Specialists to Turn Out Striking Copy for "Lust of Ages"

THE Ogden Pictures Corporation has planned an extensive advertising and publicity campaign for its initial release, "The Lust of Ages," starring Lillian Walker. The A. M. Sweyd Company, advertising specialists, have been engaged to assist Jesse J. Goldburg, exploitation and sales manager, in making the picture widely known to the public. It has been stated that $9,500 has been set aside for trade paper advertising alone, the major portion of which is to be expended for the benefit of the buyers of the production. This advertising will be directed largely to making exhibitors throughout the country thoroughly familiar with the merits of the subject.

The channel of release of the production has not been finally determined upon, excepting that it will be released on an independent basis, but whether by the Ogden Pictures Corporation or through one of the concerns who are interested in the purchase of the negative will depend upon the activity of buyers in negotiating direct with the Ogden Pictures Corporation. In the latter event, it is stated at the executive offices of the company, options will be granted to exchanges for the control of the entire Lillian Walker series, which will approximate six a year for the next two years.

The Ogden Pictures Corporation was formed to produce a series of attractions starring Lillian Walker, whose work for the years that she was with the Vitagraph Company has placed her in the front rank of female stars.

Under the direction of Harry J. Revier, the initial attraction was produced at the studios of the Ogden Pictures Corporation at Ogden, Utah.

No inkling of the character of the story has been forthcoming except the bare information that it is not a sex play nor a war subject.

The role essayed by Miss Walker is different from any that she has heretofore portrayed and it was with some misgiving that Miss Walker undertook to go through with her part, but her endeavors have added new laurels to her crown.

In order to set the highest standard possible by which the public and the trade might judge the future activities of the Ogden Pictures Corporation, Albert Scowcroft, the president, and Lester Park, the general manager, determined to spare neither time nor expense in the staging of the production and gave Mr. Revier carte blanche, with the result, it is said, that $100,000 is below the actual cost of the initial production, to say nothing of the expenses accruing later.



Dramatic Moments in "The Lust of Ages"

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Leaks in the Loop

Vitagraph's campaign with its reissued features is meeting with much success and satisfaction in this section. Manager Abel of the local V-L-S-E office has stated that they are being grabbed up wherever offered.

Maurice Choynski, of the Newberry theatre and one of the leading spirits in the new rival local league here, the Motion Picture Theatre Owners' Association, is spending two weeks in the country.

Manager Sydney Abel, of the local V-L-S-E office, reports that a print of "The Nation's Peril" is missing from his office.

Ralph Morgan, of the "Turn To The Right" company, now playing in Chicago, has been engaged by the Wholesome Films Corporation to take the leading role in the "Penny Philanthropist," the film version of Clare Laughlin's story.

The La Salle theatre, as a place for choice film entertainment is no more—for the present at least. It has been newly decorated and painted and on August 20, the musical comedy, "Oh, Boy!" will open there.

The biggest film contract ever closed in Kalamazoo, Mich., was consummated last week, when G. F. Spaeth, manager of the Fuller theatre, arranged for handling all Vitagraph features for two weeks at a time.

William N. Selig has donated the use of his large studio on Western avenue to the Red Cross. It is planned to produce a large picture there to be owned and exploited by the Red Cross. Mabel Heikes Justice will write the scenario.

The Piper's Band, of the Forty-eighth Highlanders, of Canada, together with some of the officers of that regiment were the main attraction for the guests at Harry Moir's Terrace Garden restaurant in the Morrison Hotel one night last week. Mr. Moir is also the manager of three Loop picture houses.

Clara C. Morden, 9830 Exchange avenue, Chicago, has been announced the winner in the Daily News-Essanay contest held at the Daily News booth during the "movie" exposition at the Coliseum. Bryant Washburn picked her from among the thousands of movie-mad lasses who presented themselves during that week and she will now be given a chance to shine on the cinema horizon.

Recent additions to the long line of features handled by the Lewis Selznick Productions includes the Mutt and Jeff comedies.

On Sunday of last week Harry Weiss, manager of the Selznick local offices, started out on a three thousand mile automobile trip in the interests of his firm. He will cover the principal cities in Illinois, Indiana and Kentucky.

Jack O'Toole, who has charge of the Standard pictures in the local Fox office, gave an elaborate trade showing of several of the first-to-be-released of these features last Thursday and Friday mornings at the Colonial theatre. Jack had an orchestra and all out to help charm the trade press and exhibitors. It wasn't necessary, however, the pictures toot for themselves!

All Rothacker Organization Is on the Jump

The Rothacker Film Company's studio is a very busy place these days as the notes of mention below will surely imply. The various camera crews mobilized at the studio are all on the jump at various points of the compass. Here is a little record of Rothacker activities:

One of the Rothacker camera crews in charge of Mr. Harry Birch has finished a comprehensive series of moving pictures at Glacier Park, Montana, and is returning to Chicago preparatory to handling some scenic subjects in the East.

A Rothacker camera crew in charge of Mr. B. Grenelle has just finished a subject featuring the Wisconsin Dells and leaves August 4 for Yellowstone Park to take a complete series of wild animal life pictures in that territory.

A Rothacker camera crew in charge of Mr. C. C. Fetty left Chicago on July 31 for Little Rock, Ark., where they will secure some representative moving pictures of the big military concentration camp there. These pictures will be used by the United States Government and a copy will be sent to the American soldiers in France and the British soldiers in England.

A camera crew in charge of Mr. W. B. Klingensmith leaves Chicago Saturday, August 4, for a comprehensive tour of the Rocky Mountains, which tour will embrace Rocky Mountain, Estes Park, the Grand Lake district, Weaver Canyon, Ogden Canyon and Salt Lake City. In this territory Mr. Klingensmith will direct the production of five complete scenic reels.

Charles Hugo is in charge of a camera crew for the Rothacker Company in the far East and writes from Ceylon that he has secured some wonderful pictures of animal life and expects to bring in to Chicago about August 25 ten complete reels of scenic, industrial and animal pictures taken in China, Japan, Ceylon, Java and other far Eastern points.

Mr. E. F. Mooney of the Rothacker sales department recently gave an illustrated talk on moving picture advertising before a big gathering of the National Founders' Association at the Strand theatre, Buffalo, and at the same time there presented a multiple reel subject illustrating foundry work which the Rothacker Company made for that Association.

Jack Byrne of the Production Department of the Rothacker Film Company recently gave a special exhibition of industrial films at the Strand theatre, Syracuse, N. Y., and at the same time showed there a double reel industrial subject made by the Rothacker Film Company illustrating the mince meat industry.

E. H. Philippi, sales manager, Rothacker Film Manufacturing Company, is to give a talk on moving picture advertising at the Sherman House, August 1, before a special assemblage of sales managers.

N. J. Baumer, vice-president of the Rothacker Company contemplates a tour of inspection embracing Rothacker agencies throughout the New England and Southeastern states.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, will leave for New York August 6 for a stay of approximately ten days.

Varner Thanked for Tax Efforts by House Owners

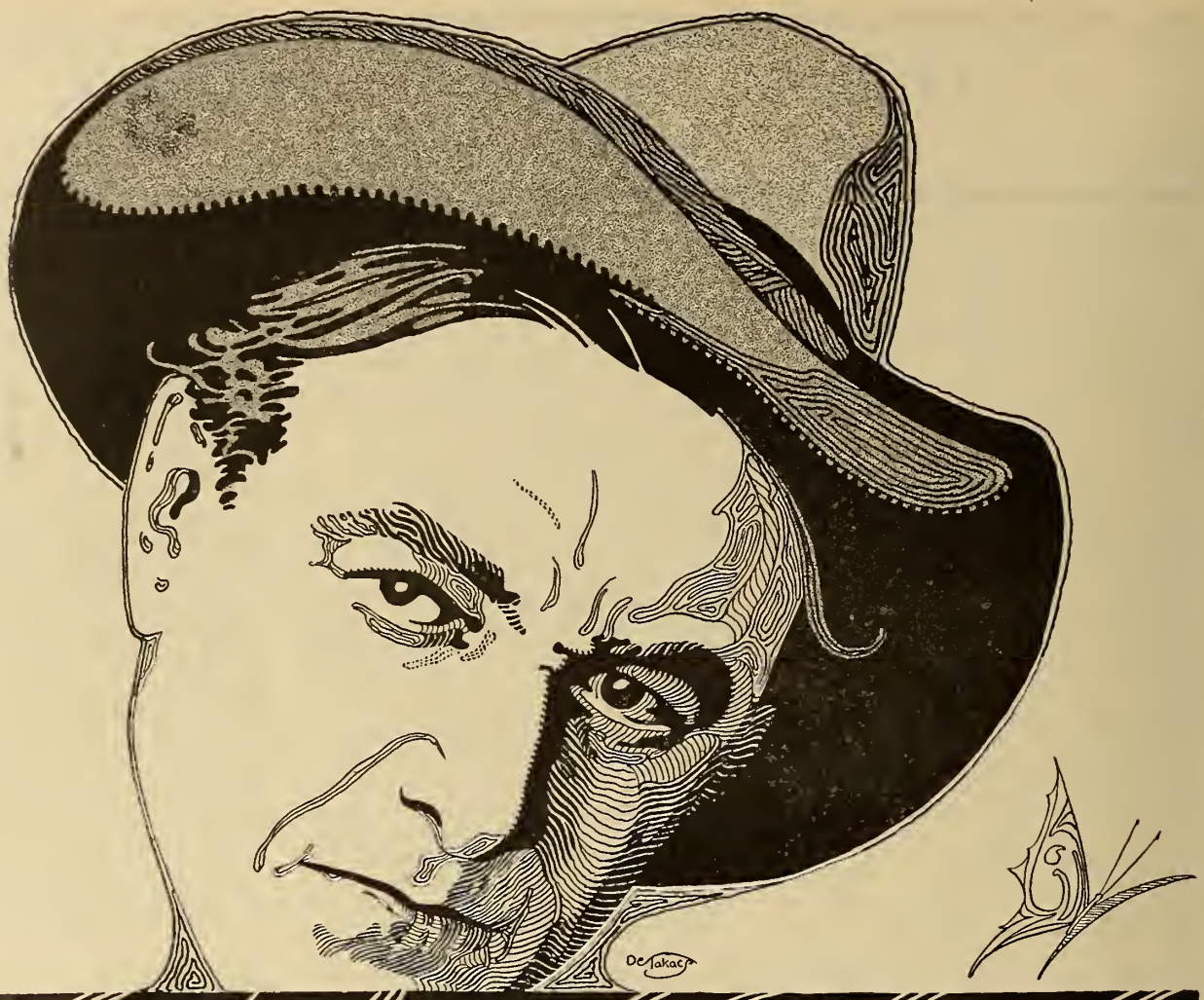
At a recent meeting of the Motion Picture Theatre Owners' Association of Chicago, it was determined to extend a tribute of thanks in writing to H. B. Varner for his successful efforts at Washington in stalling off the war tax that threatened every exhibitor in the country recently.

M. A. Choynski, Adolph Powell and A. J. Krug were named to frame the vote of thanks of the Chicago Association members to Mr. Varner. A committee of five was also appointed at that meeting to confer with a committee, representing the local exchange managers, on the matter of advance deposits. This committee is composed of Louis H. Frank, A. J. Krug, Henry Schoenstadt, G. P. Morris and George Henry.

Local Film Men on War Committees

Chicago had two of her well known film men honored by big Government co-operation appointments last week. They were Watterson R. Rothacker, of the Rothacker Film Company, and Peter J. Schaefer, of Jones, Linick and Schaefer.

Mr. Schaefer has been appointed a member of the national Red Cross Committee to represent the middle West, and Mr. Rothacker has been named to confer with the United States Agricultural Department in relation to the use of motion pictures as a means of increasing food production.



Dashing, Fearless, Straight Shooting, Square Dealing, ~ the Idol of Millions

Harry Carey

with Mollie Malone in

"Straight Shooting"

The Most Wonderful Western Picture Ever Made. ~ A "Butterfly" that will prove a Genuine Box Office Attraction. ~ Book thru any Butterfly Exchange or from Universal Film M'f'g Co. Carl Laemmle President ~ 1600 Broadway, New York


"THE GRAY GHOST"
The
First and ONLY
Serial Ever Filmed from
a Saturday Evening Post Story
That means 10,000,000 people—readers of the Saturday Evening Post—are ready to see the characters of "LOOT" (by Arthur Somers Roche) brought to life through "THE GRAY GHOST". Four great serial stars head the huge cast—
PRISCILLA DEAN
EMORY JOHNSON
EDDIE POLO
HARRY CARTER
Directed by STUART PATON
Who Produced "20,000 Leagues Under the Sea"
Now is the time to BOOK THIS LAVISH PRODUCTION AND PREPARE FOR 16 WEEKS OF BIG BUSINESS. Book it before your competitor beats you to it. Get the big campaign book which shows you how to work teasers—stunts—ads—posters—and other helps to put this wonderful serial over like a regular showman.
Write or wire your nearest Universal Exchange, or,
UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY
NEW YORK
De Takacs

AMONG THE EXCHANGES

"On to Baltimore" Move at Washington, D. C.

Business Men in Maryland City Get Busy and Offer Film Men New Fireproof Building, Fair Express Rates and Good Terms

EVERY effort is being made to smooth the way for bringing the branch film exchanges from Washington to Baltimore. Baltimore business men are getting busy on the project. It is expected that a meeting between representatives of the branch exchanges, a committee representing Maryland branch of the Motion Picture Exhibitors' League and A. S. Goldsborough, director of the Civic and Industrial Bureau of the Merchants' and Manufacturers' Association, will be held.

Frank A. Hornig, president, and Louis A. De Hoff, treasurer of the Exhibitors' League, were in Washington several weeks ago to follow up a plan started by themselves and Louis Schlichter, vice-president of the League. At that time they secured assurances from a number of the exchange men that they would like to move to Baltimore. The project has been followed up closely since that time.

The early part of last week a committee, Messrs. Hornig, Schlichter and De Hoff, called upon Mr. Goldsborough to interest the Merchants' Bureau. Mr. Goldsborough made a trip to Washington and met the officials of the Managers' Association of Washington, at which the exchange men announced their intention of moving to Baltimore as soon as adequate shipping facilities were arranged by the express companies.

Mr. Goldsborough immediately held a conference with the officials of the express companies which are interested in the shiping of film. Every effort is now being made to rearrange their schedules in order that the shipments can be made on time. As soon as the express companies announce their decision a time will be set for the moving of the film exchanges.

It is the desire of some of the managers of the film exchanges to have a building in which they can all be grouped. This is not a point urged, however, and will have no effect upon their moving. Mr. Goldsborough has also taken up this phase with real estate interests in Baltimore and assurances have been secured that if such a building is desired it will be erected and if necessary work could begin at once.

L. S. Tobias to Have Foursquare in Connecticut

Arrangements have been completed whereby L. S. Tobias, former branch manager for Mutual in New Haven, Conn., will act as supervisor of sales for the State of Connecticut for M. H. Hoffman-Foursquare Pictures.

Mr. Tobias leaves this week for Connecticut, where he will arrange for special showings of Foursquare's first releases—namely, "The Sin Woman," "Her Fighting Chance," "Trip Through China," "Should She Obey" and "The Silent Witness."

All of these pictures will be handled out of New York for the Connecticut territory, which affords adequate shipping facilities and co-operation to the exhibitor.

Cupid Raids Two V.L.S.E. Offices

Cupid made a raid on two branch offices of V-L-S-E, the distributing organization for Vitagraph product, during the month of June, with the result that two branch managers now are dutiful husbands. They are F. F. Hartich, boss of the Syracuse branch, who was married on June 30, and Frederick A. Wagner, Salt Lake manager, who became a Benedict on June 16.

In the case of Wagner it was an office romance, for he took for his bride Miss Evelyn Sorenson, who had been cashier of the branch since August 30, 1916.

Mr. Wagner has been with V-L-S-E since its inception, having started as a salesman for the company when the Salt Lake office was opened in May, 1915.

James A. A. Stanley for Mutual at Salt Lake

Following a "shake-up" in its Salt Lake, Utah, office, the Mutual Film Corporation has secured the services of James A. A. Stanley, a live-wire Salt Lake man, to manage the exchange. Mr. Stanley will succeed J. W. Frazier.

The territory covered by the Salt Lake Mutual Exchange includes Utah, Idaho, Wyoming, Montana and Nevada. The Mutual expects to branch out and take in an extensive new territory.

Leon Netter Ends Vacation in California

Leon Netter, former manager of the All Star Feature Distributors Exchange at San Francisco, who for the past year or more has been in the east where he conducted exchanges at Philadelphia and New York, is returning to New York this week after spending a three weeks vacation with friends in San Francisco.

Arthur B. Price with Triangle in Baltimore

Arthur B. Price, formerly representative for the Paramount Pictures, is now representing the Triangle Program in Baltimore.

Mr. Price is an experienced film man. He has been identified with the picture business in Baltimore for years. He has managed several theatres and is at present manager of both the Rialto and Mt. Royal theatres, conducting them in connection with his film business.

Kent, General, Finds Business Satisfactory

At headquarters of General Film in New York reports from Sales Manager Kent are now coming in from Pacific Coast points, he having reached San Francisco in his big trip round all the company's branch offices. From every point touched in his westward progress he has sent in reports, the conclusion of which is very encouraging to General Film's plans for expansion and its adoption of a new system of up-to-the minute merchandizing methods.

So far Mr. Kent has "made" Buffalo, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Chicago, Omaha, Denver, Los Angeles and San Francisco. He spent several days at the Motion Picture Exhibitors League of America convention and exposition at Chicago, talked with a great many exhibitors, and visited the Essanay studios as a special guest of General Manager Lynch. In all of the cities he is visiting Mr. Kent is dividing his time between inspection of the branch offices and interviews with representative exhibitors. Among all of the latter he found the greatest cordiality existing toward General Film, and many of them had words of admiration for the constructive work in the company's methods.

New Film Center Built for Milwaukee

A new center of the Milwaukee film exchange is in the Toy building. The building is highly recommended by William D. Harper, city building inspector, as one of the best of its kind for the purpose to which it has been put. The Toy building is of fireproof construction and has three exits, affording complete safety.

Beautiful airy offices, conveniently arranged and designed to meet the individual requirement of every exchange, have been completed. Absolutely fireproof vaults have been installed and every protection against fire has received the most minute attention.

Joe Goldberg, Universal, Goes to San Francisco

Joe Goldberg, who for three years has been affiliated with the California Universal exchanges in Los Angeles and Phoenix, has been transferred to San Francisco.

Goldberg began as film inspector, later served as exchange booker, and for the past year has been salesman in the Southern territory. He now takes charge of the Bluebird department of the California Universal Exchange at San Francisco, having been appointed to that position by General Manager M. L. Markowitz, who makes his headquarters in the Bay City.

JUST FOR FUN

By LONGACRE

THE following verse is contributed by Dick Willis. Dick thinks it's funny—so here goes: (He calls it "Farmer Hayseed's Choice"—sounds good, doesn't it?) —But:

I've just come down from Pumkinville and sold my crop, all right,
And now there ain't no train which goes to my hum town tonight;
I've done right smart for money and I guess as how I'll go
And spend a bit of it by passin' in a movie show.
My missus was a town gal and is awful wise and slick;
She warned me to be careful, if I went, which one to pick.
I'll just run through the paper and I'll size up each durned play,
An' find what's good to go to and from which to stay away.
Charles Ray in "The Clodhopper," nothin' doin', thankee man;
This sounds as tho' at our perfession this might be a slam.
"The Snarl," with Bessie Barriscale, whose pitcher looks all right;
But this here "Snarl" may mean it ain't quite moral or perlite.
"Come Through" and Herbert Rawlinson, I'll bet he is a crook;
My missus say at such there things I mustn't even look.
Here's Charlie Chaplin in "The Cure," with livin' on the rise,
I don't uphold the wilful waste he makes of custard pies.
"Poor Little Rich Girl," Mary Pickford's skirts look awful high;
She shows her legs a lot, too; guess I'd better pass that by.
There's Helen Holmes in overalls, with hair all wild and fuzzy,
A'chokin' of a engineer; I won't go near the huzzy.
Then Douglas Fairbanks with a gun a'shootin' somethin' awful,
A bad example to the boys; them plays should be more lawful.
Here's "Ora-ental Love," with Miss Carew in Turkish pants;
When missus sees such goings on she always up and rants.
Monroe Salisbury in "Ramona," bet he's a Italian creature;
I always hates to sit a hour and watch a foreign feature.
Miss Fischer (Margarita), in "The Devil's Assistant," whew!
This showin' Satan on the screen, what are we comin' to?
Miss Myrtle Stedman in a play what's called "American Beauty,"
All dressed in beads; by gosh, I think to stay away's my duty.
"The Purple Mask," with Grace Cunard, that mask looks bad to me;
I'll lay she is a robberess, or something worse, maybe.
Miss Enid Markey in "The Curse of Eve" may be the rage,
But if my missus—well, I best just turn the leaf, or page.
Doggone this worryin' an' doubts; I'm wuzzy in the head;
I won't pay one of 'em ten cents I guess I'll go to bed.

WE note that E. K. Lincoln (the m.p. actor) is "summering" at Blandford, Mass. Is there such a place? It must be so—at least that's what his post card says. To be exact, there are two scenes shown on the "other side" of the card (the other side of a post card is the side farthest away from the right side) —and underneath is written "Two Old Relics—Blandford." The postmark reads Westfield, Mass., Now, which is the right —the other side or the right side? We wish you luck, E. K. wherever you are "summering."

WALTER HILL, who dispenses all that Bluebird has to say about five-reelers, including something about Shakespeare and what he once said about something or other—but Shakespeare said a lot of saying which we understand Lord Bacon said also or all by himself—is back in our midst. The week of his absence brought about a wonderful change. Now if it will only curl. We don't know, Walter—it might—you can't always sometimes tell. Stranger things have happened. Ah! But you are so changed, Walter. Can it be you?

Someone please page Joe Lee. He can be found somewhere between Herald Square and Fiftieth street. He is wanted on the 'phone. Important.

THE Bluebird luncheon, given to the members of the press, at Hotel Astor, last Friday, was well attended, we learn. The General Pershing Album was viewed, by all, with interest and the Letter of Cheer, we feel sure, was given a "bon voyage." Soldier of France! behold thy messengers. T'was a noble assemblage that sent thy message across the seas. Arthur Leslie, 'tis said, presided with decorum. Merritt Crawford was also present.

THEY are still telling of the valiant deeds accomplished at the Chicago convention. Post mortems are the order of the day, it would seem.

NOTE—"They" refers to those who have sufficiently recovered to put their thoughts into words.

NO word has been recieved from Ben Grimm since he last left these parts for parts unknown. We take it that he is "on his vacation," but 'tis only rumor. If you should, by any chance, see this, Ben Grimm, drop us a line. There's no telling what may occur while you are away. Some one may get your place at Keene's. One can never tell.

"FATTY" ARBUCKLE'S press agent is responsible for the statement that the comedian can give "forty-two variations of the Arbuckle smile." Will wonders never cease? And not only that but "they have been recorded" continues the bold press agent. And further, they "range from mild amusement to uproarious mirth." Too bad, Roscoe's press agent, you should have devoted your time to the poetic.



L-Ko Comedy Girls in Bath-Suit Contest
Eva Novak Won First Prize and Gladys Varden and Nell Christie Seconds, at Seal Beach, California

THE EASTERN STUDIOS

THE next Ethel Clayton play for World-Pictures is "The Woman Beneath," in which a New York society girl marries a rich Westerner for his money and does not think she cares for him until he apparently "goes broke." Then she pitches in to help him, although he has been fooling all the time about that financial disaster, and shows him that under the society bud exterior she is pure gold.

DESPITE the fact that Virginia Pearson's newest feature, completed last week at the William Fox studios in the East, is a mystery play with strong dramatic action, there are in it the large number of laughs characteristic of every picture Carl Harbaugh directs.

One of the scenes which is certain to stir the risibilities of the audience takes place in a jail. A gentleman who has had a large thirst and had quenched it in a large way is thrust into a cell by a policeman. As the copper opens the cell door, the inebriate clutches at the bars. To his fuddled mind, the thing takes on the appearance of a harp, and he goes through all the motions of an accomplished harpist.

IT wouldn't surprise anyone who knows Harry Millarde, June Caprice's new director, if the motion picture "extras" should buy him a silver loving cup. Harry is not only the soul of wit. He is the soul of diplomacy. When working with a mob of "supers," he prefaces his remarks by, "Now artists——"

THERE was considerable excitement when the news leaked out that several hundred German uniforms had been ordered by a man named Kaufman. The wheels of justice were freshly oiled and set in motion—and the report was confirmed. Then the task of tracing down the man Kaufman was begun and the trail led to 156 West Fifty-sixth street. Here the investigators found their quarry—Albert Kaufman, manager of the Famous Players studio, who was preparing for the staging of an adaptation of "Arms and the Girl," which is to be a forthcoming Paramount Picture starring Billie Burke.

THEY are shining up the remains of the motor car which Marguerite Clark used in altering the scenery of Greenwich, and preparing to use it again. In other words the Paramount star is about to begin the staging of the second "Sub-Deb" story by Mary Roberts Rinehart, under the direction of J. Searle Dawley.

IF you visit the Famous Players' studio and find both Pauline Frederick and Robert G. Vignola deep in the persual of a novel, it does not mean that they are merely killing time by entertaining themselves. An examination of the books will reveal them to be David Graham Phillips's well-known novel "The Hungry Heart," which they are preparing to stage for Paramount as star and director respectively.

ALICE BRADY'S forthcoming World Picture is called "The Refugee," and is nearly completed. The director is George Archainbaud. As the heroine of this photoplay Miss Brady has acting to do which is considerably more strenuous than anything in her recent repertoire. The story is exceedingly harrowing at times.

EVELYN GREELEY is "featured" in "The Burglar," an approaching World Picture, starring Carlyle Blackwell in the name part.

Miss Greeley, but a few months with World Pictures, has shown singularly brilliant qualifications for the art of acting before the camera, and her growing popularity among fans is clearly apparent. In consequence of this, numerous exhibitors are said to be asking World exchanges for photoplays in which Miss Greeley appears.

THE first of Kitty Gordon's series of photoplays under her renewed contract with World Pictures is titled "Her Hour," and work is already well advanced upon it at the Fort Lee studio.

The story is by Raymond Schrock, and the direction is in the hands of George Cowl, who has been accomplishing effective results in several recent pictures.

BATHERS at Manhattan Beach were given an exciting time last week when scenes for "The Princess of Park Row" were filmed there. It will be difficult now to convince any of them that the life of a moving picture star is not one round of luxurious pleasure, for Mildred Manning, Wallace MacDonald and others of the cast, as well as the camera man and Ashley Miller, the director, spent most of the time in bathing suits, a move necessitated by the fact that the camera was set in the edge of the surf and the scenes played amid the curling, foam-crested waves.

PAUL SCARDON directing Evart Overton and Miriam Fouche in "Soldiers of Chance," a Vitagraph feature, is a much-wearied man, all on account of his desire for realism.

Death scenes are pretty hard propositions for even the most finished actors. Admitted. Then how about teaching a crocodile to die and stay dead before a camera?

The crocodile was chained to a stake on the shore of a stream into which he naturally would roll or back on being shot. But instead, every time Overton discharged the rifle, he would lunge viciously forward the length of his chain at the unoffending Director Scardon. Every sort of moral suasion was wasted on the crocodile, and a few sterner methods employed before the saurian would pull off anything like a reasonable death scene.

HARRY MOREY, Vitagraph star, started a little fund down at the Brooklyn studio, which does not promise much for success. Morey figured it would be a good idea to have cooling drinks right at hand during the record hot spell and agreed to finance the scheme, charging a nominal sum per drink, the proceeds to go to the Red Cross, The Evening Sun's Tobacco Fund or some other worthy object.

The drinks were the limit in popularity, but when it came to paying, everybody said, "Put it on the cuff until Thursday." When Thursday came, nobody appeared to be wearing cuffs and Morey is wondering where he gets off.

THE director of "For France" at the Greater Vitagraph studio in Brooklyn, expressed himself as well satisfied with the "punch" put into a fight in one of the scenes. He might well be, in the opinion of the principals. Here are the casualities:

Edward Earle:—unconscious five minutes; lacerated elbow; bruises all over.

E. O. von Strohiem:—cheek cut open; black eye; broken nose.

Earle says they did not get nasty, but with the director yelling to make the scene realistic and a lot of onlookers yelling advice, he admits they might have got excited.

GALE FULLER, who makes up as a spinster in Keystone comedies, announced at the studio the other day that she had received a proposal by mail from a wealthy man in Cincinnati.

Miss Fuller doesn't intend to take him up on the proposal, but she is wondering if he came in possession of a photo of her "as is," or was bewitched by her screen self. "Either he's crazy, or my make-up is bad," declares Miss Fuller.

PAUL KIMBERLEY, manager of the Thanhouser Films, Ltd., London, is doing a great work abroad in finding positions for disabled soldiers and sailors. He writes Edwin Thanhouser:

"At the present moment we have about ten men in training in London, and several men at the other training centres. The whole trade has taken the matter up with great enthusiasm, and there are more openings than we can train the men for at present. I think it will be interesting to you to know that out of the thirty men we have trained and placed so far about twenty of them have an artificial leg.

"I had one man in to see me this morning who started his training on September 25 of last year. He is working at Epsom, a place just outside of London. He has lost his left leg, but has been at Epsom since January of this year, and is just as happy as it is possible for a man to be. His employers speak highly of him, and he has had two increases in salary since he went there."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

TWO new directors or rather former directors were re-engaged for the making of Universal-Bluebird and Butterfly subjects this week. Robert Leonard returned from the East and is at work with the manuscript department in preparing the first photoplay which will star Mae Murray. The second director added to the list is E. J. LeSaint, who needs no introduction to users of Universal-made subjects. Mr. LeSaint was formerly affiliated with Universal, and there for more than one year produced five-reel dramatic subjects. For the past year he has been with Lasky. In the making of these subjects, Mr. LeSaint will have as his co-director Stella Rosita, who in private life is Mrs. LeSaint. The first story and cast for this director is now under consideration, and filming will probably be commenced within a day or two.

A FIVE-REEL Western drama, "The Trail of Shadows," which will have Harry Carey as star with Molly Malone playing the opposite lead, was put into production by Jack Ford this week. This is spoken of as a Western melodrama, and the principals will have the Universal cowboys as their leading supports.

MATERIAL change was made necessary in the script of the "Gray Ghost" serial this week, when Priscilla Dean fell through a trap door on a U City stage, and suffered breaking of the bones in her left forearm. For a few days it was impossible for the company to work, as it so happened scenes made just at that time required the presence of the leading woman. After a short delay Miss Dean has recovered sufficiently to continue work, and an accident scene will be injected into the episode that she may continue with her injured arm. The scene being enacted at the time the accident occurred, provided Miss Dean and Emory Johnson playing leads, should escape from a mysterious house, where they were held captive by falling through a trap door in the floor. It was because the door stuck at one side they were thrown together, and the actress in attempting to save her body from the fall, placed her arm forward, and the full force of the fall came upon it. Johnson was badly bruised. At the time of the accident the company was working under the direction of Stuart Paton on the tenth episode of the serial.

LOUIS CHAUDET is now in charge of directing Grace Cunard in a five-reel dramatic picture, which as yet is still unnamed. Charles West will be the leading man, and other principals in the cast are Harry Dunkinson, and Billy Musgrove.

ROSEMARY THEBY, who will be remembered as comedienne in former releases of the Universal, arrived in Los Angeles this week to accept an engagement to play the featured part in five-reel subjects of a comedy drama nature. Jack Wells has been assigned to direct Miss Theby, and Francis McDonald will be the leading man.

JACK COHN, editor of the Universal Animated Weekly, who is making a tour of the country, visiting exchange managers, spent two days of the past week in Los Angeles with Manager Dave Burshon, and at U City with General Manager Henry McRae and other members of the producing staff.



Reginald Barker,
Director "Triangle"

THE "Red Ace" Universal serial company, being directed by Jacques Jaccard, is now working on the seventh two-reel episode. Miss Walcamp, who was recently injured when she fell from a tree, has fully recovered so that the injury does not in any way interfere with her work before the camera.

FIVE producing units under the general management of J. M. Quinn, are at work at the Keystone-Triangle studio, three being busy with the making of two-reel Keystone comedies, and two at work on Triangle single-reel comedies. One of the single-reel units is directed by Reggie Morris, who has Ray Griffith, William Irving, Myrtle Lind, Rose Carter and Blanche Payson, and the other by Charles Avery, who has Harry Depp, Jay Dwiggins, Rae Godfrey and Blanche Phillips.

The two-reel organizations are composed of the following directors and principals: Director Harry McCoy, who plays his own lead, Lige Cromley, Alatia Marton, and Dora Rogers; Director Robert Kerr, who has Fritz Schade, Robert Millikin, Jack Henderson and Joey Jacobs and Claire Anderson, and Director H. Raymaker, who has as his players Eddie Gribbon, George Binns, Mel St. Clair, Guy Woodward, Maude Wayne and Dale Fuller.

The Triangle has engaged a number of other players, including Eileen Allen, the champion woman diver of the Pacific Coast; Joe Callaghan, Eddie Sutherland, Earl Rodney and a number of others.

THE scenario department has five former Keystone writers, including Albert Glassmire, who is doing special work; Henry Wm. Wulze, Walter McNamara, Anthony Caldeway and Walter Fredericks. Robert Ross is assistant to Mr. Glassmire.

At the time the Keystone company was taken over by the Triangle, sufficient two-reel Keystone comedies and one-reel Triangle comedies to serve the program until October 1 were made, and the subjects being made at this time will not be released until after that date.

Statements made at the studio by those in charge, are to the effect that comedies will be made on the same plan at this studio, as they were at the former Keystone plant. Especially is this true with respect to cost of production, as no limit has been placed on the amount to be spent on either one or two-reel subjects.

The comedy department of the Triangle will continue for the present at the Hollywood studio, where they are now working, but it is the aim of the management of the Triangle here to merge all producing organizations. By October 1, it was stated at the studio, all will be working at the Culver City plant, which is now being materially enlarged. At first it is probable stages one, two and three, and the ones at Inceville or Hartville, will be used for dramatic subjects, and stages four and five for comedy.

WALTER McNAMARA, who for the past six months has been affiliated with the Keystone scenario department as writer, has been added to the staff at the new Keystone studio by Manager of Production Bert Glassmire. Mr. McNamara has been associated with the motion picture industry as producer and writer for the past number of years.

MAY BAGLEY has been placed in charge of the publicity department at the Keystone-Triangle studio with offices in Hollywood, and will work under the supervision of Mr. Woodside, who is Western publicity representative of the Triangle.

E. MASON HOPPER was this week added to the Triangle producing staff and assigned to the direction of a story titled "The Tar-Heeled Warrior," which will have Walt Whitman, character actor, who has been seen in scores of subjects from this plant in the leading role. Whitman will take the part of a

Southern army officer. The picture is laid in the days of the late war, and other members of the cast are James McLaughlin, William Shaw and Ann Kroman. The story was written by John Lunch and scenario prepared by J. G. Hawks.

A BAD fire was started in a Dutch village set in the rear of property rooms at the Triangle Culver City studios one day this week, and the expensive structure was badly damaged before the emergency fire department of the studio could extinguish the flames. Director Walter Edwards and Louise Glaum discovered the fire, and total destruction of the set was prevented by their prompt work.

THIS has been a strenuous week for the Triangle Western company, which has Jack Conway as director and Roy Stewart and Belle Bennett as leads, for the company has just finished, making scenes on the Mojave desert. Following this, two days were spent at Hartville, on the ocean front, where two cowboys were injured in the making of one scene. The script provided they should leap from a window in the loft of a barn to their horses below. Roy Stewart and several other players successfully performed the act, but two were injured in the hazardous risk, one now having a broken ankle, and the other suffering from internal injuries.

THE Marjory Wilson Triangle company, directed by Tom Heffron, has arrived home from spending two weeks in the Santa Cruz mountains, where forest region pictures were made.

CHARLES MILLER is leaving the Triangle, where he has directed pictures for the past year, following work as an actor and co-director for more than three years, and upon completion of the subject he is now making with Bessie Love, he will leave for New York to work under the Lewis J. Selznick banner. Mr. Miller will direct Norma Talmadge. In the year Mr. Miller has been directing pictures, he has completed a number of very sucessful subjects, one of his most recent releases being "The Flame of the Yukon," starring Dorothy Dalton. He now has completed two subjects starring Bessie Love, which will be released shortly.

DIRECTOR J. P. McGOWAN will introduce in the fourth and fifth episode of the Mutual serial, "The Lost Express," a new atmosphere for this class of screen amusement, as the story provides that much of the action shall take place in oil fields. For the final scenes in the fourth release, known under the separate title of "The Oil Well Conspiracy," Miss Holmes rode two oil tank cars through a dwelling 30x20 feet in dimension, which were alongside the edge of a track from which the cars were run.

In the fifth episode Director McGowan will introduce scenes made at one of the few ocean oil well fields of the world. These remarkable wells are located near Summerland, Cal. They were drilled from the bottom of the ocean, and the derricks and pumping stations are built on piling. Scenes needed required that Miss Holmes shall, for the first time in her screen career, don the attire of a deep sea diver, and remain below the surface of the ocean several minutes at a time. The only other oil wells of the kind in the world are located in Australia.

MISS HOLMES was the victim of an unexpected accident this week, when an amateur driver caused another car to collide with her handsome new Jeffery. Miss Holmes's car was badly demolished after being turned completely around in the road and one wheel torn off. The actress, aside from a few bruises, was not hurt.

PERHAPS another week will be needed to complete the next Mutual subject which is now holding the attention of the producing organization at the Lone Star studio. Chaplin appears in this as a convict who escapes by swimming out to sea, and is rescued after changing to a swimming suit by a party on a private launch bearing a woman of royalty. What else happens gives the comedian and his giant, Eric Campbell, some new opportunities for comedy creating situations. Miss Edna Purviance, who has been ill for several weeks, is now sufficiently recovered to resume her work at the studio.

PRODUCTION at the Vitagraph studio has been delayed for one reason or another. The William Duncan Company completed filming the five reel picture "The Dead Shot Baker" in shorter time than anticipated, and a wait was necessary for a new story which is being sent out from the eastern office.

The other Vitagraph Company under the direction of William Wolbert is filming a story laid in Peru a half century ago. The script for this provides that Llamas shall be used in a number of exterior scenes, and not only the western organization, but that of the eastern studio of the Vitagraph, has been called upon to aid in securing these beasts of burden necessary for true Peruvian atmosphere. When everything was in supposed readiness for the making of a number of Peruvian scenes, the research department of the studio discovered that in the period of the story especially large spurs and stirrups of distinct type were used at the time of the story in Peru, and the technical staff was at once put to work making these necessary props. The subject in production is titled "The Red Prince" with Alfred Vosburg in the title role and Mary Anderson sharing co-star honors.

A DANCE was given on the Vitagraph stage Saturday evening, July 21, and the funds secured by the sale of confectionery and various raffles, was donated to the Red Cross Association.

A MYSTERY has been discovered at the Yorke studio for it is impossible to tell who is the leading woman playing opposite Harold Lockwood in "Paradise Garden." Ana Little who was seen in the last subject made at this plant has departed for the east to accept a position there. A large number of actresses have been interviewed and a number were engaged to play in this subject but at no time was it decided which one should play the lead. During the past several days, only scenes which do not require the leading woman were filmed. The role is that of Marcia Van Wyck, a young woman of the wealthy class of New York City.

Vera Sisson, is is claimed by some, will appear in the feminine leading role. Others in the cast are Lester Cuneo, William Clifford and a number of others.

DIRECTOR SCOTT SIDNEY, who has been engaged by President William Parsons of the National Film Corporation of America, departed this week for Louisiana to select locations in the canebreak district for scenes of the coming production of the National, "Tarzan of the Apes." A company of twenty-six people will leave Los Angeles for Louisiana August 1, the group including technical and photographic staff and leading players who are to take part in the subject. A great number of southern negroes will be used in mob scenes of African jungle life.

BUSINESS MANAGER CHARLES CHRISTIE departed Wednesday for a tour of the east during which time he will visit practically all of the exchanges who are handling Christie Comedies. He will also complete negotiations for foreign buyers for European and other markets. Mr. Christie will be absent from the studio several weeks. During his absence players will be given a short vacation as the company now has sixteen weekly releases made ahead.

CHARLES HINCKLE has been engaged by the Corona Cinema Company of Los Angeles to take charge of the sale of their production "The Curse of Eve" which is shortly to be placed on the market, and Mr. Hinckle has departed for the east to supervise this work from New York City. Mr. Hinckle is perhaps one of the best known film men of the industry, having been engaged in various lines of work for the past eight or nine years. He has served as writer, producer, exchange manager, exchange superintendent, and is acquainted with all lines of work pertaining to making and distributing films.

THE Italian-American Picture Company, a California corporation owning several theatres in the San Francisco district, has completed the filming of a six or seven reel subject which has been titled "Pan's Mountain." The photographic work on this was done by Raymond Duhem, general manager of the Duhem Motion Picture Manufacturing Company of San Francisco, and Mr. Duhem will supervise the sale and release of the subject which will be ready for the market about the first of September.

SEVERAL new subjects were commenced this week. Vivian Martin is at work at the Morosco plant under the direction of Robert Thornby, and William D. Taylor is beginning work on a subject with Jack Pickford and Louise Huff. George Melford and a company headed by Sessue Hayakawa will leave within a day or two for Bear Valley where the exterior scenes of a new subject will be made. The company expect to remain in the mountain region about one week. Following the mak-

ing of this it is planned that Hayakawa will work under the direction of Wm. C. de Mille, and Melford will direct a subject which will have Wallace Reid as star.

BUSTER COLLIER, son of William Collier the comedian, is expected to arrive in Los Angeles shortly, where he will work at the Morosco studio appearing with Jack Pickford and Louise Huff.

THE production work on the next Pickford-Artcraft subject was delayed this week to give Miss Pickford a vacation, but work will be started Monday on the filming of "The Little Princess" under the direction of Marshall Neilan. The cast is now being selected.

KENNETH McGAFFEY is to supervise the publicity departments of all Paramount Artcraft studios on the West Coast. This will include the Lasky, Morosco-Pallas, Ince and Sennett. Bert Lennon will be in charge of publicity department for Thomas H. Ince and Gardner Bradford and Harry Carr will conduct the department for Mack Sennett. Bennie Ziedman will continue as personal publicity writer for Douglas Fairbanks.

THE first Julian Eltinge film has been edited and within the next day or two will be given its last studio run. This was originally known as "Mrs. Raffles' Career," but will be released as "Countess Charming" or "Doing His Bit."

DOUGLAS FAIRBANKS, accompanied by Bennie Ziedman, went to Cheyenne, Wyoming, the early part of this week to attend the annual round-up which is held there by the cowboys of the northwest. Many of the best riders and ropers of the cattle country attend this meeting, and it is probable Fairbanks will take part in some of the events.

WILLIAM S. HART and Artcraft Company are at work on Lookout Mountain making the exteriors for his first subject for this program. Sylvia Bremer, the Australian actress who played with Mr. Hart in the last subject he made for the Triangle, is playing the opposite lead in this so far as players are concerned, but those who are familiar with the script say that neither Hart nor his leading woman have been given an even break by the continuity writer, for the claim is made that "Fritz," Hart's Pinto pony steals the picture. Interiors for this subject are now being built at the Lasky Hollywood studio, but in the future Mr. Hart will work from the Ince plant. It is the intention of the organization to build a small western studio in the foothills near Los Angeles, and in easy access where all exteriors will be filmed.

THE title for the next George Walsh subject, which is now in production has been announced as "The Yankee Way." This is referred to as a humorous story by Ralph H. Spence and Ed Sedgwick, and the photoplay is being directed by Richard Stanton. Enid Markey, who will be remembered as leading woman for a number of Ince Kay-Bee subjects, and whose most recent work was in the soon-to-be-released Corona multiple-reel subject, "The Curse of Eve," has been engaged by the William Fox Company to play opposite Mr. Walsh. Miss Markey will succeed Seena Owen, who was cast to play the leading role in this subject, but illness prevented her completing the work. Plans now made provide that George Walsh will next play under the direction of his brother R. A. Script for this photodrama is now being prepared, and work will be commenced as soon as the subjects the brothers are working on are finished.

THE several anticipated changes of the comedy department of the William Fox studio were partially made known this week when it was stated at the studio that Henry Pathe Lehrman would supervise the making of all comedies. Plans are now made for Tom Mix to continue at the Fox plant, but he will in the future be supervised by Lehrman. Hank Mann, who has been affiliated with the Fox organization for the past year as featured comedian, and a portion of the time serving as director, has completed his contract and severed his connection with the company. Mann has been in California for five years and will leave shortly for the East for an extended vacation with parents and friends.

The comedy output of the William Fox studio will be materially increased, and to make room for this, additional ground has been secured adjoining the Sunshine studio which occupies a portion of the William Fox lot. Work has been started on the construction of new stages and other buildings necessary for production.

THE high-water mark for number of people employed at the William Fox Studio on any one day was reached during the past week, when it is estimated 5,000 were used. Of this number three-fifths were employed for appearance in the Theda Bara "Cleopatra" subject being made by Director J. Gordon Edwards. Five hundred are said to have worked under the direction of R. A. Walsh who is staging a Mexican story, and the remainder was divided between the companies of Director Richard Stanton, C. M. and S. A. Franklin, Tom Mix, Hank Mann, Paul Powell and Charles Parrott.

THIS week the sunken gardens at the home of former Governor Hazard in Los Angeles were used for a number of Roman scenes for the production of "Cleopatra," and inasmuch as the former California executive would not accept payment for the use of the grounds, the William Fox Corporation made a generous donation to the local Red Cross fund through former Governor Hazard.

MISS WANDA PETTIT, who has been seen in a number of subjects made in the eastern studio, arrived in Los Angeles during the week, and is to be starred in subjects made here. At the present time definite arrangements have not been completed with respect to her first subject, or who it will be filmed by.

RICHARD STANTON, with a company including George Walsh, Enid Markey and a number of other Fox players, left Friday for San Diego where they will spend several days filming exterior scenes.

IF present plans can be carried out, the first Theda Bara Broadway Production "Cleopatra," will be completed by August 5. The company is this week and a portion of next week, working at the studio where several additional massive interiors have been built. While work is going forward here, a corps of workmen are at Balboa Beach building the necessary structures to serve as background for the battle scenes which will be filmed there on August 2 or 3.

Hollywood Hookum

August 18, 1917 **NEWS** **MORE NEWS**

Fair and warmer.

Toto the Rolin Pathe clown has paid a fine for speeding and is now a full fledged member of the Road Burning Club.

Social note: Bessie Love serves five o'clock tea every afternoon.

Anna Luther is now the owner of a Russian wolf hound.

Pete Schmidt is worried over the telephone prefixes of the Los Angeles system and now that he has learned one is "Boyle," an abbreviation of Boyle Heights, he is seeking to discover why "black head" is not used.

Bill Russell has found it necessary to move to a ranch with greater acreage to accommodate the eleven or more dogs he owns.

Bill Hart makes the claim that his pinto pony Fritz, who kicked Bert Lannon black and blue in many spots, is not mean, but instead is "just full of Hell."

Jesse Lasky has forsaken our town for a few weeks to make a trip east and sniff the salt air of the Atlantic, and see that all incandescents are burning on Broadway.

Helen Holmes was seen on location this week wearing a gutta-percha kimona, the cause being that the script provided she should go to the bottom of the ocean and prospect for kelp or shells.

Dave Horsley is again putting his Los Angeles-New York commutation ticket to use this week.

"Bernie" Bernstein is to flit back to New York shortly.

Aileen Allen has again made the seals of the w. k. Pacific ocean feel ashamed of themselves and won additional laurels at the San Francisco Olympic club diving and swiming contests.

Walter McNamara and Charlie Fuir are spending their week ends at the beach. (Fuir formerly spelled his name Fuher, but believing this a German style he changed it to Fuir.)

E. Mason and Mrs. Hopper have decided Murial the proper name for their little daughter, so it is to be Murial Mason.

Bill Beaudine who directs Joker comedies, made an awful kick on trade papers to Hookum the other day. His gravest charge is that reviewers do not mention his name in the reviews.

The first scene for new Keystone made at the Triangle Keystone studio by Charlie Avery, caused a suspension of work for Harry Depp started to eat breakfast, as the camera clicked, and a fly perched on the spoon ful of oatmeal disappeared. And for this it is said this is another fly-by-morning concern.

One of our matinee idol motor cops stopped Reggie Morris and started to take numbers, and everything, for too fast driving, but Reg being a Keystone director is said now to be immune.

Peter Milne and Schmid of the well k. eastern suburb of the motion picture industry, paid a visit to Hookum editor this week. Much entertaining was necessary thereto, because they are fellow craftsmen, and consequently to use an expression of Milne, editor of Longacre Lampoon, "News are scarce."

SCREEN EXAMINATIONS

"Souls Adrift"

(Peerless-World—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

PEERLESS-WORLD'S late vehicle for Ethel Clayton, "Souls Adrift," tells a story in a way that will please any audience. Patrons will leave the theatre satisfied. The story is one that you might expect from the pen of Robert Louis Stevenson or it might be a "Robinson Crusoe" brought up to date. There is a touch of the adventurous given this production that never fails to please when properly blended in a photoplay.

The scenes with the exception of one or two taken aboard a yacht, are all exteriors. The "location" man could not have used better judgment. He has balanced the scenes with the story with the result that a picture has been produced which any exhibitor may book and be assured that his patrons will acquiesce in his selection. The action moves fast. The suspense element is well sustained. There is no unnecessary explanation by way of long drawn-out scenes. The two principal characters are faithfully impersonated by Ethel Clayton as Elma Raybourne, and Milton Sills as Micah Steele. The supporting cast meets every situation with ability.

Andrew Soutar wrote the story. The main idea has been used before. A newness, however, is reflected in its superstructure. The author has made the incident of the two being marooned on an uninhabited island secondary in interest to the events which shape themselves before and after. Nor does he leave the impression that the two were marooned for the sole reason of having events shape themselves as they do. In short, there is a naturalness about it all that appeals. There are one or two incidents which the director has seen fit to have occur, which are highly improbable, but these are merely incidents and will be overlooked. The one, for instance, where the girl shoots Steele for entering the hut. It is not likely that when two are marooned on an island, one will shoot the other because the other defied convention. The author could have made-way with his character of the Swede sailor with a little less of the murderous aspect. The bathing scene was obviously inserted for effect. The camera work is well done. John Davidson, Frank de Vernon and Walter James do well in the supporting cast.

THE STORY AND PLAYERS

Ambrose Raybourne (Frank de Vernon), a millionaire, takes a party of friends on a yachting trip. There is much carousing. Elma Raybourne (Ethel Clayton), daughter of the millionaire, is not in sympathy with the manner in which her father and his guests are conducting themselves. Mabberly Todd (John Davidson) toasts Elma as his future wife. She is annoyed and goes on deck. Micah Steele (Milton Sills), second engineer, happens on deck. He saves Alma from the drunken insults of Todd. There is an explosion. Micah gets Elma and two natives into a life boat. They are tossed about for days. The natives crazed by thirst drown themselves. Elma and Steele are cast on a deserted island. Steele, who is a mechanical engineer and inventor, had been ruined by Elma's father. Elma feared him. He tells her the reason why he is revengeful. They spend many days on the island. Elma shuns Steele. He saves her from an attack by a pirate. Because of the wrongs her father had done him and because of his kindnesses toward her, she forgets the fear and they come to a better understanding.

"A Kiss for Susie"

(Pallas-Paramount—Five Reels)

REVIEWED BY F. G. SPENCER

WITHOUT plot or plan, in fact with nothing but a picture of the ill effects engendered through the sudden acquisition of wealth, "A Kiss for Susie" makes a big bid for popularity. The theme is old, but dressed anew, and though it is shown without furbelows of any kind, it carries its lesson forcibly.

Jim Nolan, Sr. (Chris Lynton), and his son, and one of his daughters get along nicely with their medium incomes; the old man on $6 a day as a bricklayer is happy, and Susie (Vivian Martin) is the little mother for the family.

A very pretty little love story runs through the entire theme.

Vivian Martin, demure and pretty as the proverbial picture, carries herself exquisitely; her every move is natural and homelike and she will doubtless prove a prime favorite with any audience.

The photoplay throughout is clearly defined, the exteriors particularly so, and the picture itself, which is by Harvey Thew, from the story of Paul West, cannot fail to make a hit.

THE STORY AND PLAYERS

The Nolan family, Jim Nolan, Sr., Lizzie Nolan (Pauline Perry), Jim Nolan, Jr. (Jack Nelson), and Susie are all (with the exception of Susie), awaiting the death of a rich relative in Australia, and in the interim go on working, some complainingly, some wearily and apparently only one happily. The expected arrives, so with £50,000 they put on airs, entertain lavishly, though foolishly, and Susie fearing for her father's welfare seeks out a brokerage firm, explains her case and prevails upon the head of the house to get her father to invest in "Wildcat preferred." The "bust" comes and Nolan goes back to bricklaying.

Prior to this stroke of luck Phil Burnham (Tom Forman), son of head of the contractor's firm employing Nolan, determined to learn the business before entering the firm, sees and falls in love with Susie. He is a hodcarrier, and meets her when she brings her father's dinner to the job. But when the wealth descends upon the Nolans, Lizzie and young Jim treat Phil as a fortune-hunter until they are back in their same quarters when Phil returns and offers Nolan his bricklaying job back and tells who he is. Susie realizes that in spite of all that has happened Phil really loves her and the two are happy.

"An Order of the Court"

Episode of "The Further Adventures of Stingaree"

(Kalem-General Film—Two Reels)

REVIEWED BY R. M. JOHNSON

WITH the first flash real outdoor action begins in this Stingaree episode. On through the two reels there is not a dull second. The plot is good enough for a five-reel drama leading up to an excellent climax.

It is doubtful if there is anything better in two-reel pictures than these episodes in "The Further Adventures of Stingaree." If the speed of the little plays—for such they are—is to be attributed to the cutting then Kalem has a man with artistic ideas on the job.

The script, and the scenario also, it is said, are written by E. W. Hornung, who wrote "Raffles." The Stingaree episodes, as a whole, so far, are even better than the book. Paul C. Hurst is the director.

A section of the picture-viewing public will not be pleased with the glory that is spread over the character of Stingaree—an outlaw and bushranger. But to the average man Stingaree represents the inevitable in sparsely settled and poorly policed frontier country like the "bush" of Australia. His exploits and especially his charities appeal in spite of one's better sense.

In this particular episode Stingaree charges into a court, daring the constables who are seeking to arrest him, this to save the life of an innocent man as a favor to his sister. He stands up the court, with the help of his friend, Howie, and when the constables finally gain ascendency, the judge himself intercedes for Stingaree and lets him escape. It may be illogical, but it is real action and has a genuine "punch" and expresses an original idea. Not as much can be said for most picture-plays shown nowadays.

THE STORY AND PLAYERS

Ray Duncan (Tom Walsh) is falsely accused of murder, and put on trial. His sister Kate (Edythe Sterling) aids the man really guilty, a tramp, Bill Clamp (Hal Clements), who falls down a rock cliff and is fatally injured. Clamp, near death, confesses the murder, signing a death-bed confession to free Duncan, whose whereabouts the sister did not know. Kate starts on horseback with the confession to reach the court a hundred miles away. Howie (Paul C. Hurst) to get a horse to take the place of one killed by the troopers, halts her. The girl by a lurch of the horse is thrown and badly hurt and cannot continue the race to save her brother. Stingaree (True Boardman) appears in the

nick of time, and he and Howie ride to the court and free Duncan as the jury files in with its death-verdict. It is to the house of Mother Maloney (Mrs. Hattie Williams) the injured girl, Kate, is carried.

"The Streets of Illusion"

(Astra-Pathe—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE STREETS OF ILLUSION," from the Astra Studios, released by Pathe, contains a mixture of fact and fancy as its title would imply. The exhibitor whether he be in the city or town can book this feature with Gladys Hulette in the principal role, and know beforehand that his patrons will leave his theatre not merely satisfied but with the feeling that they would have missed something if they had not visited his theatre. With the exception of an occasional flash of dramatic strength, the story is taken up almost entirely with the home life of a little girl whose world is confined to a boarding house in Washington Square. It is a typical Gladys Hulette feature.

Practically all the action takes place in a boarding house. There are only a few exterior "shots." There is no pretense at lavishness in production. The author has penned a simple, appealing story and it is presented on the screen in a simple, appealing way. Miss Hulette is in the foreground in every scene. Nor does this mean that she is "over-played." Miss Hulette, as mistress of a boarding house, knows that she should be at all times in evidence, especially when the rent falls due, and she is. She presides at the "head of the table" with all the confidence of youth and after her household duties are completed she brings a little sunshine into the life of her father who is blind and who has sent his only son to the aid of his country.

The story, without Miss Hulette, would be slight. She endows it with a vital appeal. As a means to the end, the author has desertion from the army a very trifling affair but it serves the purpose, makes a blind father happy, a man of a coward, and a little girl the happiest person in Washington Square. It is a feature that the exhibitor may run to the satisfaction of his patrons and one that will "go over" in any community. William Parke, Jr., who has been in chief support of Miss Hulette in most of her productions, is given a role that he portrays with feeling. He is not much in evidence but the little he does is done well. Richard Barthelmess, in the role of Donald Morton, screens well and gives evidence of unusual ability as a juvenile. J. H. Gilmour, Warren Cooke and Doris Grey are in chief support. Mr. Gilmour gives a good characterization. William P. Burt, in a minor role, deserves honorable mention.

THE STORY AND PLAYERS

Beam (Gladys Hulette) lives with her father (J. G. Gilmour) and her brother (William Parke, Jr.), in Washington Square. Her father is blind. Her brother is called to fight for his country. He is a coward and deserts. She reads to her father, of the bravery of his son. Donald Morton (Richard Barthelmess), a wealthy young man, meets Beam. Donald's father is one of these persons who believes he is always sick. He goes to the boarding house conducted by Beam and rents a room. His whole life is changed by Beam's sunny disposition.

One night while she is reading to her father of the brave exploits of her brother, the door opens, and the brother enters, having deserted. She conceals her brother. She is attacked by one of the boarders and the brother rescues her. The father hears his voice. She tells him that his son has come on a furlough. Donald sees her in her brother's arms and thinks she loves another. She tells him that he is a new boarder. The Colonel of her brother's regiment visits Beam's father. He conceals the fact of the son's desertion from him, knowing that it would make him unhappy. The son returns with the Colonel. Donald learns that the new boarder is Beam's brother and there is happiness all round.

"The Second Mrs. Tanqueray"

(Vitagraph Blue Ribbon Feature—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

SIR ARTHUR WING PINERO'S "The Second Mrs. Tanqueray," is an English production, released by Vitagraph. From the standpoint of dramatic action and personnel of its cast it is a picture that no exhibitor can overlook if he would give his patrons a real, worthwhile drama. It smacks of artistry in every respect, with the possible exception of the interior sets used. These are distinctly English, as we would expect. From an Englishman's viewpoint, these too are artistic, but to Americans who are accustomed to the technique which only the American director can command, there is perhaps something lacking.

"The Second Mrs. Tanqueray" is an excellent picturized drama, its featured parts presented by capable artists. It is to be hoped that Sir George Alexander and Hilda Moore will be seen again before the camera. Its title would suggest to those who read "between the lines" that there is the element of the risque contained. There isn't—it is suggested, of necessity, but in a most delicate manner. The one who did the continuity is not mentioned on the program. He should have been. It is done with a finesse that seldom graces a scenario. The scenarioist, it is true, had the great advantage of having the creation of a Pinero to separate and put together again for the screen. He had only to apply the basic principles of scenarioist's technique. He had nothing to supply to fill gaps. The dramatic action was all there waiting only to be arranged for the screen.

There is no comedy relief. This fact will be noticeable to all American audiences for it is seldom that either the stage or screen dramatist, ever pens a work that hasn't a touch of comedy given it. If the dramatist fails in this the producer or director will supply it. The absence of it in Vitagraph's release does not work a detriment. It rather enhances its value as the unusual on the screen. "The Second Mrs. Tanqueray" is far too serious a dramatic offering, to have the least of its footage punctuated by comedy. Comedy relief is not expected. It would be out of place.

Sir George Alexander is an actor—an artist. He leaves nothing undone and overdoes no one action. He screens well and is impressive. Hilda Moore is excellent. Mary Rorke does fine.

THE STORY AND PLAYERS

Aubrey Tanqueray (Sir George Alexander) is unhappy with his wife whose austerity and aloofness keep them apart. Their only child (Mary Rorke), is sent when quiet young, to a convent. The mother dies soon after. The father is left alone. Paula (Hilda Moore), the second Mrs. Tanqueray, comes into his life. Paula has a past and of this Tanqueray is aware. She divorces her husband, and Aubrey and she are married. The daughter comes home from the convent, a grown woman, to brighten the life of her father, whom she thinks alone. The daughter is cold and austere like her mother, and resents her step-mother's offers of kindness. His friends are uncongenial companions for the "second" Mrs. Tanqueray. Her husband's quiet life is irksome to her.

The daughter goes to Paris with friends of her father. His wife resents her going. She intercepts the daughter's letters to her father. The daughter comes home and announces that she is engaged to an army officer. Not until the wife and the daughter's future husband meet do they recognize in each other friends of the past. The daughter divines it all and turns on her father's wife in rage. The wife confesses to Tanqueray, goes to her room and ends it all in death.

"The Spy"

(Fox—Six Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

A PICTURE destined to draw crowds wherever shown is "The Spy," issued by William Fox as a special production. The subject will not only appeal through its timeliness, but on its merits as a highly dramatic offering. The action is sustained at gripping tension from the flash of the first reel to the end of the picture. Such an extreme statement generally taxes the credulity of exhibitors who have viewed pictures recommended with unqualified praise, only to find that the claim was prompted by an exaggerated personal enthusiasm. But "The Spy," revealing Dustin Farnum at his best, deserves all the commendation it receives. It was directed by Richard Stanton.

The picture is a melodrama, in the good sense, and maintains the interest of the spectator from start to finish beyond peradventure. Plot and counter plot shuttle through the story to a thrilling denouement, and by avoiding a "happy ending," the author, George Bronson-Howard, has succeeded in making the story seem logical and convincing. A love interest heightens the effect of the cross purposes running through the plot, like a taut wire on a sensitive stringed instrument, ready to respond to the slightest touch.

The theme of the picture is the menace of the German spy system in this country and the danger of important information reaching our enemies from the activities of men, because of their standing here can gain access to military secrets without detection.

The display of self-sacrificing patriotism by the hero, a member of the idle rich who suddenly sees the light of duty shine through the murk of a contemptible, aimless life, thrills the spectator with lofty sentiments. The example of Mark Quaintance, played by Farnum with the emotion of a man who is living the part, will be the means of inspiring all the patriotic feeling of any one who is not dead to the influences of a strong play appealing to his sense of duty. It must be conceded that any screen offering which is able to do this, while its chief purpose is merely entertainment, is an exceptional picture.

The cast is an excellent one. Winifred Kingston as Greta Glaum, the secret agent in the employ of the German government who falls in love with the man she is set to entrap, renders a pleasing characterization of a difficult role. William Burress as the Chief of the German secret service, makes a sinister character convincing and plays the part with energy. Howard Gaye is seen to good advantage as the Baron Von Bergen. William E. Lowry as The Shadow makes the role appear in a "a good light."

THE STORY AND PLAYERS

Mark Quaintance, the member of a patriotic society that does nothing but discuss the war as an academic question, with the feeling that it is far removed from them personally, is suddenly put on his mettle by an army officer who is trying to arouse the idlers to a sense of the grave danger besetting their country from the activities of German spies.

The General tells him that there are a thousand men in this country, in high places, who are constantly transmitting secret intelligence to the enemy, and that someone should go to Berlin and try to obtain a list of these traitors. Mark volunteers. A spy in the club warns Berlin of the mission undertaken by the young American. A beautiful girl, Gretna Glaum (Winifred Kingston) is told to go abroad on the same boat and insinuate herself into the confidence of Quaintance.

The girl soon looks upon the young man as something more than an enemy that must be trapped through her wiles, and rebels at the task set for her by the secret service chief, Von Wittschaeft (William Burrass) but pressure is brought to bear on the wavering girl and she continues, under protest, the distasteful mission.

Quaintance, after seeing the American Ambassador (Charles Clary) decides to enter the office of the German secret agent chief on the night of an official ball and obtain by stealth a book which he learned during an interview with Wittschaeft—who offered him a barony if he would go back to America and act as a spy—contained a thousand names of men, high in social and commercial life, who were in the secret employ of the German government, in America.

While in the house of Wittschaeft, Quaintance is astonished to find Greta Glaum. Presently sounds outside the house warn them of the return of the chief of the secret service, and the girl decides to help Quaintance to get the precious book to the Ambassador. Although she succeeds in placing it in that official's hands, she is apprehended by the police. Mark after a desperate battle against odds, in which he disarms and wounds some of the soldiery sent to arrest him, is taken into custody. He is put to the torture to compel him to reveal the destination of the book containing the names of the American spies, but his iron will cannot be broken by the terrible means taken by the Germans to wring his secret from him. The girl is equally heroic in not breaking down under her agony. When the offer of a pardon for both is refused if they will tell who received the fatal book, they are shot by a squad of soldiers.

"The Garden of Allah"

(Selig—Nine Parts)

REVIEWED BY WILLIAM J. McGRATH

ROBERT HICHENS' famous story has always been synonymous with something stupendous. The story itself was. The first dramatization of it on the speaking stage was, and now, after the Selig Polyscope Company has at great labor, time and expense filmed this wonderful Oriental romance, it is stupendous plus. I have enjoyed it on the screen more than the stage. The possibilities for visualizing the story are more and just now at the Colonial in Chicago, where it is getting its initial showing, it is attracting record-breaking attendances—even with record-breaking torrid weather existing. It is being shown there under the direction of the Edmund Allen Film Corporation, who have purchased the rights for it in eight states.

Not an opportunity was lost by the Selig Company, its director and technical department, to take advantage of making this as much and even more of a classic on the screen than it has ever been in any other manner of presentation. It is faithful to the nth degree in all its detail and Colin Campbell, who directed it, has reared a foundation for his fame and craft that will hold him aloft for many a day.

Thomas Santschi and Helen Ware in the lead roles have likewise shoved their previous high reputations as screen artists up many more notches. As Boris Androvsky, the monk who wandered from his vows, Santschi stands out with a scintillation that lights the whole picture. Miss Ware's delineation of Domini Enfilden, seeking and lusting peace, is colorful and self-supporting.

The other great charm of the picture, aside from its story, the work of the cast, etc., and one that dare not be passed over here is its beauty of color and scene. Picturesque becomes a feeble word even though a well used one in raving over Oriental splendor. For here is Oriental splendor multiplied. The desert and its hot and still nights, sandstorms, Moorish mosques, bazaars, baksheesh and beggars; the wild dashing spectre-like Bedouins, the scene in the Garden and a score and one of other high lights so naturally and realistically reproduced that it cannot help rival the popularity of the original play.

Mr. Santschi and Miss Ware, however luminary they are in this picture, have their satellites, and worthy ones, too. There is Will Machin as Captain Crevignac; James Bradbury as the Sand Diviner; Harry Lonsdale as Father Roubier; Matt Snyder as Count Anteoni and others. Accompanying the picture at the Colonial is an augmented orchestra of ability who add to the charm of the whole with music that has been especially composed to garnish the picture.

"Skinner's Baby"

(K-E-S-E (Essanay)—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

BRYANT WASHBURN is seen in another "Skinner" subject, "Skinner's Baby." There is the same natural tendency to portray the human instinct that is seen in all of Mr. Washburn's pictures. He and Honey "act natural." They never lose sight of the fact that they are enacting very human parts. This comedy drama should meet with the same rousing reception that was given "Skinner's Dress Suit." Instead of a dress suit, it is a baby that fills to overflowing, the cup of joy from which Skinner and his wife, Honey, drink.

Harry Beaumont adapted "Skinner's Baby" from Henry Irving Dodge's story of the same name. He also directed the production and he has fashioned, not a work of screen art but one that will entertain from the flash of the title to the final "fade-out." Mr. Beaumont has convincingly demonstrated that he can handle delicate situations in a most delicate manner. There isn't a detail lacking and yet, he has made possible for presentation on the screen, a subject which from other hands might have come under the ban of the censor. His direction of these two "Skinner" subjects are examples of painstaking, careful work in the studio.

The continuity is done with careful attention paid to the technique of the screen drama. There are no gaps to be jumped in our imagination. There are no long, drawn-out scenes which one might expect from a subject with so slight a plot. Every scene advances one more step toward the ultimate end—the realization of Skinner's wish. The climax is reached with a surprise for all. Well sustained suspense could not be expected but the director has arrived at the climax with a surprise even though his audiences have been given a "sure thing" from the start. "Skinner's Baby" has been well done from all angles. The work of Mr. Washburn is remarkable in its simplicity and perfect naturalness. He could not have lived the part with a greater or less display of emotion. He never "over-acts." In fact he doesn't "act" at all. He is natural and to this fact the "Skinner" subjects owe much of their popularity. Hazel Daly is all that could be expected. She, like Mr. Washburn, lives the part. James Carroll and U. K. Houpt are in support. The cameraman did good work.

THE STORY AND PLAYERS

Skinner (Bryant Washburn) realizes that there is something lacking in his home. The head bookkeeper at the office announces one morning that he is the proud father of a bouncing boy. This announcement sets Skinner to thinking. Soon afterwards, Honey (Hazel Daly), his wife, confides her great secret. It is to be a boy. Great preparations are made for the arrival. He is to be named, William Skinner, Jr., and he is to be President, someday—in short he is to be the most wonderful man. Skinner is at the office when he is notified that he had "better come home." He rushes out

and after a series of misfortunes, arrives home. But "William" Skinner, Jr., is a girl. Honey and Skinner come to the conclusion that the first one should be a girl, anyway.

"Jack and the Beanstalk"

(Fox (Special Feature)—Ten Reels)
REVIEWED BY JOSEPH L. KELLEY

"JACK AND THE BEAN STALK" will prove as strong an attraction for the older generation as it does for the kiddies. In its second week at the Globe theatre, it has given rise to much favorable comment. It is indeed an attraction that will be received with an enthusiastic welcome which could be inspired only by the presentation in pictures of a theme that has served a magnificent purpose down through the ages. The children will enjoy every scene. The elder ones will be attracted by curiosity and once attracted will be held spellbound by the revelation on the screen.

The play was produced under the direction of C. M. and S. A. Franklin. Mary Murilla made the adaptation. The producer has left nothing undone to make the screen presentation as wondrous to the adult as to the child. There is interest for all. The Messrs. Franklin understand children—their likes and dislikes. They understand the true intent of the story. They have shown it by the reproduction on the screen. They have handled a small army of children without the registration of a faulty move from any. It is difficult to appreciate what this means. To direct hundreds of children, most of whom are under the age of ten years, before the camera without a touch of consciousness entering into their actions, is the work of a master. With the exception of the Giant, Blunderbore and the Giantess, there is not a "grown-up" in the picture. The court scene in the village of Cornwall is enacted by children and there is evidence of strong, dramatic ability on the part of all who took part. The scene is as impressive as seasoned actors and actresses could have made it.

This Fox production represents an original turn in the road leading to new and greater things in the art of motion pictures, and certainly it represents originality in the way of entertainment for the children. Their fondest expectations have been gratified. Even their conception of the miniature village of Cornwall has been reproduced in all its wonders. "Long shots" taken from an elevation disclose a wondrous work of artistry in revealing the village of Cornwall. And when the "close-up" is employed, so fascinating are the miniature bungalows, that the children who see it are to be closely watched, else they will run down the aisles of the theatre and seek entrance to the ideal play house. First and foremost have come the cridren in the thoughts of the director. It is essentially a children's feature and there is not the child who will not thoroughly enjoy every foot of its ten reels. The little actors and actresses, and they are entitled to these designations even though their names haven't been in electric lights on Broadway, enter into the spirit of the play with all the ability of stars. Francis Carpenter, as Jack, is the "boy of the hour," and his teammate, Virginia Lee Corbin, possesses all the dignity of a little queen and expresses emotions with the artistic touch of a Bernhardt. In the "heavy" role, Prince Rudolpho (Violet Radcliffe) curls "his" mustache, grates "his" teeth, shakes "his" fist and says "the blaggard" with a meaning that only the screen's most villainous villain could express.

"An Even Break"

(Triangle—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

OLIVE THOMAS is in her right "element" in "An Even Break," a comedy-drama verging closely upon the musical-comedy. The musical comedy isn't exactly possible on the screen but Lambert Hillyer who wrote the scenario and directed the production has come as near to it as is possible. From the time Claire Curtis appears leading a chorus in the Follies until she dashes off in her racer with Jimmie in the last reel, you associate "An Even Break" with musical comedy. The exhibitor need not hesitate in booking this feature. His patrons will get in back of him and push and after they have seen it they will remember the name of Olive Thomas if they have not, already, her name among their favorites.

The author and director, Lambert Hillyer, has seen to it that Miss Thomas has not been made to go far from her proper element, comedy-drama. She is very much at home and can exhibit those traits which made her so popular with visitors at the New Amsterdam. The main thread of the plot has been done and redone, but Mr. Hillyer has given his offering a newness, which takes it away from the class of the old. He does not take the one character of the girl who leaves the small town and wins success behind the footlights in the big city, and make her tell all of the story. He has, in striking contrast, the small town girl whose childhood wish was to become rich and live in the big city. She has grown to maturity and not having realized her wish, goes to the city and is given "an even break" by the girl who "made good" on the stage.

Charles Gunn, who is in chief support of Miss Thomas, is a valuable asset to this production. He carries the part of the unsophisticated youth with nice consideration. Margaret Thompson, as usual, is among those who receive honor marks. Darrel Foss, Charles K. French, J. Frank Burke and Louis Durham are others in a good supporting cast. The photography is up to the Triangle standard.

THE STORY AND PLAYERS

Claire Curtis (Olive Thomas), Jimmie Strang (Charles Gunn) and Mary (Margaret Thompson) spent their childhod days in a small town. Later Claire goes to the city, where she wins success on the stage. Jimmie has always expressed a desire to become an inventor. He invents a machine and goes to New York to sell his invention. While there he meets Claire. Jimmie spends much of his time with her and the old friendship ripens into love. Ralph Harding (Darrel Foss) and his son David (Charles K. French) who are making Jimmie's machine, plan to obtain the rights to the invention. They incite the laborers at the factory to strike. David in the meantime entertains Jimmie and keeps him from learning of affairs at home. Mary comes to New York and is introduced to the Gay White Way by Claire. She says she loves Jimmie and Claire resolves to give her a chance to win him even though she, Claire, loves him. A plot to blow up the completed machines is laid. The night before, Harding drugs Jimmie so that he can not go home. Claire discovers him in time to rescue him from Harding's assistants and together in Claire's machine they drive to his home and save the machines. Mary has told Jimmie she does not love him after hearing that his invention is to fail.

"The Crystal Gazer"

(Lasky-Paramount—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"THE CRYSTAL GAZER," Paramount's late release from the Lasky studios, featuring Fannie Ward, cannot be favorably compared in dramatic terms with some others in which Miss Ward has been starred—"The Cheat" for example. But because of its unusual appeal, having as it has, hypnotism as the basic principle for its plot, it should be a good headliner for the exhibitor's program.

The story is by Eve Unsell and Edna Riley. Marian Fairfax did the continuity. The authors have made a brave attempt to give Miss Ward an opportunity to duplicate the struggle scene of "The Cheat," in which Miss Ward co-starred with Sessue Hayakawa. The story itself is wholly unlike that of "The Cheat" excepting that one cannot help but be impressed with the similarity sought in these two particular scenes. "The Crystal Gazer" is one of those pictures which will have a good following because it is unique in every respect. The picture calls for the "double exposure" in more than half of its footage and this has been done by experts. The director, George H. Milford and the camera man collaborated with fine results.

The initial reel is given over to what might be termed a prologue The scenes in this reel show life in all its squalidness. They could have been eliminated with better results and the story which they tell could have been set forth in one or more sub-titles to a better advantage. Scenes laid in such squalid surroundings are always told better in word than picture, unless the director is producing a melodrama of the very "melo" type. This has a touch of the melodramatic but it is essentially drama.

Miss Ward, despite the unnaturalness of the characters she is called upon to present, interprets them faithfully and with meaning. As Norma, the sister who has been engaged by Calistro, the hypnotist, as a subject for his hypnotic powers, she is called upon for strong dramatic action and she doesn't fail. As Rose, the other sister, who has been reared in luxury, she can be her more natural self. Mr. Melford allowed the fire to burn too long a time before he had Miss Ward arouse herself. She never could have escaped alive from such a fire. Jack Dean presents the role of the hypnotist convincingly. Dick Alden is good.

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mahel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Dresen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fox Film Corp.
The Honor System.....10 reels
The Conqueror ..... 8 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....5 reels
Her Fighting Chance.....5 reels
Madame Sherry .....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier ..... 1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Amhitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor .....

Moral Uplift Society of America
It May Be Your Daughter.....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles. .....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
May 10. Jimmy Gets the Pennant.....1 reel
May 17. Out in the Rain.....1 reel
May 24. Jungle Land.....1 reel
May 31. A Kitchen Romance.....1 reel
June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel

(Continued on page 1153)

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Bluebird Photoplays

Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5
Aug. 20. Mr. Opp (Neva Gerber and Arthur Hoyt) 5
Aug. 27. The Charmer (Ella Hall)..... 5
Sept. 3. Triumph (Dorothy Phillips)..... 5
Sept. 3. Mother of Mine (Bluebird Extraordinary) (Rupert Julian and Ruth Clifford) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum)..... 5

Butterfly Productions

July 16. High Speed (Jack Mulhall and Fritzie Ridgeway) 5
Aug. 6. Follow the Girl (Ruth Stonehouse). 5
Aug. 13. The Midnight Man (Jack Mulhall). 5
Aug. 20. The Lair of the Wolf (Donna Drew, Gretchen Lederer and Joseph Girard) 5
Aug. 27. Straight Shooting (Harry Carey and Molly Malone) 5

Fox Film Corporation

July 1. Patsy (June Caprice)..... 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockwell) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper)..... 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Aug. 6. Skinner's Baby (Bryant Washburn), Essanay 5
Aug. 13. The Barker (Lew Fields) (Selig).. 5
Aug. 20. Open Places (Jack Gardner), Essanay) 5
Aug. 27. Brown of Harvard (Selig)..... 5
Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Lost Paradise (Marguerite Clayton) (Essanay) 5
Sept. 17. Of One Blood (Selig)..... 5

Metro Pictures Corporation

Aug. 6. The Jury of Fate (Mabel Taliaferro) Metro 5
Aug. 13. The Girl Without a Soul (Viola Dana) Metro 5
Aug. 27. To the Death (Mme. Petrova) Metro 5

Mutual Film Corporation

July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5
Aug. 6. Souls in Pawn (Gail Kane), American 5
Aug. 13. Bob the Fixer (Jackie Saunders), Horkheimer 5

Paramount and Artcraft Pictures Corp.

Aug. 2. A Kiss for Susie (Vivian Martin).. 5
Aug. 5. The Amazons (Marguerite Clark).. 5
Aug. 5. The Varmint (Jack Pickford and Louise Huff) 5
Aug. 12. Down to Earth (Douglas Fairbanks) 5
Aug. 12. The Law of the Land (Mme. Petrova) 5
Aug. 19. Seven Keys to Baldpate (George M. Cohan) 5
Aug. 19. The Mysterious Miss Terry (Billie Burke) 5
Aug. 19. Hashimura Togo (Sessue Hayakawa) 5
Aug. 26. Close to Nature (Douglas Fairbanks) 5
Aug. 26. Little Miss Optimist (Vivian Martin) 5
Sept. 3. Lost in Transit (George Beban)... 5
Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. The Hostage (Wallace Reid)..... 5
Sept. 10. Barbary Sheep (Elsie Ferguson)... 5
Sept. 17. Double Cross (Pauline Frederick).. 5
Sept. 17. Exile (Madame Petrova) 5

Pathe Exchange, Inc.

July 22. The Last of the Carnabays (Gladys Hulette, William Parke, Jr., Paul Everton, Helene Chadwicke, and Harry Benham), Astra..... 5
July 29. The On-the-Square Girl (Mollie King, Ernest Lawford, Donald Hall, Richard Tucker, Aimee Dalmores, L. Roger Lytton, Astra... 5
Aug. 5. Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Henry Van Meter and Roy Clark), Lasalida..... 5
Aug. 12. The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Berthelmess, Wm. Dudley), Astra 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Aug. 5. The Food Gamblers (W. Lucas and Elda Millar) 5
Aug. 5. An Even Break (Olive Thomas.... 5
Aug. 12. Master of His Home (William Desmond) 5
Aug. 12. Golden Rule Kate (Louise Glaum).. 5
Aug. 19. Wee Lady Betty (Bessie Love)..... 5
Aug. 19. They're Off (Enid Bennett)..... 5
Aug. 26. Wooden Shoes (Bessie Barriscale).. 5
Aug. 26. The Jinx Jumper (J. Devereaux and Vera Searl) 5

Vitagraph V-L-S-E.

July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5
Aug. 13. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith)..... 5
Aug. 27. The Divorcee (Mary Anderson)..... 5

Favorite Film Features

Aug. 6. A Regiment of Two (Anita Stewart, Edith Storey, Rose Tapley, Josie Sadler, Harry T. Morey, Sidney Drew, E. K. Lincoln, Ralph Ince, Charlie Edwards) .....
Aug. 6. Happy Go Lucky (Clara Kimball Young, Earle Williams, Rose Tapley, Bobby Connelly, Helen Connelly, Edward Elkas)..... 5
Aug. 13. Chains of an Oath (Earle Williams, Edith Storey, William Shea, Kate Price, William Humphrey)..... 5
Aug. 13. Betty in the Lion's Den (Clara Kimball Young, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley, Wm. Shea) 5
Aug. 20. The Violin of M'sieur (Clara Kimball Young, James Young, Little Helen Connelly, Etienne Girardot) 5
Aug. 20. Father's Hatband (Norma Talmadge, Flora Finch, Leo Delaney, Van Dyke Brooks, Harry Lambert)... 5
Aug. 27. The Feudists (Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly..... 5
Aug. 27. The Master Painter (Rosemary Theby, Sidney Drew, Courtney Foote) 5

World Pictures

Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5
Aug. 20. Souls Adrift (Ethel Clayton)..... 5
Aug. 27. The Guardian (June Elvidge, Montagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady)..... 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1152)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh..... ....

Lois Weber Productions

Even As You and I.....7 reels

Wharton Releasing Corp.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—Educational

July 4. Florida to Louisiana..... ——
July 11. China and the Chinese, No. 3..... ——
July 18. Alaska Wonders in Motion, No. 3. ——
July 25. Among the Senussi..... ——
Aug. 1. China and the Chinese, No. 4..... ——
Aug. 8. Alaska Wonders in Motion, No. 4 ——

DITMARS—"Living Book of Nature"

July 2. The Pigmy Circus.....2 C
July 9. Biography of a Stag.....2 C
July 16. The Life of a Moth.....2 C
July 23. Wolves and Their Allies.....2 C
July 30. Water Fowl.....2 C
Aug. 6. Mounting Butterflies.....2 C

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Love Philtre of Ikey Schoenstein (Bernard Siegel, Mildred Manning)..2 C-D
A Departmental Case (Charles Kent, Carlton King).....2 D
Strictly Business (J. Frank Glendon, Alice Rodier) .....2 C-D
"Little Speck in Garnered Fruit" (Carlton King, Nellie Spencer).....2 C-D
The Coming Out of Maggie (Nellie Spencer, Carlton King).....2 C-D
The Venturers (J. Frank Glendon, Jack Ellis, Agnes Eyre) ..... 2 C-D
Discounters of Money (Carlton King)....2 D

ESSANAY
("THE BLACK CAT STORIES")

The Quarantined Bridegroom..... .2 C-D
Two Laughs (Ben Turpin).....2 C
A Corner in Smiths (Robert Bolder Rodney LaRock, Hazel Daly).....2 C-D
Seventy and Seven (Ellis Paul, Julien Barton) .....2 C-D
Onr Boys (Ellis Paul).....2 C
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Forget Your Coat.....2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Secret of Lost Valley.....2 D
The Trapping of Two-Bit Tuttle.....2 D
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

An Order of the Court.....2 D
At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....25D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

Bandits Beware.....1 C
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JAXON COMEDIES

Counting 'Em Up.....1 C
The Baggage Man.....1 C
Getting the Coin.....1 C
Tough Luck .....1 C
Jolly Tars .....1 C
Play Ball .....1 C

JOHNNY AND EMMA RAY COMEDIES

Coughing Higgins .....1 C
Casey the Bandmaster.....1 C
Casey the Fireman.....1 C
The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

Selig World Library (Every Wed.).....1 Edc.
In the Talons of an Eagle.....1 D
Trials and Tribulations.....2 D
Through the Eyes of the World.....1 D
In the African Jungle .....2 D
Checkmate .....1 D
The Magic of Motive Power.....2 Edc.
A Daughter of the Southland.....2 D
The L. X. Clew.....1 D
The Toll of Sin.....2 D
The Bush Leaguer.....1 C
The Smouldering Spark.....2 D
The Love of Madge O'Mara.....1 D
A Man, A Girl and A Lion.....2 D
Her Perilous Ride.....1 D

SPARKLE COMEDIES

An Attorney's Affair.....1 C
Her Peignor .....1 C
Those Terrible Telegrams.....1 C
The Stag Party.....1 C
Bragg's Little Poker Game.....1 C
Mixed Nuts .....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON

Saturday, July 14, 1917

Chris and the Wonderful Lamp.....4 reels
Luck of the Roaring Camp.....2 reels
Skylarking on Skiis.....2 reels
He couldn't Get Up in the Morning.....1 reel
Captains of Tomorrow.....1 reel

Saturday, July 21, 1917

Knights of the Square Table.....4 reels
Farmer Alfalfa and His Wayward Pup....1 reel
Your Flag and My Flag.....1 reel
The Making of 100-Ton Gune.....1 reel
What Form Means to an Athlete.....1 reel
The Story of the Willow Plate.....1 reel

Saturday, July 28, 1917

Billy and the Big Stick.....4 reels
Two Kentucky Boys.....2 reels
Climbing Mt. Washington.....1 reel
Gathering Bananas and Cocoanuts.....1 reel

Saturday, Aug. 4, 1917

The Half Back.....3 reels
The Boy Who Cried Wolf.....2 reels
Playing in Florida.....2 reels
Crystals in Formation.....1 reel
Joy Riders of the Ocean.....1 reel
Love's Laboratory.....1 reel

ESSANAY-LINDER COMEDIES

Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope..... ....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Midnight Bell.....2 C
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C

SPECIAL TWO-REEL COMEDIES

Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, August 6, 1917

DREW—His Ear for Music (Mr. and Mrs. Sidney Drew) .....1 C

Monday, August 13, 1917

DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C

Monday, August 20, 1917

DREW—Her First Game (Mr. and Mrs. Sidney Drew) .....1 C

Monday, August 27, 1917

DREW—Music Hath Charms (Mr. and Mrs. Sidney Drew) .....1 C

Mutual Film Corporation

Tuesday, August 14, 1917

LA SALLE—"The Widow's Might" 1 C. 05715

Wednesday, August 15, 1917

MUTUAL—Mutual Weekly, No. 137, 1 Top 05716

Thursday, August 16, 1917

CUB—Beach Nuts (George Ovey), 1 C... 05717
GAUMONT—Reel Life, No. 68: Young Men's Christian Association, Learning to Be a Soldier, The Absent-Minded Dentist (An Animated Drawing from "Life"), 1 Mag..... 05718

Wednesday, August 22, 1917

MUTUAL—Mutual Weekly, No. 138, 1 Top.

Thursday, August 23, 1917

CUB—Jerry on the Farm (George Ovey) 1 C.
GAUMONT—Reel Life No. 69: Hunting Alligators for their Skins, Harvesting Potatoes on the Eastern Coast, Coney Island Thrills, Oil from Japan, A Leaf from "Life." "Something Going to Happen," Animated.

Paramount Pictures Corporation

Monday July 16, 1917

KLEVER PICTURES—The Wrong Mr. Fox (Victor Moore).....

Monday, July 23, 1917

BURTON HOLMES—Catching and Canning Oregon Salmon, 1 Trav.
BRAY-PICTOGRAPH—No. 77, 1 Mag.

Monday, July 30, 1917

BURTON HOLMES—To the Summit of Mount Hood.
KLEVER PICTURES — Motorboating (Victor Moore) .....

Monday, August 6, 1917

BURTON HOLMES—Geysers of the Yellowstone, 1 Trav.....

Monday, August 13, 1917

KLEVER PICTURES—Summer Boarding (Victor Moore).
BURTON HOLMES—Wonders of Yellowstone ..... 1 Trav

ARBUCKLE COMEDIES

April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rough House.....2 C

Pathe Exchange, Inc.

August 12, 1917

The Neglected Wife, No. 14 (Desperation), (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Hardin and Corene Grant), Drama 2 R. Balboa.
The Fatal Ring, No. 6 (Rays of Death), (Pearl White, Henry Gzell, Ruby Hoffman and Warner Orland), Drama 2 R. Astra.
Know America, No. 19 (Southern Colorado), Scenic 1 R. Combitone.

Wednesday, August 15, 1917.

Hearst-Pathe News, No. 66, Topical 1 R.

Saturday, August 18, 1917.

Hearst-Pathe News, No. 67, Topical 1 R.

Triangle Komedies

Sunday, August 5, 1917

His Perfect Day.....1 C
A Matrimonial Accident.....1 C

Sunday, August 12, 1917

His Cool Nerve.....1 C
A Hotel Disgrace.....1 C

Sunday, August 19, 1917

A Love Chase .....1 C
His Hidden Talent.....1 C

Sunday, August 26, 1917

Their Domestic Deception.....1 C
Her Donkey Love.....1 C

Universal Film Company

Week of August 20, 1917

BISON—Squaring It (Neal Hart and Janet Eastman) .....3 W.D
NESTOR—Move Over (Eddie Lyons, Lee Moran and Edith Roberts).....1 C
L-KO—Street Cars and Carhunkles (Bob MacKenzie, Eva Novak, Eddie Barry)..2 C
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 86.
STAR FEATURETTE—The Golden Heart (Little Zoe Rae) .....2 D
JOKER—Behind the Map (William Franey).1 C
VICTOR—A Five Foot Ruler (Carter and Flora De Haven) .....2 C D
UNIVERSAL SCREEN MAGAZINE—Issue No. 33.
UNIVERSAL CURRENT EVENTS—Issue No. 15 (Shipping date, Aug. 18th.)
JOKER—Mrs. Madam Manager (Gale Henry and Milton Sims).....1 C
POWERS—Colonel Pepper's Mobilized Farm (Com. Cart.) and The Home Life of the Spider (Ed), (Split Reel).
UNIVERSAL SPECIAL—The Pearl Necklace (9th Episode of The Gray Ghost), Priscilla Dean, Eddie Pols and Harry Carter .....2 D

Vitagraph

(BOBBY CONNELLY SERIES)

Aug. 6. Bobby, the Boy Scout.....1 C
Aug. 13. Bobby, Movie Director.....1 C
Aug. 20. Bobby, Philanthropist .....1 C
Aug. 27. Bobby, the Pacifist.....1 C

BIG V COMEDIES

Aug. 6. Boasts and Boldness (Lawrence Semon .....1 C
Aug. 13. Worries and Wobbles (Lawrence Semon .....1 C
Aug. 20. Shells and Shivers (Lawrence Semon .....1 C
Aug. 27. Chumps and Chances (Lawrence Semon .....1 C

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual Film

"Mutual Tours, No. 39." (Gaumont. One reel. Tues., July 31.)—Fine, clear photography marks this interesting reel just as strongly as any of its predecessors, and Manken on an island of the same name is the first spot treated. This picturesque old village is shown in all its phases—the canals, the industries and famous old Le Grande Chautreuse Monastery and Convent and the bridge of St. Bruno, named after the founder of the monastery. This is followed by a trip to Majorca, an island in the Mediterranean Sea off the coast of Spain, where are shown the habits, pastimes and industries of the natives. These reels besides being intensely entertaining have a great educational value, and should be well received anywhere.

"Reel Life, No. 66" (Gaumont. One reel. Thurs., Aug. 2.)—The manufacture of machine guns is given prime honors in this reel, and the process, from the beginning to the final test is portrayed in all its detail; the making of beads from rose petals in California is also shown, as is also the salvaging of the "Bear," a stranded, wrecked steamer off the California coast. A most interesting feature of this reel is entitled, "Keeping the Boys Home," showing the difficulties some parents have in this respect, until they cast about to find some diversion of interest for the boys; in this case it was a billiard table and the desired results follow. An animated cartoon, "Preparedness," from Life, completes the reel.

Christie Comedies

"Down by the Sea." (Christie Comedy. One reel.)—This single reeler is brimful of rare comedy, and features Betty Compson and Harry Mam. The latter, though married, is a desperate flirt, and when confronted by his wife cavorting with a bevy of beauties on the beach, he declares he could not beat them off with a club. She, therefore, hires three men to make love to her, which they do much to her husband's disgust, but her tactics bring him to terms. This is a good reel and will produce good results.

"He Fell on the Beach." (Christie Comedy. One reel.)—Margaret Gibson and Harry Ham are the principals in this mirth provoker. He has the habit of falling in love with any pretty girl he meets and gets into dire trouble. A newspaper's "Advice to the Lovelorn" advises him to be persistent, if necessary to follow his "prey" and then make desperate love. Once, however, he finds the object of his adoration in his employer's home, where he has been invited to dinner, and in attempting to make a hasty exit, runs into a policeman and his boss. Explanations, which follow, show that "love" is the boss's sister-in-law, so matters are not so complicated as they might have been. Everything ends well; for good, light, harmless comedy this reel will be hard to beat.

"The Fourteenth Man." (Christie Comedy. One reel.)—Miss Margaret Gibson, Neal Burns, and George French are the main funmakers in this highly amusing one reeler. George French as Henry Meek, is giving a blowout at his home during his wife's absence, and when all are seated they find thirteen around the table. Two of the guests are tolled off to drag in the first man they meet and force him to be the fourteenth at the festive board. The first man they meet, however, happens to be a woman masquerading as a man in order to see a prize fight. She can't "tell" on herself, and in the midst of the banquet Meek's wife returns unexpectedly and then the fun begins. This is a reel well worth while, with not a moment's let-up; a reel that will be accorded a hearty welcome anywhere.

"Almost a Scandal." (Christie Comedy. One reel.)—A story of a young girl's heart being sought by two young men, each of whom try to outpoint the other for the honor. The story evolves around a stolen pair of trousers, and there are some ludicrous situations portrayed. It is full of genuine humor and will go well anywhere.

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Motion Picture News

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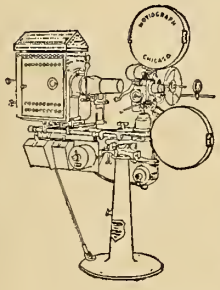
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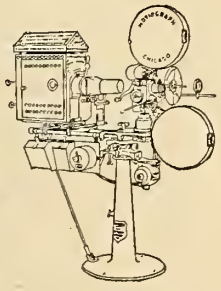
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Accessory News

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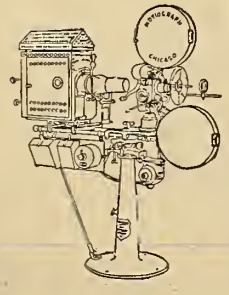
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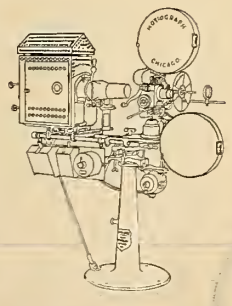
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We never did want a sky-rocket business.

(A sky-rocket is all right while it lasts, but pretty soon there's nothing left but the stick.)

What we wanted, was a business that would grow and grow and keep on growing.

So we started right—with a Machine so designed and built that it would project motion pictures better, and continue to do that longer than any other.

Some said: "That Machine is too good. It isn't possible to build so good a Machine and sell it at a price that competes with ordinary Projectors."

But we did both.

And the results were remarkable.

July, for instance.

We filled no unusually big orders during the month.

Yet it was the biggest July we ever had.

More than that. It was the biggest month in the history of our business.

Of course that tickles us. Tangible results from earnest effort are always gratifying.

But it is of interest to you, too. The Machine that wins out in a quality fight, in the face of all kinds of competition, will be a mighty big asset to *you*.

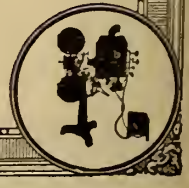
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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

Film Inspection

"SUPPOSE that this letter will bring me a *good* one back, but let her come. It seems to me that you and your Anti-Misframe Club are asking the operators to do the work of the exchanges. Free of charge. And I for one am dead against it as I consider that an operator has enough to do without cutting film. About ninety days ago I received a five-reel feature that I honestly do not think had been inspected for a month. Now, according to your club, I should have spent about two hours repairing this. So far so good I did just that thing. But I made up my mind that the exchange would also do a little work on said film. HOLD YOUR HANDS UP IN HOLY HORROR. I did some more work that night before returning it. That feature left me in fourteen pieces. A little note went along with it, also some of the patches. What happened, I got an awful roast from the manager of the exchange, and I went right back and told him that if they did not inspect features sent out they would get it back the same way. That was ninety days ago, and I have not made a patch in one of their features since. I believe in fighting with their own weapons. If you receive it out of shape to run, fix it up, but send it back in as many pieces as you were compelled to put patches in."

The letter quoted above brings out certain points which can be advantageously discussed at this time.

* * * *

THE writer who is a great booster for the NEWS and who ordinarily catches the essentials in any plan has in this instance entirely missed the point of the Anti-Misframe League.

The league is in no way intended to take the place of exchange inspection of film or to do other exchange "dirty work." It is rather our aim to force the exchange to do the work which it should for its own preservation and the good of the industry perform.

True, the operators who have joined the Anti-Misframe League, have pledged themselves to send all film out of their theatre in the best possible condition—in fact in better condition than they received it. This is for the good of the industry and temporarily may result in the exchangeman being relieved of some of his legitimate work.

If, however, the entire plan is carried out as we hope it will be, this condition will last but a very short time.

We know the condition of film in its various stages of dilapidation and we know that oftentimes it is absolutely impossible for the operator to give a decent show no matter how much time he spends in patching and repairing. How can this condition be done away with?

The answer is very simple. An operator here and an operator there will be absolutely useless. However, a trade paper being continually in touch with the head offices of the film companies can bring these matters to the attention of the parties in authority, providing the operators and theatre owners, who are receiving this disgraceful service, will only co-operate with the Anti-Misframe League and send in their complaints promptly, naming the exchange and the picture, as well as the name of the exchange manager with whom they are having trouble. This matter will be taken up immediately with the proper people at the home office by the Anti-Misframe League with the result that it will not be long before the various exchanges are forced by those higher up to keep up a respectable Inspection Department.

This inspection is not only due the theatre men who pay rental for film which is supposed to be in good condition, but is also due the public who come to see the pictures, for unless they see a picture in which the story is clear, it is not going to be long before they lose interest entirely in pictures. At the Chicago convention the work of the Anti-Misframe League was taken up with exhibitors from every part of the country, every one of whom were most enthusiastic over it. It was agreed generally that something must be done to improve the condition of the film

It is our hope that every member of the league will take the matter up personally with the manager of his house and that together or individually they will communicate with us as to the exact conditions in their territory, in order that we may lay the foundation for the ultimate elimination of the serious conditions which are so prevalent today.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Operators Can Join Local 306 for $6.25

LOCAL 306, Motion Picture Machine Operators' Union of Greater New York, announce that for a period of three months they will receive the applications of prospective members for the reduced initiation fee of twenty-five dollars. The fee, formerly fifty dollars, has been a serious drawback to some of the operators in the Greater City who have been desirous of affiliating with a "union" of their craft, and in some quarters it has been said that the "large initiation fee" was an attempt to discriminate against some of those who had not joined the union. This, the writer wishes to most emphatically deny; there has been no attempt on the part of Local 306 or its officers to discriminate against any motion picture operator working under the jurisdiction of the above named local union. Any motion picture operator, holding a New York license and residing in Greater New York, who makes application for membership and passes the necessary examination as to his fitness, will be accepted into membership for the sum of twenty-five dollars.

Those who find it imposes too great a hardship on them to pay the entire initiation fee in a lump sum, are offered a special inducement whereby they can become "union" men for as small a payment as six dollars and twenty-five cents. This should be investigated by every non-union operator in Greater New York. Full particulars can be obtained at the office of Local 306, 145 West Forty-fifth street, New York City.

Remember, this offer expires November 31. EVERY MOTION PICTURE OPERATOR SHOULD BELONG TO THE UNION, AND NOW IS THE OPPORTUNUITY OF A LIFETIME, FOR I HAVE BEEN INFORMED THAT THIS OFFER *WILL NOT BE MADE AGAIN.* I. G. S.

To Clean Lenses

H. P. O'Day, South Carolina, writes thusly: *"Have read in your department, I believe, where an operator should never use alcohol for the purpose of cleaning lenses. If not that what is the best way to clean them? Would be thankful for an early reply either by mail or through the department."*

In Reply: I do not believe that there is room enough in any operating room to keep alcohol, and far from being a "cleaner," alcohol is a destroyer of lenses, or what practically amounts to the same, as it fogs the lenses and by reason of a film forming on the surface of the glasses prevents the lens from giving the results which it is intended for. The best method of cleaning projection lenses that have become "fogged" by reason of oil having been scattered over their surface, is to take the lens apart and using a solution of muriatic acid and water with which to wash them. In a small, shallow, china dish (a butter pat will do) place about a tablespoonful of water; add to this a few drops of muriatic acid, and with a small piece of cotton wrapped around a toothpick saturated with this solution carefully wash the surface of the lenses, then dry and polish with a soft handkerchief or piece of chamois skin, taking care that you rub each lens in the same direction, and that the acid solution does not touch any part of the lens jacket or tube. This will positively clean the lens without fogging it.

From Brother Pastre

A POSTAL card received from Brother Pastre, the originator of the Anti-Misframe League, and which reads as follows, is printed for the consideration of those who have not as yet joined the league: "Dear Brother Sherman:—Something tells me that the first 1,000 names you get will be a list of the thousand best operators in the United States and Canada. Regards. (Signed) Pastre."

COMMENT.—Well, brother, I hope that whoever or whatever "told you so" will be proven correct. At least the first 1,000 members of the league will show by their progressiveness that they mean to be THE BEST.

When any new movement, such as the league, is launched much time is required to wake the boys up sufficiently so that they will "enlist." Fortunately, however, the response to *our appeal* for members has met with greater success than we had dared hope for, proving that the operators as a whole are not "slackers." While the registration this week numbers a few more names than we had last week, it is not as large as we expected. Perhaps this is due to the extreme heat of the past week, and that with cooler weather the Roll of Honor will be swamped by those desirous of co-operating with us and making the league an instrument of great good for both exhibitors and operators, as well as the exchange men. Let us see if we cannot raise our "army of 1,000 members" before the regular theatrical season again opens.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating room, I promise, that I will, to the best of my ability, return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are fre from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

1. LESTER J. REIGLER, Canton, Ohio.
2. LAWRENCE P. MULLER, Canton, Ohio.
3. J. DEWEY HARRISON, Winder, Ga.
4. C. W. LANGFORD, Lewistown, Pa.
5. FRANK GARBARINO, Jessup, Pa.
6. DAN W. DOSS, MacAlpin, W. Va.
7. THOMAS S. DALEY, Halifax, N. S., Canada.
8. W. M. HUNT, Detroit, Mich.
9. CLIFFORD TOTTEN, Detroit, Mich.
10. J. W. BOWSER, Tuscumbia, Ala.

Members previously recorded	209
Members registered this week	10
Total membership to date	219

Shutters and "Ratio"

B. C. J., Cleveland, O., asks: "Will you be kind enough to answer my questions? (I will try.—ED.) Now most operators say the shutter should set at the point where the light rays cross or at the narrowest point, in my case that would be eight inches from the lens, so you see the shaft is not long enough. Would it be possible to have the rays cross at a point nearer the lens, say about three inches from the lens, by changing the condenser combination? At present I use a 6½ and 7½ condenser, the picture is 15 feet and the throw 95 feet, the lens is about a 6-inch focus. I have tried by moving the lamp house back as far as it would go, but it does not seem to make any difference in the resultant light ray in front of the lens. (2) What is the meaning of ratio of the intermittent movement, and how do you figure it out on the machine? Now if you will answer me I would be very

The Candid Opinion

OF AN

Experienced Operator

TEMPLE THEATRE
Galt, Ontario, Canada

June 29th, 1917.

Some time ago I had some correspondence about your Hold-Ark Carbons. You will remember, no doubt, sending me carbons for a test and requesting my opinion, which I gave you. Now, a few remarks added may not be out of place at this late day.

I have used Hold-Ark Carbons, ¾" top and ½" negative bottom for the past several months and can candidly say their equal is not or never has been produced for a picture machine arc lamp, and I have used every known European and American-made carbon in twenty-one years' experience handling picture machines.

If the operators who use these carbons will take the trouble to place them on top of their lamp house for a day or two ahead of using them, they will find that they work even better, as they may be a little green with moisture in the core, and, as you know, the drier they are the steadier the flow. However, we never have a flicker, flutter, splutter or waver to the light—night after night the same steady, snow white light on the screen, and that is every operator's big ambition. I fail to see why any other carbons are used at all, as none are in the same class as Speer Hold-Arks.

Use any part or all of this letter if it will help to enlighten operators or managers who are still in the wilderness.

Very sincerely,

John C. Green,
Mgr., Temple Theatre,
Galt, Ont., Can.

Many hundreds of similar letters, already on file, testify to the high merits of Speer Projector Carbons and substantiate every claim made for them.

Secure descriptive literature from your supply house, or write direct to the factory. Sample carbons also furnished.

"The Carbon With a Guarantee."

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

glad as it would help me in my chosen profession, and I want to be a real operator."

Answer: The question as to the proper place for the shutter to be set or placed is one that has not yet been definitely settled. Machine manufacturers, and *they should know,* say that the shutter should be placed as close to the lens as possible. Others say that the shutter should be so placed as to cut the rays of light at their narrowest point. We do not intend to argue this point for none of us are authorities on this subject, we will say, however, that in our opinion, gained from the many years we have been twisting the crank, that the location of the shutter is purely a question of what the individual operator *proves* to be the best location in his particular case. Personally, I believe, and am basing my belief upon my own experience, that just as good results can be obtained with the shutter set close to the lens, as would be in the case of having it cut the light rays. The condensers have nothing to do with shortening or lengthening the point where the rays cross, their function is merely to concentrate the light by gathering it from its source and allowing the rays to converge at the aperture into a sufficient size spot which will enable you to obtain a clear white field, without ghost or dark brown corners, upon the screen. The only way in which the rays could be lengthened or shortened would be to change the combinations of the objective by moving the elements nearer or further away, but as this would only result in increasing or decreasing the size of the projected picture I would not advise you to do it. If you want to experiment, I believe the various machine manufacturers have an adapter—that is an attachment which fits on the shutter shaft making it possible for the shutter to be set at an even greater distance than eight inches. They will gladly advise you as to the cost, etc., if you write them. It has often been said that a 6½ and 7½ inch condenser would meet almost any requirement, and there seems to be no reason apparent why you should make any change there. (2) Ratio, means that each cycle of the intermittent movement is stationary in proportion to its rated movement. To make myself more clearer, let us say that the intermittent has a 6 to 1 movement. In this case the film would be stationary six times as long as it is in moving, the film having a longer period of rest is accordingly subject to other difficulties, such as "flicker," etc., which can, however, be eliminated by the proper width of the shutter blade. The larger the blade the more light it cuts off, while with a narrow blade the speed of the intermittent can be increased considerably without decreasing the light. To figure this out on your machine, proceed as follows: Turn the fly wheel in the direction it normally runs, until the intermittent sprocket just barely starts to move, then make a punch or scratch mark on the frame and opposite this scratch mark make another mark on the fly wheel, then again turn the fly wheel, in the same direction until the intermittent sprocket has completed its movement and come to rest, and then make your second mark on the fly wheel opposite the mark on the frame, then turn the fly wheel forward again until the intermittent is again about to commence its movement and make your third mark. If the machine is so geared that the fly wheel makes one complete revolution to each movement of the intermittent, the third mark will be in the same place as the first, and the distance between the first and second marks will be six times as great one way as it will be if measured in the opposite way. I have tried to make my explanation as clear as possible, and hope that my answer will help you to realize your ambition to become a real operator. I have been playing for an hour with the Powers' intermittent movement—this too, while the thermometer is registering 90 in the shade, and I am not in the shade—trying to figure "ratio" of which I myself was not very well posted, so if I have helped you I have also helped myself, and proven again that "we live to learn." We are not setting ourselves up as an "absolute authority" for there are none of us "so learned that we cannot learn more," and in the words of K. C. B." I thank you, for your letter propounding the above questions.

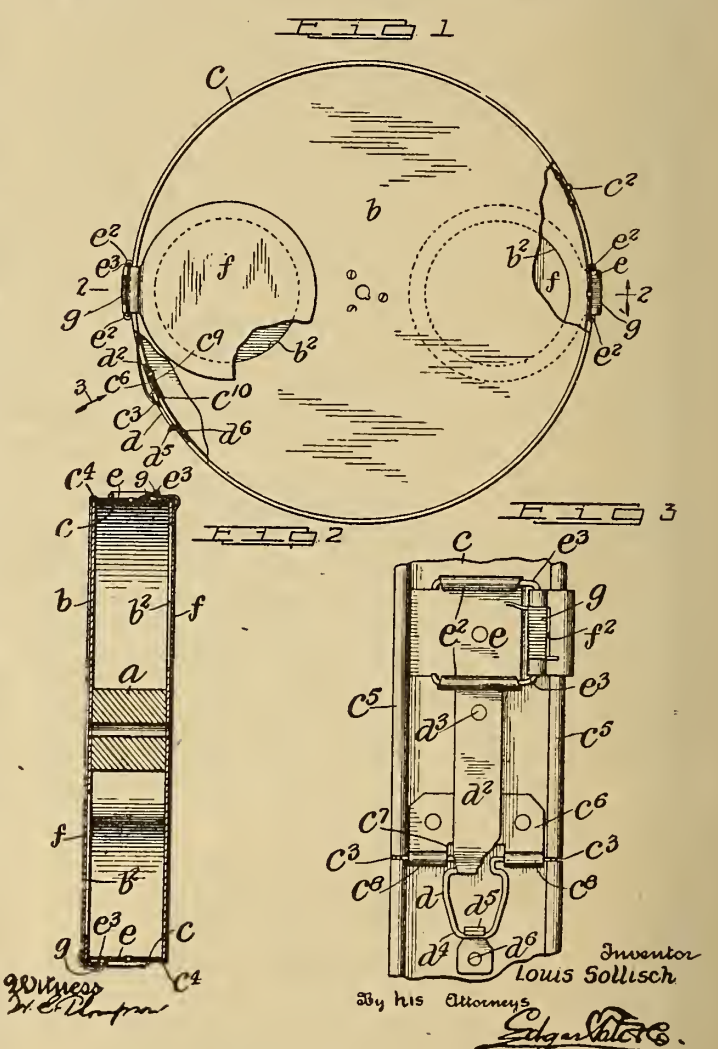
Inventor Operator

BROTHER LOUIS L. SOLLISCH, operator at the Odeon Theatre, 145th St., near 8th Avenue, New York City, is one of those operators who find time to conduct experiments, and give their genius a chance to show itself. He has invented a new type of reel which has been patented and bears the patent number 1210113. The claims made for this reel are: It protects the film from injury, and makes a compact, serviceable and light shipping case. It is also a first-class container for film while in the exchange, upon the racks waiting for distribution. It being fireproof, and yet the film is easily accessible without the nuisance attendant in opening the ordinary film cans. These would sometimes become bent and jammed to such an extent as to make the removal of film a hardship to those whose duty it was, many fingers have been cut, finger nails broken and harsh words used which could have been avoided by the use of Sollisch's reel.

This reel is like and yet unlike the ordinary reel. Instead of having four holes on either side it has only one, the remaining portion being of solid sheet metal. When the film is wound or

L. SOLLISCH.
REEL FOR MOVING PICTURE FILMS.
APPLICATION FILED FEB. 15, 1916.

1,210,113. Patented Dec. 26, 1916.



rewound upon the reel a metal band, split in two halves, and which is joined on one side by a hinge is placed over the film in the same manner as the paper bands which accompany the reels when they are received from the exchange. This metal band is, however, grooved on either side, and the edge of the reel itself is fitted into these grooves after which the band is locked, making the entire thing ready for shipment. The illustration gives a very good idea of just what this reel consists of, and we might say that to our mind this should meet with the approval of exchange men as well as operators. The cost of manufacture is so low that it is quite possible this reel will in the near future become universally adopted.

Distribution of American Made Films

IN the fiscal year 1916 (ending June 30), of the 158,751,786 feet of exposed film exported 126,749,563 feet went to Europe, 17,603,193 feet to North America, 2,638,328 feet to South America, 3,336,997 feet to Asia, 8,380,999 feet to Oceania, and 42,706 feet to Africa. Of the 72,298,993 feet of unexposed film exported in 1916, 69,436,084 feet went to Europe.

Simplex Exhibit Added Novelty to Convention

ONE of the most striking exhibits at the Chicago Convention was installed by the Precision Machine Company. The accompanying illustration shows its Simplex projectors grouped to the best advantage for attracting the attention of the thousands of people circulating on the floor.

In the middle of the booth a machine on a high central pedestal, with a cut-out of the word Simplex over it, revolved and was kept in constant motion. Each of the bowls on the four other pedestals constituted an "air fountain," in which a mass of yellow, red and purple ribbons were blown upward by a strong current of air. A searchlight playing on the ribbons produced a striking effect. The color scheme of the booth was a combination of blue and French ivory. The only other color present was in the revolving machine, finished in burnished nickel. To overcome a certain "hardness" in the atmosphere of a machine exhibit, the booth was decorated with a profusion of flowers.

The five machines represented the different types of Simplex projectors. One was equipped with the new nitrogen electric lamp in place of an arc lamp.

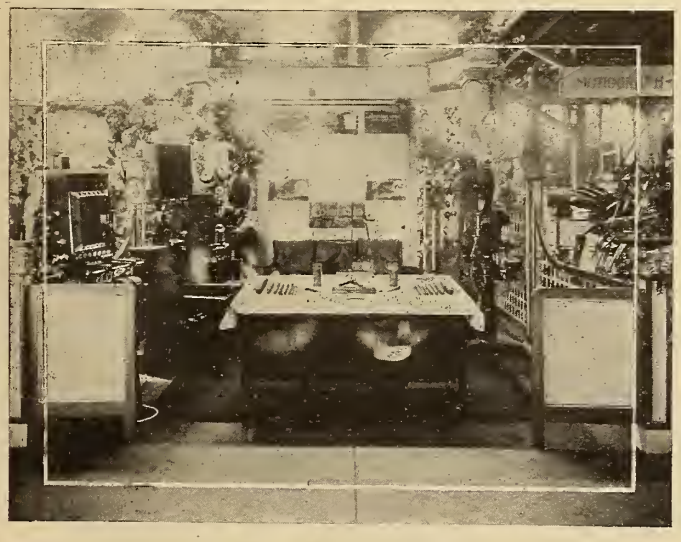
The color scheme was carried out in a set of furniture of eight pieces and rugs. As a final touch the colored porter, with Simplex embroidered on his collar and hat, was ready at all times to be of service to visitors.

Those of the Simplex Company present were Edwin S. Porter, vice-president; his brother, E. M. Porter, general manager; Francis B. Cannock, secretary; L. W. Atwater, sales manager, and A. P. Lombard, representative.

"Silver Tip" Exhibit

AN exhibit which attracted considerable attention on the part of operators and managers alike, at the exposition of the Motion Picture Exhibitors' League of America, held at the Coliseum, Chicago, July 14 to 21, was that of the National Carbon Company, of Cleveland, Ohio, and which was in charge of W. C. Kunzmann and L. W. Fisher.

The latest product of the N. C. Co., the "Silver Tip" carbons, were demonstrated, as were the "National" cored carbons, to all operators and exhibitors who visited the booth presided over by these two live wire representatives. "Bill," as Kunzman is



The "Silver Tip" Exhibit

familiarly called by operators, was kept busy explaining and demonstrating the various "trims" to use for the various conditions prevailing in theatres where D. C. current is used, and where "Silver Tips" are recommended. Where A. C. current is used the "National' cored carbon, whose merits were fully explained by those in charge of the exhibit, were set forth in an interesting and instructive manner, and augmented by a burning arc demonstration gave to the observer an object lesson in the proper handling of the arc as well as the peculiarities of the arc itself. This "burning arc" was demonstrated on the Powers, Simplex and Motiograph projectors, and those who were fortunate enough to visit the booth during the week could not have failed to obtain considerable knowledge regarding the "arc" and that which goes to make up the arc—CARBONS.

The Camera Lens

was probably a Bausch and Lomb. Why not the projection lens? The camera lens has placed the image clear, sharp, lifelike on the film. The same clear definition may be obtained on the screen with

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Bausch and Lomb objectives are recognized as the standard by efficient operators. Regularly supplied with Edison and Nicholas Power machines. Also procurable at all film exchanges.

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SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

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NOT IN THE TRUST



Typhooners Arrested

ERNST GLANTZBERG, president of the Typhoon Fan Company, while at the Exposition last week in Chicago, decorated his touring car with one of his Typhoon fans, the fan spinning busily in the wind as the car ran along the streets of Chicago. At Madison and State streets, said to be the busiest corner in the world, this fan attracted so much attention that traffic was blocked, and the fan, car and president were summoned to court. An enterprising photographer snapped the outfit just as they were being pinched.

From the Lone Star State

GEORGE MEOLAND, Kaufman, Texas, writes: "As I have just finished a couple of hours slaving with misframes and bad patches in the films I am using today, I would like to put in my application for membership in the Anti-Misframe League, and will take all the pledges for the betterment of film condition. I wish the brother who used these films before they came to me was a member of your league, and I pray he will become one soon. I think this is one of the greatest plans ever undertaken by operators, and hope each one will think it over and become a member. I am trying to get all the operators in this city to put in their application to the league, as I am sure it will make our work more pleasant and also result in giving better service. I am not a union man, but expect to become one soon. Hoping the Anti-Misframe League will be a success throughout the country, etc., etc."

Comment: We are glad to learn that the movement concerning better film condition is acceptable to you, and will be more than pleased to receive the applications of every operator in your city. Therefore, it is up to you to get busy and wake 'em up. My ideas concerning the "union" have been set forth so many times that I don't believe there is anything I can add at this time except to say: I wish you luck!

Swaab Trades in Used Machines

LEWIS M. SWAAB, Philadelphia, proprietor of the progressive Eastern Motion Picture Supply House, calls attention to his "Used Machine Department," where numerous good, used machines are for sale. He also states that he is in a position to accept old apparatus as part payment for Simplex machines in which he specializes.

Poli Theatre, New Haven, Will Be Ready Labor Day

THE new Poli theatre at New Haven, Conn., will be ready by Labor Day, according to assurances the builders have given S. Z. Poli. While the undertaking was ostensibly a rebuilding job, it has practically been the construction of an entirely new theatre. Only the upper floors of the Poli office building on the Church street front remain untouched.

SILVERTIP

Steady Arc and Maximum Brilliancy Combined In Most Acceptable Fashion!

The care with which Silvertips are designed by trained moving picture engineers has resulted in that combination so desirable to the theater owner.

Silvertips were designed and developed by trained moving picture engineers—men who had spent years in the game and who know every angle of projection lighting.

A negative projector carbon which combines in a well-balanced manner an absolutely steady arc with high intensity was the result of their cumulative experience.

Within a short time Silvertip negative with a National upper has become the standard trim of the D. C. projector field.

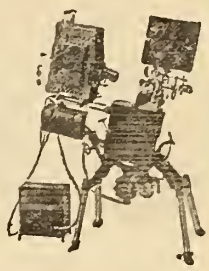
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"Seeing is Believing"—

said one manager to a Westinghouse Man.

The Westinghouse Man replied: "Let us go over to the XYZ and you will see the difference." They went, and after seeing the difference between using direct and alternating current, the owner believed.

If you write us, we will furnish you a list of houses in your territory that are equipped with Westinghouse Motion Picture Equipment and you can see for yourself.

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THE CAMERA

Optical Glass

Since the outbreak of the foreign war good optical glass has, as is generally known, become difficult to obtain, for various reasons, and we were much interested in a recently published report that the United States Bureau of Standards had, after several years of experimentation, succeeded in producing optical glass of good quality.

Upon requesting information from the Bureau of Standards, with regard to the nature, optical constants, etc., of the new glass we were favored with the following reply:

"The Bureau of Standards has been conducting an experimental optical glass plant for more than two years, and is now arranging for increased production to help meet the military emergency.

"Several varieties have already been produced, including an excellent Borosilicate Crown, index about 1.51, and a light Barium Crown, Index about 1.52. All the glass that can possibly be manufactured will be required for some time to come for urgent military needs, but small pieces will be available for scientific investigations whenever it is practicable to furnish them.

"S. W. STRATTON,
"Director,
"Bureau of Standards, Washington."

Optical glass forms an interesting subject for study, and one of great importance at the present time, so we shall, in the next few issues, endeavor to set forth some interesting and instructive facts concerning the use and manufacture of the glass which is utilized in the production of lenses and other types of precise optical instruments.

As a preliminary it will be well to mention just what is meant by the term "optical glass," and to indicate tersely just how optical glass, properly so called, differs from the ordinary commercial varieties of glass. Briefly stated, optical glass, of whatever specific constitutionality, is perfectly homogeneous glass—free from all vestige of specks, stress marks or striations. Small bubbles in optical glass, if not too numerous, are tolerable, however, in the case of photographic objectives, as is known to all readers of lens makers catalogs.

While a piece of good, ordinary plate glass may appear very uniform and free from defects upon casual observation, it has only to be looked through at an angle; or in cross section; or by polarized light, to reveal the presence of numerous stress marks and countless striae. These defects would be fatal, in the case of a photographic objective, to a stigmatic reunion at the focal plane of the light rays traversing a lens made, for instance, of ordinary plate glass, and in no other type of precise optical instrument, made with ordinary glass, could the light rays be expected to traverse the system without being seriously broken up and diminished in intensity.

It is not difficult to appreciate, therefore, that optical glass is an article of commerce, made and supplied to fulfill definite requirements of both practical and scientific nature.

Since optical glass is almost exclusively employed in the manufacture of instruments of more or less exact performance, a definite knowledge, concerning the characteristics of the various types of such glass, is a necessity to both the student of practical optics, and the actual makers of optical apparatus. The exact data required by the designer or computer of optical systems, are known as the "optical constants" of a given kind of glass, and the most important of these constants are:

The refractive index for various lines of the spectrum.

The extent of the dispersion between various regions of the spectrum.

The mean dispersion.

Without a knowledge of these constants no scientifically practical use could be made by the optical worker of his optical glass, so we shall proceed to explain just what these optical constants mean, and how they are determined by the optical experimenter or manufacturer.

The refractive index is the measure of the refracting, or bending, power of a given variety of glass upon a ray of incident light, and in optical formulary the refractive index is usually denoted by the letter n. In spite of the recent published statement of a self-styled "projection expert" that it is a difficult proceeding to measure the refractive index of a transparent medium, the fact remains that it can be readily accomplished by a person of ordinary intelligence, who possesses, or has access to, a good spectrometer. It would not be feasible, of course, for every cameraman and projection man to possess his own spectrometer, but it really does seem as if those who aspire to be known as "motion picture experts," or "optical authorities," should be familiar with the use of the devices wherewith the index or refracting media and the wavelength of light may be determined.

To return to the method of determining the refractive index. This is accomplished through the medium of a spectrometer and a prism, commonly of 60° refracting angle, made of the material to be measured. If the medium whose index is to be measured is a liquid, a sample of the liquid is enclosed in a hollow prism having transparent glass sides. We have to assume that the reader is acquainted with the optical device known as a spectrometer, for it would take us too far from the subject in hand to here enter into an extensive elementary description of the instrument, and, moreover, such devices were explained in the Camera Department upon a former occasion. Those who are unfamiliar, however, with the appearance and operation of a spectrometer, will find the instrument and its use described in most all advanced text-books on Physics, and in treatises on Optics or elementary works upon Physical Optics.

Let us, after the foregoing digressions, proceed to determine the refractive index for a given prism of optical glass. We want to determine the index for the D line (*sodium light*), as this is the spectrum line for which the index of a glass is generally

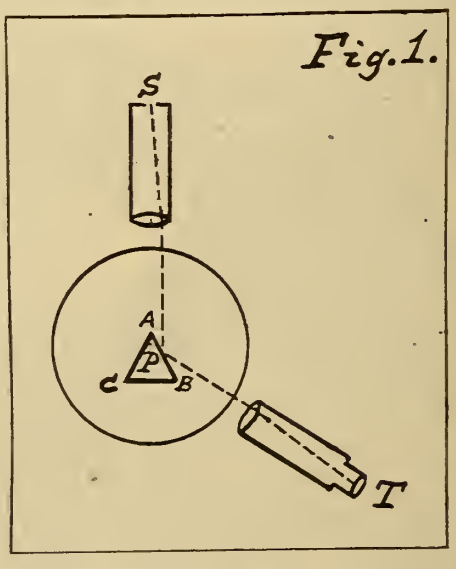


Fig. 1.

stated, and, as a matter of fact, when the spectrum line is not stated in giving the refractive index for a specimen of glass, it can be taken for granted that the specified index is the index for the Sodium, or D line.

In order to compute the refractive index, for D, of a prism, we require first to know its minimum deviation and also its angle. To ascertain these values we proceed as follows. The telescope of the spectrometer is swung around so that the image of the slit is viewed direct. The prism to be examined is next placed upon the prism table of the spectrometer, and the telescope turned so as to obtain a view of the spectrum produced by the prism. As we are determining the index for the D line we will suppose that the light source before the slit is a Sodium light, produced by the combustion of salt in the flame of a Bunsen burner. This gives us the well-known yellow Sodium line, instead of a spectrum

showing all colors. We have now to rotate the prism slightly, first in one direction and then in the opposite direction, following the spectrum with the telescope of the spectrometer and observing the degree of deviation which the Sodium line undergoes. The position will soon be found at which the deviation is slighest, and from which any further rotation of the prism causes the Soda line to deviate to a greater extent in one direction or the other. When this position of least deviation is found the position of the telescope is read off from the graduated circle on the spectrometer; the difference between this reading and the reading when the telescope was arranged for direct vision of the slit is the minimum deviation of the D line in the case of the prism under examination.

Turning now to the estimation of the angle of the prism, this will be best understood by reference to Fig. 1. In Fig. 1 the prism, P, is in place upon the spectrometer table. The telescope, T, is now turned to any favorable position on the graduated circle and clamped in place. The prism, P, is now rotated until the image of the slit, S, is reflected into the telescope from the face A B of the prism. A reading is now taken of the position of the prism table. Leaving the telescope *in situ* the prism is again rotated through such an angle that the image of the slit is again reflected into the telescope from the face A C of the prism. The position of the prism table is again read off, and by comparison with the former reading the angle through which the prism has been turned is ascertained. This angle subtracted from 180° gives the angle of the prism.

Having determined the deviation *d*, and the angle A, of our prism we can calculate its refractive index, denoted by *n*, by putting their numerical values into the following equation:

$$n = \frac{\text{Sin } \frac{1}{2} (A + d)}{\text{Sin } \frac{1}{2} A}$$

This equation is a constant by which refractive indices are always determined.

A most interesting and efficient type of spectrometer for determining glass indices is the one devised and used by Prof. E. Abbe, the noted optician of Jena glass fame. The following description of the Abbe spectrometer is due to Otto Lummer. (*Müller-Pouillet "Lehrbuch der Physik," 9th Edition-Bd 2, "Optik," pages 228-229.*)

"The design of the Abbe spectrometer is based upon the method of Autocollimation invented by O. Littrow,* whereby the light rays incident upon a prism are reflected at the rear prism face, and return along the same path by which they entered. (*This is possible in virtue of the fact that any optical system is reversible.* Ed. Camera Dept.). By inserting a spectroscopic slit in the focal plane of the spectrometer telescope, and observing there the reflected image one may dispense with the customary collimator tube.

The determination of the position of minimum deviation likewise becomes unnecessary. The Abbe spectrometer permits a handy and rapid adjustment of the prism, and by means of a Micrometric arrangement enables the accurate measurement of dispersion, as well as the measurement of refractive indices; this instrument can therefore be recommended in all cases where it is necessary to work rapidly but at the same time with considerable accuracy. (*The determinations with this instrument are correct to five places of decimals.*—Ed.).

"In Fig. 2a the path of the light rays in Abbe's spectrometer is shown by the solid lines. The rays which issue from the focal-plane, D, of the telescope, F, are refracted at the anterior prism face, A B, in such manner that they fall perpendicularly upon the rear prism face, B C, where they are reflected and retrace their exact path to the focal-plane, D. (*The prism face B C is silvered.*—Ed.)

"If, now, one arranges at the focal-plane, D, a vertical slit, whose upper half is illuminated by a total reflection prism (*receiving its light from outside the telescope tube*), then the bundles of rays which represent the bright refracted images of the slit, will be combined in a point after reflection at B C, at the lower half of the slit. Upon examining the lower half of the slit by means of an ocular, *a*, and rotating the properly adjusted prism A B C until the reflected (*and refracted*) image of the illuminated upper half of the slit falls directly upon the lower dark half of the slit, the rays from the focal plane are caused

* "On a New Arrangement for Spectral Apparatus." By Otto V. Littrow. "Sitzungsberichte der Kaiserliche Akademie der Wissenschaften"—Wien, Math, Naturwissen, Cl. Vol. 47 (1863), Part 2, pages 26-32. This article and its accompanying diagrams should be studied by all who are interested in spectroscopy. Ed., Camera Dept.

"EASTMAN"

in the film margin means a clear picture on the screen.

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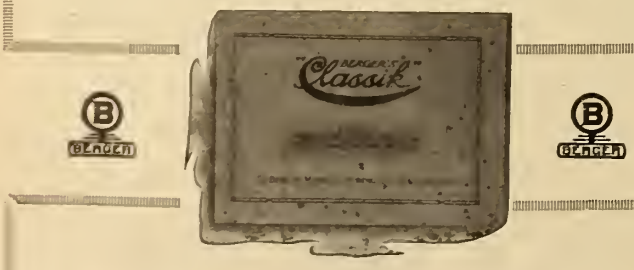
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to run along D *m r* and return again by the same path.

"If the refractive index of the prism equals *n*, and the refracting angle equals *q*, the angle of incidence, *a*, is also equal to *q*, if Autocollimation takes place. This may be simply expressed by:

$$n = \frac{\text{Sin } a}{\text{Sin } q},$$

where *q* is determined in the customary manner. As refraction is associated with the dispersion of colors, there results from an incident white ray, D *o m*, a succession of red, yellow, etc., rays *m r*, of which only one can fall perpendicularly upon the plane B C and be reflected back upon itself. If these are the red rays, they are reunited at D, while the violet rays come together somewhat to one side at a point *v*. A spectrum is therefore produced at D *v*. Ordinarily a Geissler tube is employed for the illumination of the upper half of the slit; various colored images of the slit are thus produced, of which all but one are interrupted. As a result of Autocollimation no search for the position of minimum deviation (*of the prism*) is necessary; for in this case the dispersion of the spectrum is the same as if one used a prism of twice as great a refracting angle (*2q*) and applied the methods

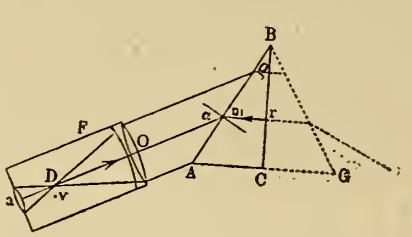


Fig. 2a.



2b.

practised with an ordinary spectrometer. To illustrate this the path of the rays is shown in Fig. 2a, in the case where the rays D *m* pass symmetrically through the prism A B G, of refracting angle *2q*, and are united in a telescope F' (*The Telescope F' would be to the right of the prism, but is not shown in the figure.* —ED.). The path of these rays, indicated by dotted lines is symmetrical with respect to the dividing line B C of the prism A B G.

"Especially simple is the adjustment, upon the spectrometer table, of the prism which is to be examined. This is fastened by its vertical surface to a circular perforated disc, S, Fig. 2b, which can be rotated in a ring, *r*, about a horizontal axis—the disc and the prism surface remaining in their respective planes. The ring, *r*, is secured to the plate, P, which latter rests upon the prism table T (*of the spectrometer*) and may be rotated, by means of a screw, about an axis which is vertical with respect to the principal axis (*of the telescope*).

"As an especially useful feature of the Abbe spectrometer there remains to be mentioned the simple micrometer arrangement, which is used for the purpose of measuring small angular differences (such as the extent of the dispersion between two colors) without the necessity of reading from graduated circular parts. For this purpose a micrometer screw with a graduated drum is used to move the telescope, and the extent of the telescope's rotation is calculated in angular degrees."

(*To be continued next week*)

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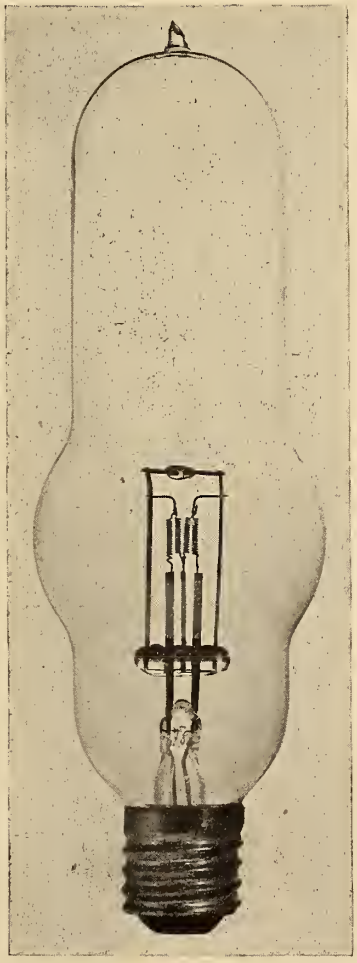
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WAR pictures are at present an every-day feature. News from the different battle fronts of our Allies—Scenes from American training camps—Scheme battles—Advances—Retreats—and many other things related with war are thrown on every screen—of every motion picture theatre in nearly the entire world. Trumpet calls and all kinds of army signals are therefore a serious problem for the motion picture musician of to-day.

Several days ago I witnessed a performance of a certain war picture, a bugler appeared very prominently in a so-called close-up—blowing "as everybody could notice according to the foregoing scenes," "To Arms." The musician or rather the trumpet player was clever enough to judge what this bugle call was about, but was not able to do it. Why? First of all, he never served in any army, and secondly probably never thought of studying this subject (a book containing all army calls can be obtained for 25 cents in every music store).

"THE FLAME OF THE YUKON"

(Triangle Production)

(Reviewed on page 434)

Theme: "The Parting Serenade" (6/8 Andantino) by Smith

1—"Characteristic" by Lovenberg (Watch for Rough Seashore effects) until—S: "The Fight."
2—Agitato to action until—T: "The Midas Cafe—one of the too many."
3—Piano improvise to action on Popular Rags, etc., until—T: "The Flame of the Yukon."
4—Theme (short scene) until—T: "Cabaret Scene."
5—Good Rag. *Note: On violin and piano only* until—S: "Girl on piano."
6—Another Popular Song hit (violin and piano only) until—T: "Just a Gold seeker from New, etc."
7—"Eva Prelude" (Dramatic 4/4 Lento) by Massenet until—S: "Young man near piano starts to sing."
8—"Home Sweet Home Song." *Note: As a violin solo with organ or piano acc.* until—S: "Man finishes his song."
9—Silence just Tympany Rolls during short fight until—S: "Musicians commence to play."
10—Popular Big Rag—ff with violin, piano and drum only until—T: "That rummy Song brought out, etc."
11—Continue pp until—S: "Dancing Scene."
12—Continue ff until—T: "Nevermind the coin."
13—Piano improvise pp until—S: "Girl is pointing at musicians to play."
14—Good Popular Trot with violin, piano and drums only until—T: "Wine's gone up 'now.'"
15—Theme until—T: "This Yukon country owes me a fortune."
16—Popular one step pp on violin and piano only—ff with Drum during dancing scenes only until—T: "During the Weeks, etc."
17—"Iris," Serenata by Mascagni until—T: "There's Gold in Ophir Valley."
18—Hurry begin pp then to action until—T: "With dogs selling at two thousand a team."
19—"Yelva Overture" by Reissiger until—T: "On the Gold trail."
20—"Longing" by Bendix (short scene) until—T: "The passing of the Yukon Flame."
21—"Air from Rinaldo" by Haendel. *Note: To be played as a cello solo with piano acc. (repeat if necessary)* until—T: "It never did go but its gone now."
22—Piano or organ improvise to action until—T: "You lie—you sneaking thief."
23—"Knight Templar Overture" (Allegro ff) by Koppitz until—T: "After the long Arctic Winter."
24—"Told at Twilight" (Dramatic) by Huerter until—S: "A couple is dancing."
25—Good rag—pp—with violin, piano and drums only until—S: "Flame of the Yukon on chair."
26—Continue ff until—S: "Girl near window."
27—Theme until—T: "Hurray the Summer's Come."
28—"Violetto" (concert Piece Agitato) by Herman until—T: "Mrs. George Fowler and her son."
29—"Longing for Love" by Strauss (Small orchestra only) until—T: "Have you ever heard of a man," etc.
30—Theme until—S: "Interior of barroom."
31—Popular Rag—with violin, piano and drums only begin pp then to action until—T: "Your husband ought to be on his way, etc."
32—Continue ppp until—T: "Dolly over there was with the flame."
33—Organ improvise to action until—T: "Hours afterward."
34—"Meditation" by Pilzer. *Note: As a cello solo with piano acc.* until—T: "I'm not a squealer, etc."
35—Agitato—watch shot—begin pp then to action until—T: "You're next if you make a move."
36—Silence until—T: "Help me take him to the Golden Gate Hotel."
37—Theme until—T: "Again the Flame."
38—Rag fff with violin, piano and drum until—S: "Flame is being carried around on the hands of the people."
39—Continue ff with full orchestra until—T: "Funny how you fell for that Guy."
40—"Heart Whispers" (3/4 Andante) by Delacour until—T: "Lift the limit I'm going to plunge."
41—Organ improvise pp until—T: "When black Jack wakes up."
42—Long Agitato pp until—S: "The fight."
43—Continue ff until—S: "After the fight."
44—Organ improvise pp until—T: "At the Golden Gate Hotel."
45—Theme until—T: "Home, Sweet Home, Sweet Home."
46—"Home, Sweet Home," Song with entire orchestra ff during seashore scenes then to action until * * * * * END.

"THE SLACKER"

(Metro Special Release)

(Reviewed on page 1020)

Love Theme: "Heart Wounds" (Allegretto Espressivo) by Grieg

Patriotic Theme: Fantasia on "Hail Columbia" arr. by Tobani

Note.—Play this Theme only until Variation No. 1

1—Patriotic Theme until—T: "The Slacker, John Harding."
2—"Bitter Sweets" (Moderato Intermezzo) by Engelman until—T: "Society and Summer Girls."
3—"A La Ballarina" (Valse Lento) by Bendix until—S: "Pointing at War Ship."
4—"Red, White and Blue" (Patriotic Air) until—S: "Young man near big umbrella."
5—Organ or piano improvise to action (short scene) until—S: "Drowning man crying for help."
6—Hurry to action until—S: "Young man being carried out of water."
7—Continue ppp until—T: "at the Reception."
8—"Mia Cara" (Valse Lente) by Hammerstein until—T: "I hate to see you waste your time."
9—Love Theme until—T: "On Newspaper—U. S. declares war on Germany."
10—Patriotic Theme until—T: "My dear old Southern Father."
11—"Marching through Georgia" (Patriotic Air) until—T: "And in memory of him."
12—"Battle Hymn of Republic" (Patriotic Air) until—T: "But God willing I'm going to fight."
13—Trumpet Call "To Arms" then silence until—S: "Change of scene."
14—"Last Spring" (4/4 Andante) by Grieg until—T: "And a few days later."
15—"Tunsia Intermezzo" (2/4 Allegretto) by Laurendeau until—T: "Margaret's house soon became, etc."
16—"Romance sans Paroles" (andante con moto) by Goens until—T: "George Wallace proves, etc."
17—Continue ff until—T: "It was inevitable."
18—Patriotic Theme until—S: "Francis Scott Key—in his room."
19—"The Star Spangled Banner" until—S: "Flashback to street meeting."
20—Patriotic Theme until—S: "Spirit of '76 in view."
21—"Yankee Doodle" (Patriotic Air) until—T: "I heard what you said."
22—Organ improvise to action until—T: "John Harding was one of the first."
23—"After Sunset" (Dramatic Moderato) by Pryor until—T: "Though we blind ourselves."
24—Continue to action until—T: "What's the matter—don't you like it?"
25—Patriotic Theme until—S: "Interior of reception room—girl at piano."
26—Piano improvise to action until—T: "But in another home not far away."
27—"Love Song" (Dramatic Melody) by Flegier until—T: "I heard what you said."
28—Love Theme until—T: "And then a few evenings later."
29—"Lannette Waltz" by Henton until—T: "Margaret what's the matter."
30—Love Theme until—T: "Morning found Margaret."
31—Short Orchestra Rest—organ or piano improvise to action until—T: "There is too much of this flag waving."
32—Agitato to action until—T: "Now salute the flag."
33—Trumpet Call "To Arms" then Silence until—T: "These little Sweethearts."
34—"Melody" (4/4 Moderato) by Kretschmer until—T: "I'm going to try to make good."
35—Patriotic Theme until—T: "We are only paying our debt."
36—"Stars and Stripes Forever," March by Sousa until—T: "After several days Bob calls."
37—Patriotic Theme until—T: "I'm the proudest Old Man."
38—"Sons of Uncle Sam March" by McCoy until—T: "A Little Girl from Brussells."
39—Belgian National Hymn "La Brabanconne" until—S: "Margaret near table."
40—Love Theme until—S: "Soldiers marching."
41—"Hurray for Old Glory," March by Ascher until—T: "Too many a good and noble woman."
42—"Lamento" (Pathetic Cello Solo) by Gabriel-Marie until—S: "Soldiers marching."
43—Continue—with ad lib. small drums until—T: "My Country 'tis of Thee."
44—"American" (Patriotic Air) until—S: "Soldiers Marching."
45—"American Patrol" by Meacham until T: "Conveyed of such as these."
46—"Red, White and Blue" until—S: "Joffre in View."
47—"La Marseillaise" (French) (Very short scene) until—S: "Pershing in view."
48—"American" (Patriotic Air) until * * * * * END.

"THE LONE WOLF"

(Selznick Pictures)

(Reviewed on page 282)

Lone Wolf Theme: Fourteen Fathoms Deep (Dramatic Mysterioso) by M. L. Lake

Love Theme: Albumleaf (4/4 Dramatic Andante) by Kretschmer

1—"Ala Bien Aimee" (Valse Lente) by Leybach until—T: "A few moments of stolen freedom."
2—Continue pp until—T: "Bourke an international criminal."
3—"Prelude to Act V, King Manfred" (4/4 Lento) by Reinecke until—S: "Boy near table."
4—"Dramatic Andante" by Berge until—T: "The grateful Bourke."
5—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "From now on you're one of the gang."
6—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "To avenge himself on Bourke."
7—"Yelva" (Dramatic Overture) by Reissiger until—T: Please don't go away, Uncle Billy."
8—"Lamento" (Pathetic cello solo) by Gabriel Marie until—T: "At Troyon—fifteen years later."
9—"Cavatine" (Dramatic Moderato) by Bohm until—T: "Monsieur Ombre, Minister of the Navy."
10—"March Loraine" by Ganne until—T: "German agents secretly, etc."
11—Continue "Cavatine" by Bohm until—T: "The Lone Wolf the pack's only rival."
12—Lone Wolf Theme until—T: "The original drawings are destroyed."
13—"At Sunset" (Moderato) by Brewer until S: "The fight."
14—Good Agitato to action until—T: "I have them—I dare not leave."
15—"Mysterioso Agitato by Becker until—T: "Remember me, Grosse."
16—Lone Wolf Theme until—T: "Rhody, the detective."
17—Organ improvise to action until—T: "The mysterious pack."
18—"Ein Maerchen Fantasia" (Mysterioso Maestoso) by Bach until—T: "Thank you, doctor."
19—Continue to action until—T: "The hand of the pack."
20—"Andante Mysterioso" by Lake until—T: "The dining room at Tyron."
21—"Lanette" (Valse Lente) by Benton until—T: "The Lone Wolf suspecting."
22—"Allegro Movement" from "Finlandia" by Sibelius until—T: "It's such a pleasure to meet, etc."
23—Love Theme until—S: "Meeting room of the pack."
24—"Menuet des Follets" (3/4 Moderato) by Berlioz until—T: "Looks like a minstrel show."
25—Lone Wolf Theme until—T: "They're surrounding the bouse."
26—Prelude from the "First Carmen Suite" (Dramatic Mysterioso) by Bizet until—T: "Fight in dark room."
27—Agitato to action until—T: "Lie still and give your own dope, etc."
28—"Pizzicato No. 15" by Lake until—S: "Old man fighting witb girl."
29—Agitato to action until—S: "After tbe fight."
30—"Essence Grotesque" (Mysterioso) by Lake until—T: "I, too, am in great danger."
31—"Ecstasy" (Dramatic Allegro) by Zamecnik until—T: "Burning hotel."
32—"Allegro" by Bach until—S: "Interior of room, Lone Wolf with girl."
33—Organ or piano improvise to action until—T: "A man who never before."
34—Love Theme until—S: "Man on roof shoots."
35—"Dramatic Tension No. 1" by Ascher until—T: "Leynard in his effort, etc."
36—Lone Wolf Theme until—T: "An early morning call."
37—"Sweet Jasmine" (Allegretto) by Bendix until—T: "Because I loved bim."
38—Love Theme until—T: "Lucy, although in danger."
39—Animato Movement from "L'Adieu" by Favarger until—T: "The Lone Wolf resolves, etc."
40—Lone Wolf Theme until—T: "Don't ask me to explain."
41—Select short "Dramatic Allegro" until—S: "The fight."
42—Long Hurry to action until—S: "Lone Wolf escapes in auto."
43—"Lion Chase" (Grand Galop) by Koelling until—S: "Automobile on top of bridge."
44—Silence. *Note—Watch crash of auto falling into water* until—S: "Auto in water."
45—Repeat the "Lion Chase" until—T: "The fields of Dover."
46—Love Theme until * * * * * END.

"THE HAUNTED PAJAMAS"

(Yorke Metro)

(Reviewed on page 4113)

WATCH FOR EFFECTS as this is a Comedy Drama

Chinese Theme: Chinese Characteristic by Winkler

Love Theme: Dragon Fly, Mazurka by Strauss

Note: Play both themes slower as marked.

1—"Golden Blonde" (2/4) Characteristic) by Eilenberg until—T: "As Hudson has decided to wear, etc."
2—Continue to action until—T: "Night—enters the Surprise No. 1."
3—"Creepy Creeps" by Taylor (Watch night bell ring) until—T: "Magic and magic only could make, etc."
4—Chinese Theme until—S: "Jenkins is jumping at Hudson."
5—Crash—followed by long Hurry or Agitato to action until—S: "After the fight."
6—"Longing" (2/4 Andantino) by Floridia until—T: "In the bright A. M."
7—Continue to action until—T: "Hudson wanted more details."
8—Chinese Theme until—T: "The home of the Billings family."
9—"Douces Promesses" (Caprice Elegant) by Laurendeau until—T: "While the master is away."
10—Chinese Theme until—T: "Jack Billings' brother." Note: Watch door bell ring.
11—"Heloise" (Intermezzo) by Langey until—T: "The hour is midnight."
12—Love Theme (repeat if necessary) until—T: "I was chased out of college."

Read

This From the August 4th Issue of

THE SATURDAY EVENING POST

"The moving picture is, in a way, a new kind of opera, and consequently music becomes an important part thereof. An orchestra would probably be the best accompaniment if it were not for the difficulty it encounters in playing the picture. No leader can watch a picture and his score, and communicate to his players the sudden changes of motif at the same time.

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13—"Night Song" (Reverie) by Stults until—T: "Eight o'clock in the morning."
14—Short Orchestra rest—Organ or piano improvise to action until—T: "Sometime later."
15—Love Theme until—T: "Surprise No. 3, Mr. Billings wears 'em."
16—"Poor Relations" (Characteristic oddity—Mysterious) by Bendix until—T: "Now how could Billings, etc."
17—Continue ff until S: "The police arrive."
18—Agitato—begin pp then to action until—T: "Never saw you before in my life."
19—Continue ppp until—T: "Again comes A. M."
20—"Graziosa" (4/4 Moderato Mignonette) by Eilenberg until—T: "A kindly father seeks to rescue, etc."
21—Continue to action—T: "Dad! Dear, old dad!"
22—"Noisy Bill" (Rag) by Losey to be played Tempo Allegro until—T: "Hudson arrives at the Billings home."
23—Short Scene—Organ improvise until—T: "Black pajamas."
24—Love Theme until—T: "In the stolen clothes he is mistaken."
25—Short Scene—Organ improvise until—T: "She could forgive a Harvard man."
26—"Birds of Spring," Mazurka by Williams until—T: "Fat Jack enters Hudson's home, and attacks Jenkins."
27—Hurry to action until—T: "An hour on the links."
28—Repeat "Birds of Spring," Mazurka until—T: "The prodigal returns."
29—"Electric Galop," by Wohanka until—T: "Important words with father."
30—Love Theme until—T: "Colonel Kirkland, who bears a resemblance, etc."
31—Continue pp until—S: "Billings recognizes the Colonel as the Foxy Grandpa."
32—Hurry, begin pp, then to action until—T: "Father!"
33—Continue pp and very slow until—T: "The mystery begins to clear."
34—Chinese Theme until—T: "Was it any wonder? etc."
35—Love Theme until—S: "Fat Jack falls on top of table."
36—Crash, then continue Love Theme to action until—S: "Change of dining room scene."
37—"In the Gloaming," Paraphrase by Barnard until— * * * * * END.

"TO HONOR AND OBEY"

(Fox Production)

Theme: Heart Wounds (4/4 Allegretto Expressivo)

1—"Love Dance from Madame Sherry" by Hoschna until—T: "In Lorrie's train is Richard, etc."
2—"Nocturne in G Minor" by Krzyzanowsky until—T: Hellam's friends are not above using him."
3—Continue to action until—S: "Interior of cafe."
4—"Popular Waltz" until—T: "It's quite exciting."
5—Theme until—T: "Their golden day."
6—"Budding Roses" (Valse Caprice) by Kretschmer until (watch railroad effect)—T: "The end of the Golden Day."
7—Continue to action until—T: "The joy of a new home."
8—"Garden of Love," Caprice by Ascher until—T: "Rose Delvane, who needs no, etc."
9—"Flirting Whistler," One Step by Lake. *Note—Use Trio only* until—T: "The dinner for Lorrie's old friend."
10—Organ or piano improvise to action until—T: "Wednesday the evening, etc."
11—Repeat Trio of "Flirting Whistler" until—S: "Dancing."
12—"Flirting Whistler" from heginning pp during scenes not dancing until—T: "Hallem fools himself with, etc."
13—"Sweet Revery (3/4 Moderato) by Tschaikowsky until—T: "And then the long dreaded blow."
14—Theme until—T: "A chance to win back."
15—"Dramatic Tension No. 2" by Reissiger until—T: "Remorse from, etc."
16—"The Swan" (3/4 Adagio) by Saint Saens until—T: "The depths and heights of woman's love."
17—Theme until—T: "What was his price?"
18—Continue ff until—T: "Patton keeps his word."
19—Short Orchestra rest—Organ or piano improvise to action until—T: "There comes a day."
20—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: "In the Valley of the Shadow."
21—"Lamento" (Dramatic Melody) by Gahriel Marie until—T: "Hurry up, the hunch is here."
22—Continue to action until—T: "Sure, Rosie dear, etc."
23—Silence—Tympany roll during fall until—T: "Oh, hell! take her upstairs."
24—Piano improvise on Popular Rags, etc., until—T: "Months pass comforted by, etc."
25—"Bright Star of Hope" (Dramatic Lento) by Robaudi until—T: "Interior of Cafe."
26—Piano improvise to action (short scene) until—T: "Do you know how Hallem got rich?"
27—Agitato to action until—T: "The morning papers, etc."
28—Theme ff until—T: "The decree of man's law."
29—Continue to action until—T: "While men fight for wealth."
30—Popular Waltz until—T: "While Hallem devotes himself, etc."
31—Hurry to action until—T: "A woman fights for her flesh."
32—"Last Spring" (Dramatic) by Grieg until—T: "If I should go, etc."
33—Continue pp. *Note—Watch carefully for two shots—this effect is very important*—until—S: "Interior of room—haby on table."
34—Theme until * * * * * END.

"FOLLOW THE GIRL"

(Butterfly Production)

Theme: Fifth Nocturno (6/8 Allegretto) by Leybach

1—"Modern Svea" (Selection of Swedish Songs) until—T: "The beckoning finger of opportunity."
2—"America" (Patriotic Song) until—S: "On Ranch."
3—"Western Allegro"—by Winkler until—T: "Lopez having been fired, etc."
4—Hurry to action until—T: "Future Americans."
5—"Swedish Country Dance" by Soederman until—T: "Felix Martinez—imported into America."
6—"Dramatic Tension No. 15" by Reissiger until—S. "On board of ship."
7—"Serenade" (6/8 Allegretto) by Rubinstein until—S: "Old lady at piano."
8—Piano—improvise to action until—T: "Flashback to ship."
9—"America" (Patriotic Air) until—T: "Dona is taken into custody."
10—"Petal Intermezzo" (4/4 Moderato) by Raymond until—S: "On Ranch."
11—"Western Moderato" by Bach until—T: "As their train penetrates."
12—"Vision" (6/8 Characteristic Andante) by Blon until—T: "I get my rahhit some grass."
13—"Sparkling Eyes" (Allegretto-Intermezzo) by Puerner until—T: "How would you like to work for us."
14—"Courtesy Intermezzo" (3/4 Andante) by Wiegand until—T: "Then for a month peace, etc."
15—Theme until—T: "Head is the Swede."
16—"Serio Comique" (a trombone rag) by Sorenson until—T: "We'll give you another chance."
17—"Gavotte" by Gossec until—T: "After a long search, etc."
18—"Passacalle Intermezzo" (3/4 Allegro Moderato) by Gregh until—T: "It's a long ride to the ranch."
19—"Yelva" (Dramatic Overture) by Reissiger until—T: "The hoys were joking."
20—"Idle Hours" (Allegretto hy Kretschmer until—T: "Senor, you need a little help."
21—"Dramatic Tension No. 1" by Ascher until—T: "I reckoned she was in love with me."
22—Theme until—T: "The cattle rustlers get into action."
23—"The Chase" (Grand Galop) by Koelling until—T: "I take these men—we make a little raid, etc."
24—Long hurry—to action (watch shots) until—T: "You have performed a great service, etc.
25—Theme until * * * * * END.

"MISS ROBINSON CRUSOE"

(Metro Pictures Corp.)

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

1—"Heart Whispers" (3/4 Andante expressivo) by Delacour until—T: "Charles van Golden, hanker."
2—"Whispering Flowers" (Characteristic) by Blon until—T: "Two Mysterious Foreigners."
3—"Pastlel Menuet" (3/4 Allegro Giocoso) by Paradis until—T: "Aunt Agatha's carefully staged reception."
4—"Lanette" (Valse) by Henton until—T: "Mr. Van Golden has something very important.'
5—Theme until—S: "Dancing."
6—Popular One-Step until—T: "Midst the sparkle of wine."
7—Macsmawr (Valse Lente) by Curti until—T: "Trust the old birds."
8—"Birds of Spring" (Mazurka) by Williams until—T: "The following afternoon."
9—Theme until—T: "The first of the, etc."
10—"Illusion," Intermezzo (2/4 Moderato) by Bustanohy until—T: "The last day of the first week."
11—"Silvery Brook" (Waltz) by Braham until—T: "Some more of the same day."
12—Theme until—T: "It's too cold."
13—"Sparklets" (Allegro-Intermezzo) by Puerner until—T: "Monday's day gloom hegins."
14—Continue to action until—T: "Birdy finds a way."
15—Continue pp until—S: "Interior of room, girl enters dressed in Colonial."
16—"Menuet" hy Boccherini until—S: "Masquerade ball."
17—"Chanson Joyeuse" (Allegro) by Ravina until—S: "Birdy runs away with the girl."
18—Hurry to action until—T: "Dawn."
19—"La Rose," Intermezzo (3/4 Moderato) by Ascher until—T: "The searching party."
20—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—S: "Speeding launch."
21—"First Concert Waltz" by Durand until—T: "We must get the girl out of the way."
22—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "Birdy hails Mr. Miles."
23—"Lion Chase" (Grand Galop) hy Koelling until—S: "Boats stop."
24—"Forest Whispers" (4/4 Moderato) by Losey until—T: "Guests of Uncle Sam."
25—"Golden Blonde" (2/4 Characteristic) by Eilenherg until—T: "Birdy, always treat me rough."
26—Theme until * * * * * END.

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BUILDING AND FURNISHING

Architecture Denotes Strength and Beauty

The August Building, Fort Worth, Tex., wherein is located the Majestic theatre, has recently been improved and two stories added, and in strengthening the structure many improvements from an artistic and sanitary standpoint have been installed, and it is now regarded as the most modern and substantial building in the city.

The lower floor is occupied by the Majestic, said to be one of the finest theatres west of New York, and which cost $200,000.

French renaissance and colonial period architecture predominate in its construction. The main drop curtain has painted upon it a reproduction of Hoffman's painting of Haydn, composing one of his sonatas at a morning reception to his friends. The original of this painting was purchased by J. Pierpont Morgan for $60,000.

There are eight proscenium boxes, four on each side of the stage. Loges are arranged at the rear of the lower floor, entrance to which is afforded by French double plate-glass doors.

The auditorium is in the French renaissance style, with color scheme in ivory and old rose. The most striking feature of the auditorium is the entire absence of posts, and is eighty feet in the clear. This is the first big theatre in the West to use the diffused lighting system entirely.

Considerable pains have been expended looking to the comfort of patrons, and include a ladies' rest room, a gentlemen's smoking room, which has a cooling, out-of-doors effect, realized by the twilight lighting system; there is also a nursery superintended by an expert nurse.

Sixteen hundred and eleven Tungsten globes light the electric sign, which advertises the theatre, this sign measuring thirty-one feet in height by fourteen feet in width.

Combining strength and beauty to such a degree, the August buildiug is one of the most noticeable and pretentious edifices in Fort Worth.

Savoy, with Small Seating and High Rental, Is Profitable

THE Savoy theatre, at 121 Market street, Philadelphia, is an example of financial success gained by a theatre with small seating capacity and high rental, but advantageously situated in the downtown business district, near railroads and shopping centres and managed in a catering-to-the-public fashion.

The house is one of the Central Market Street Company's chain of theatres, the general manager of which is Frank W. Buhler. The house manager is A. G. Forbes; the architect, Knickerbocker Byn.

The theatre is of fireproof construction, brick and stone being the materials, with eight exits. The outside is ornate with a stucco facade embellished with many figures in bold relief. A well-built canopy of glass and iron extends half way to the curb. The theatre has just been renovated and the decorations were in charge of the Barbaretta Company, of Philadelphia. New retiring rooms for women and men have been fitted with every convenience of modern demands.

The lobby has been improved with tiled floors, marble wainscoting and gold mosiacs. There is a Caille ticket chopper and an Automatic Ticket Selling Machine. The theatre proper has walls of blue with frescoes of old rose and gold with which the carpets and walls blend.

There are 410 seats, all on one floor. Steam heating and direct lighting are used. Purified air forced in, with exhaust fans and twelve revolving side fans, make for coolness even with the mercury soaring.

The house, being long and narrow, requires a 150-foot throw. Good projection is insured by two Power 6-B machines, with Harry Domsgen as electrical engineer and George Elwell and Morris Wagner as operators. The machines are motor driven and two Gerlach lenses are part of the equipment. The screen is a Rembusch Crystal Gold Fibre.

A $10,000 Austen organ of the newest type has just been installed. The performance is continuous from eight A. M. to midnight. Seven reels is the usual length of a performance, with a straight ten-cent admission. The girl ushers are in black uniforms, the men in blue. There are twenty employees. The program includes popular releases of every large producing company besides diversified short subjects.

It is hard to judge of taste where so many transients abound, but the prime favorites seem to be Douglas Fairbanks and Charlie Chaplin. There is a daily change of program. Just recently the theatre has started a mailing list. Billboards and daily paper advertising are made use of. In spite of its many larger rivals within a block or so the Savoy prospers, as shown by its steady patronage and the tidy sum just spent on the improvements.

Theatre Building Boom in Indiana

NEW theatres, including the improvement of several, mark the development of the motion picture industry in Indiana this year. In addition to the new buildings in Terre Haute, Evansville, Muncie, Crown Point and other cities, as mentioned in recent issues of THE MOTION PICTURE NEWS, new buildings and improvements are being made in several other cities.

Sherman Grimes, manager of the Arc theatre in Crawfordsville, has just let a contract to Carr & Son, of Crawfordsville, for remodeling his theatre. A room adjoining the theatre is being used to enlarge it, which with the present building will give the Arc a seating capacity of more than 900. The new theatre will have a balcony and a wide auditorium, with a canopy extending over the sidewalk in front.

At Marion, it has been announced that the Royal-Grand Theatre Company has secured an option on a downtown site and that a new building will be started soon. Dolly Spurr, manager of the company, says that a theatre costing $40,000 and having a seating capacity of 1,000 will be built. The company will continue to operate its present theatre.

Newcastle has two new theatres in operation. The New Strand, at South Main and Central avenue, is under the management of the Newcastle Motion Picture Company, of which John G. Ostot is president; Ralph Swearingen, vice-president and treasurer, and John V. Bazy, secretary. The theatre was remodeled from old Christian Church. It seats 500. The Southside theatre, at Eighteenth street and C avenue, is a new building throughout. Ralph Brayton, manager, spared no pains to make it a comfortable, up-to-date showhouse.

The Indiana theatre, in South Michigan street, South Bend, has been leased by Max Barnett, of Chicago, who will remodel the property and show feature motion pictures. The lease was obtained from Ira Ciralski, the owner, and the work of making improvements is well under way.

William Cuppy has leased a building in Cayuga and remodeled it for a new theatre. It is known as The Star, and is the second motion picture house to be started in the town.

Many Unique Features in Liberty Theatre

THE Liberty theatre, at Portland, Oregon, was opened two weeks ago, and every one was impressed with the many novel and unique features employed, the most striking of which, perhaps, are the waterfalls, which are over twenty feet high and are exact reproductions of Multnomah and Latourelle Falls. These are located one at each side of the stage, and the running water used is supplied by a complete circulatory system, pumped by a twenty horse-power motor.

This is a decided new idea in theatre decoration.

An organ loft is built at the rear of the theatre, and is supported on Roman columns with Ionic caps, the loft itself being concealed by flower decked latticework.

The center of the proscenium is occupied by a reproduction in oils of the masterpiece "Juno," while, on the north and the south side hang two immense convases portraying "Recollections" and "Crowning of Love," each a well executed copy of the

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works of Fragonard, presented to the Metropolitan Museum of Art by J. Pierpont Morgan.

In the lobby of the theatre stands a copy of Varraccio's "The Boy and the Goose," and a fountain is there too, in the bowl of which are a number of Japanese gold fish and pond lilies made of paper by a Japanese method. These give an air of coolness and repose to the whole structure.

The inside decorations are at once harmonious and beautiful, and reflect great credit upon the architect and builder.

DIRECTORY OF NEW THEATRES

CALIFORNIA

The Silver Strand, a new $80,000 house at Coronado, near San Diego, was opened on July 20 with a special musical and picture program. There were several vocal selections by Mme. Schumann-Heink. The opening program was held under the auspices of the Woman's section of the U. S. Navy League, and the entire proceeds are to be devoted to Red Cross work.

The theatre was erected by John D. Spreckels, well known California financier, and is said to be one of the finest civic improvements given to Coronado, and one of the best appointed and modern motion picture houses of the country. The opening policy will be three shows daily, a matinee and two in the evening. It will have a change of program three times a week, and the admission prices will be ten and twenty cents for orchestra section, and fifty cents for loge seats. Subjects booked for the first week are "The Page Mystery," featuring Carlyle Blackwell; Louise Glaum in the Triangle picture, "A Strange Transgressor"; "Darkest Russia," with Alice Brady, and "Camille," the Clara Kimball Young subject.

The Inglewood theatre at Inglewood, California, a short distance from Los Angeles, is a new 600 seat house under the management of W. D. Bell. The house was opened on July 24. "The Whip" was shown the first night, and the Norma Talmadge subject, "Panthea," on the second.

Work on the new building of the Elk lodge, No. 99, Los Angeles, will start within the next few days, according to the prediction of Campaign Manager Goldsmith, in charge of the sale of the building bonds. At a meeting recently held plans were laid for a still more vigorous sale and the determination made to commence building as soon as sufficient bonds had been sold.

IOWA

Plans have now been completed for the construction of a 1,400-seat motion picture theatre in the Rogg building at Eighth and Locust streets, Des Moines. The site leased is now occupied by the Likely Luggage company and the Des Moines dress club. Abe Frankel, C. C. Taft and Ira B. Thomas are the lessees. The first two stories will be rebuilt only. Plans are now being prepared by Kraetch & Kraetch and actual construction is to start about Oct. 1.

According to present plans the theatre will be exclusively a motion picture theatre and will be maintained at popular prices.

MASSACHUSETTS

There is a rumor about town of the project of another moving picture theatre in Arlington. A concern, which already has two theatres, is considering plans, now completed, which involve the development of property close to the center of the town. It is understood that the Selectmen have been informed of the project and that the plans for the building, which were drawn up by a Roxbury architect, have met all the requirements of state and town laws.

Plans have been prepared by J. Marsden Parks for the erection of a new theatre at No. 738 Huntington avenue and Calumet street, Roxbury, for David J. Segel. The super-structure will be of brick, stone and terra cotta and 175 by 250 feet in dimensions. In addition to the theatre there will be ten stores, a garage and bowling alleys. The estimated cost is $250,000. Foundations are now being laid.

Plans have been prepared for the new theatre at Beverly which is to be called The Beverly and for which the Enterprise Amusement Company has purchased the Giddings estate on Federal and Chapman streets and it is being surveyed preparatory to completing the working plans for the theatre which is to be of modern construction, iron, concrete, and steel, with as little wood as possible. It will conform to the strictest building code and will have abundance of exits on all sides, with passage ways sufficient to take care of any audience which may gather.

MICHIGAN

C. Howard Crane has let contracts for Julius Berman for a one-story motion picture theatre at Hamfrank, and work on same is to be commenced at once.

MISSOURI

Plans have been completed for the erection of a new $60,000 motion picture theatre at St. Louis, by the Consolidated Theatres Company. The structure, which will be located at the corner of Maffitt and Vandeventer avenues, will seat 2,000 persons and will occupy a lot 140 by 132 feet in size. The site has a frontage on Vandeventer of 146 feet by a depth on Maffitt of 137 feet. The corner section of the site is vacant and has a frontage of 93 feet on Vandeventer avenue, while the inside part, fronting 53 feet on Vandeventer, is occupied by the theatre. The flats purchased by Goldman and embracing a site 70 by 146 feet, abut on the east the vacant lot and that occupied by the theatre.

NEW JERSEY

Walter Rosenberg, the Jersey Coast theatrical magnate, is about to open his second playhouse in Asbury Park. It is called the St. James theatre, and will be ready for business on August 11.

But eleven weeks were required in the building of it. The house seats 2,300, and is intended solely for motion picture exhibitions.

NEW YORK

It has been officially announced through E. F. Albee, general manager of the B. F. Keith New York Theatres Company, that a brand new, luxurious theatre is to be built by that concern in Fordham and opened in 1918.

The new theatre is to be situated on a plot of land acquired by the Keith interest several months ago, at Fordham road and Valentine avenue, about 200 feet east of the Grand Concourse. This is the center of the Fordham section of the Bronx, a fine, well populated and rapidly growing community.

The design and construction of this theatre will be under the personal direction of Mr. Albee, who is vice-president, general manager and half owner with A. Paul Keith of the entire Keith Circuit. Keith patrons are already familiar with Mr. Albee's excellent taste in theatre construction and appointment. It is estimated that the cost of construction will be at least $600,000. The front of the building will contain spacious stores and offices. Already options have been taken on several of these.

The theatre will seat approximately 3,000 people. Every conceivable device for insuring the patrons comfort is to be installed. The heating, lighting and ventilating equipment are said to be of the most practicable and modern type. The lobby, two ladies' parlors or retiring rooms, and the gentlemen's smoking room and lounge will be unsurpassed, from an artistic viewpoint. Mr. Albee has always prided himself in these features of his theatres, and nothing will be stinted in the lavish decoration and equipment of those rooms in the new house.

OHIO

C. A. Bresler plans to build a one-story addition, 119 by 30 feet, for stores, and a motiton picture theatre at 8804, 8818 Buckeye road S. E., Cleveland. The building will cost approximately $10,000.

VIRGINIA

Buena Vista has a new motion picture house, and the management has also built a stage sufficiently large to accommodate vaudeville.

WASHINGTON

Jensen & Von Herberg, who control the Liberty, Coliseum and Mission photoplay houses in Seattle, opened a new theatre, the Liberty, in Portland a week ago. The Orpheum theatre there was bought some time ago, and the Seattle men have spent more than $50,000 in remodeling and improvement. It is now one of the most beautiful theatres on the Pacific Coast. The open attraction was "The Call of the Yukon," an impressive feature film drama seen here some weeks ago at the Liberty. Mr. Von Herberg has been in Portland for some time superintending work on the theatre.

WISCONSIN

Erection of a $100,000 theatre and business block on the present site of the Hamlin Block, Beloit, is the project contemplated in a deal announced recently.

Julius Stern and Maurice Fleckles of New York and Louis Jacobs of Hollywood, Cal., owners of the Rex and Strand theatres, have secured an option on the Hamlin property to build a third theatre here. It is expected that work on the building will be begun in from three to six months.

Plans of the theatre magnates call for a handsome show house that will seat 12,000 persons. It is their purpose to have stores occupy the front of the block with access to the theatre farther back given by a handsome entrance and arcade. The builders contemplate extending the theatre out over the river on piles on the north side of the central bridge.

The name of the theatre is to be the New Rialto in keeping with the plan of building it over the river fronting on the bridge.

Some months ago when Tellegren & Brachman of Milwaukee leased the Baker block on Monument square, Racine, for a period of 99 years, it was stated that a structure would be thoroughly rebuilt and converted into a modern office building and that on the vacant property in the rear there would be built a hotel or a theatre.

It is now definitely announced that the new structure will be one of the finest theatres in the city and that it will be used for moving pictures, vaudeville or drama. The plans are being made and a description of the house is promised in a short time.

Work on the building will be commenced not later than October but the remodeling of the old building will not be attempted this year for the reason that the leases of tenants do not expire until after the beginning of 1918.

Printer for Amateurs

A PRINTER, especially designed to suit the needs of the small laboratory, traveling cinema photographer, or amateur, has been designed and patented by T. L. Haines, president and general manager of the Atlas Educational Film Company of San Francisco. This will be known as the Haines Film Printer, and will shortly be placed on the market. A number are now in use in and about San Francisco. The printer with hand attachment requires a space eight inches wide, fifteen inches long and fifteen inches in height. The lamp is stationary, and a device similar to an iris, located about half an inch back of the aperture, serves to make the necessary changes to give more or less light. There are eight stops on this device, making possible as many different densities of light. The printer will be made with and without motor.

Small Theatre Well Built

HAMMONTON, a small town, with a population of a little over five thousand, is located in about the central part of the state of New Jersey. This town has one of the neatest and most attractively constructed motion picture theatres to be found in a small town.

The Palace theatre, which is located at 207 Bellevue avenue, was built during 1912 in which year it was completed. The plans and specifications for the construction of the theatre were drawn up by Henry Nicolai.

The dimensions of the house are twenty-five feet in width by one hundred feet in depth. The front of the theatre is very plainly constructed, being of brick with whitestone trimmings. The building is constructed of brick and steel with concrete floors throughout.

The lobby which is semi-drum shaped measures twenty-four feet in width by ten feet in depth. The box office, which is constructed of sheet metal and plate glass, is centered between the



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two doors which lead into the auditorium. Several display frames taking one, three and six sheet posters adorn the lobby which is well illuminated at night by a row of incandescent lamps which have been strung across the front of the lobby.

The interior of the theatre is also neatly decorated. The side-walls are finished in dark green which is topped off with a three-foot border of cream color which gradually fades into a light blue ceiling. The direct lighting system is used in the interior, there being several electroliers suspended from the ceiling and numerous side-wall brackets.

The theatre is heated by steam and a Star ventilator system has been installed, the combination of the two keeping the house at even temperature at all times.

The theatre has a seating capacity of 300 comfortable opera chairs, having been furnished by Heywood Brothers and Wakefield Company.

The projection room, which is located above the lobby, is equipped with two Power's 6 A. motor-driven projectors and a Fort Wayne Compensarc. The length of throw is 70 feet onto a Radium Cold Fibre screen.

The programme for the week consists of Triangle, Vitagraph, Pathe and Artcraft. All of the high-class productions which are released on the state rights basis are usually shown at this theatre.

The theatre is owned by G. DeCicco, and is operated under the management of James Palmer. Mr. Palmer is a progressive and live-wire exhibitor who has been in the exhibiting end of the game for the twelve years having been manager of the Palace ever since its opening five years ago.

The daily newspapers, according to Mr. Palmer, are the greatest receipt boosters, as extensive advertising in newspapers and by distributing heralds and programs among the patrons are the direct way of reaching them.

Extensive Alterations Made on Howland Theatre

FROM Pontiac, Michigan, comes the news that alterations amounting to about $10,000 are being made on the Howland theatre, and when the playhouse emerges from the hands of the decorators it wil have the appearance of a new house. The alterations have not interfered with operating of the theatre the performances going on as usual.

The Eugene Cox Studio, of Chicago, has the contract for the interior decorating. The new color scheme that has been adopted is light rose, sage green, old ivory and gold. This arrangement will be carried out in wall and curtain decorations, hangings and carpets. The box hangings are to be old rose. The curtain is being redecorated and the stage is being entirely overhauled and new equipment is being installed, this including several new sets of scenery.

Extensive alterations are also being made to increase the seating capacity of the theatre. The front of the stage has been cut back to a line even with the proscenium arch, allowing the orchestra pit to be moved forward until about fifty additional seats can be placed on the main floor. More room is being made on the balcony by the removal of the projection booth to the gallery where a fire proof cement and tile booth has been erected.

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This summer is a record-breaker for hot weather. Typhoons, too, have broken all previous daily records for business. On July 31st, orders amounting to $20,400 were received by wire and mail. This means that Typhoon Breezes are doing their bit in making the hot weather bearable.

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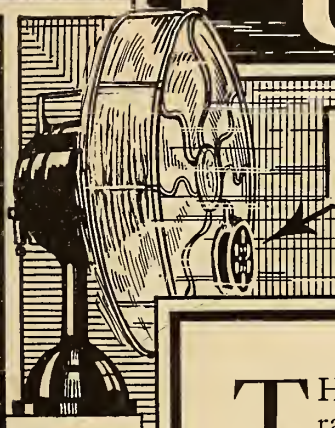
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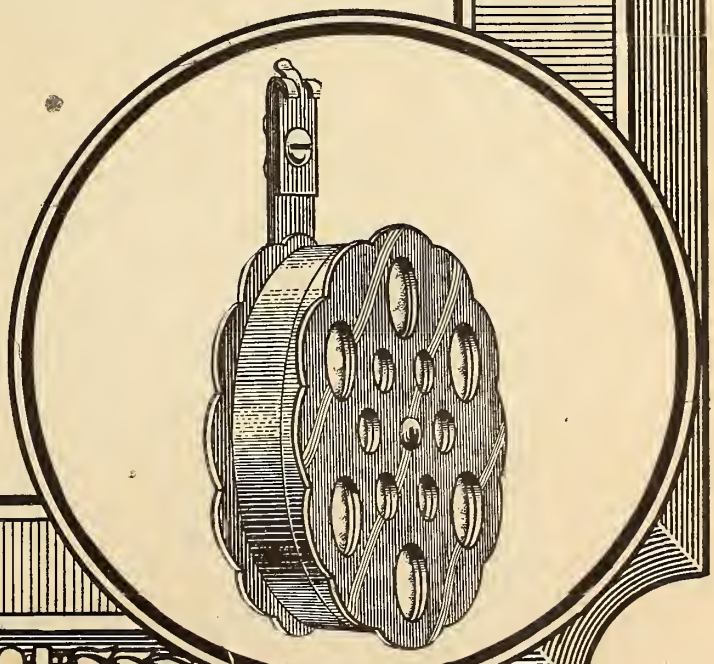
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Paramount Pictures

A Paramount Picture

AUGUST 25, 1917

"Notice to the Reader—When you have finished your use of this magazine for reading and reference place a 1-cent stamp on this notice, and post in the usual way. No wrapping—no address. It will be placed in the hands of our soldiers and sailors at the front.

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

The *prestige* of the

Paramount

name and the culminating *drawing power* of Paramount Pictures and Paramount Stars are your *assets*.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

VOL. XVI-NO. 8

PRICE 10 CENTS



Franklyn Farnum

Bluebird Star ~ The "Man with the Winning Smile"

With BROWNIE VERNON *in*

"A Stormy Knight"

AN UNUSUAL ROMANTIC COMEDY-DRAMA

Directed by Elmer Clifton

Book thru your local BLUEBIRD exchange or

BLUEBIRD PHOTOPLAYS, Inc.

1600 Broadway, New York

BILLIE BURKE

By Arrangement with F. Ziegfeld Jr.

"The Mysterious MissTerry"

by Gelett Burgess

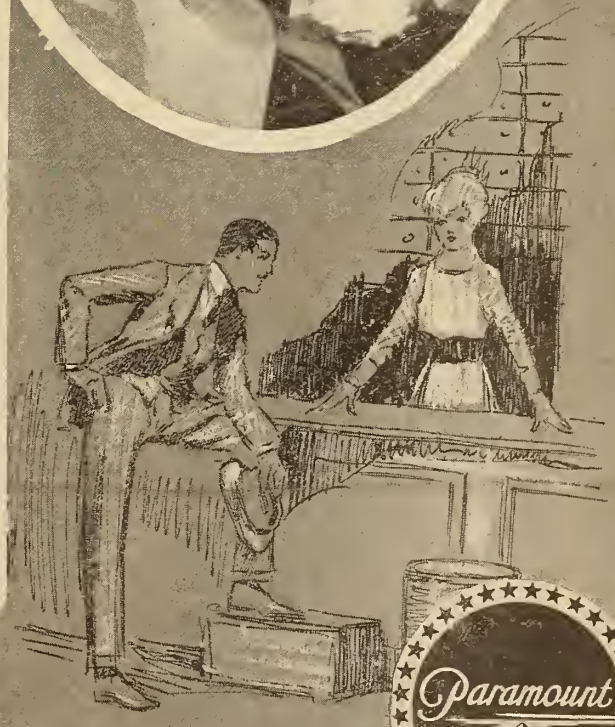


QUITE in line with the Paramount policy of giving the *best* possible product, is this superb comedy, by a famous author, with the *premiere* commedienne of stage and screen.

Gelett Burgess'

name alone will *attract* many people and the charming star will *more* than satisfy and please in her first Paramount Picture.

J. Searle Dawley, who directed the picture, has contributed many *other* Paramount successes.



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

Paramount Pictures

Paramount-Burton Holmes Travel Pictures



"To travel is to possess the World"

WHY fool along with just a scenic when you can have a personally conducted travelogue by the *world-famous* traveler

BURTON HOLMES

You can advertise the name and *attract* business. A "star" single reel is priceless compared to the ordinary type. Make every picture "do its bit." Fillers cost you big money—good pictures are *cheap.*

Satisfy and build with this *great* series.

The illustration shows Mr. Burton Holmes in the quaint costume of a Javanese gentleman.

Paramount Pictures

Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice-Pres.*
Cecil B. DeMille, *Director General*

4086

THOS. H. INCE
Paramount Pictures



THE affiliation of the Ince producing organization and the Paramount distributing organization, means much to the exhibitor of Paramount Pictures.

One of the great producing factors, whose pictures have always had a finish and faithfulness of story and a perfection of detail—an ingenuity and insight into human nature, which has transformed a commonplace incident into a marvel of perception that has stamped his work undeniably as that of a genius.

These splendid photoplays will be distributed with Paramount care and service and publicity—this means much. Ask the Paramount exhibitor.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Director General

Many a packed house is directly traceable to an advertisement in the "News."

Thos. H. Ince

Paramount Pictures



DOROTHY DALTON

A NEW name is to be added to Paramount Pictures a name that will mean money to Paramount exhibitors. There will be eight Ince productions featuring Dorothy Dalton.

In her pictures she has displayed remarkable versatility, covering parts calling for the deftest touch of comedy to the heaviest emotional roles. In all of them she has scored a distinct screen success, augmented by her beauty and physical magnetism.

In productions made and supervised by directors who can attain the standard and ideals of Paramount, you will see a new —a greater Dorothy Dalton.

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Thos. H. Ince

Paramount Pictures



CHARLES RAY

A PHENOMENALLY successful screen star will add his large following to that of Paramount Pictures, when as a Paramount Star he will make his debut in many theatres where his pictures will be shown for the first time.

Mr. Ray represents to a striking degree, the remarkable genius of Thos. H. Ince in developing screen stars. He has that vitality and red-blooded Americanism about him that has made a host of friends.

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Thos. H. Ince

Paramount Pictures



ENID BENNETT

THE newest addition to the ranks of Paramount Stars is Enid Bennett.

Her successes on the stage in "The Third Degree," "Everywoman," "Broadway Jones" and her triumphs under the direction of Mr. Ince during the past year, have given her a great box-office value.

Her first Paramount Picture produced under the supervision of Mr. Ince will be an attraction such as only Mr. Ince can produce.

Paramount Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST.
NEW YORK

Controlled by FAMOUS PLAYERS-LASKY CORPORATION



Wanted boarders—Fresh vegetables; new laid eggs; elegant rooms; safe place for children. Box No. 1313.

But the vegetables came from the city in cans; the eggs were of the vintage of 1900; the rooms were elegant in '49; and as for the children——! ! ! ! !
And to cap the climax the doctor ordered arnica and—another trip!

SUMMER BOARDING

Released August 13th



Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY
Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

J. STUART BLACKTON SERIES



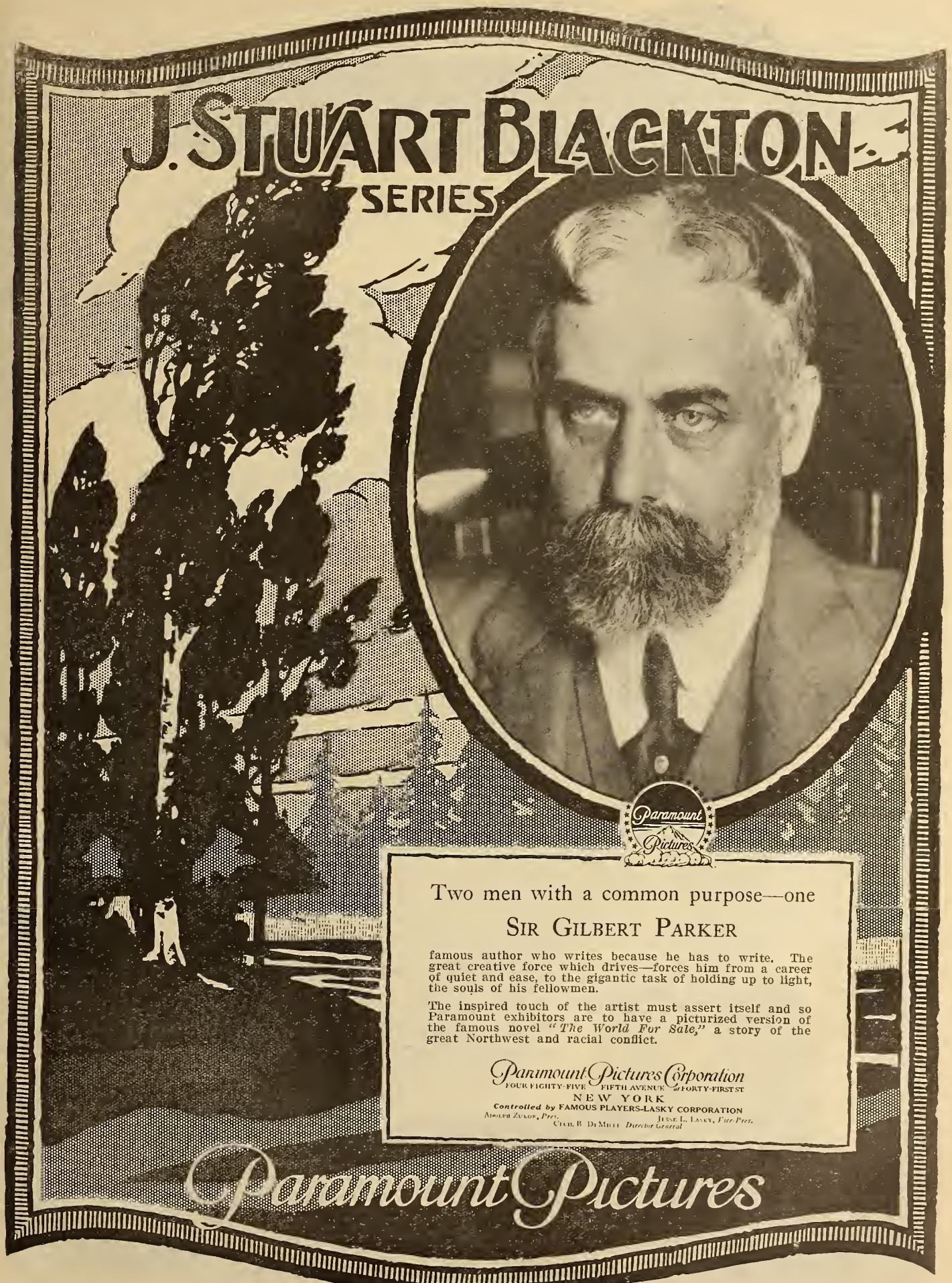
Two men with a common purpose—one

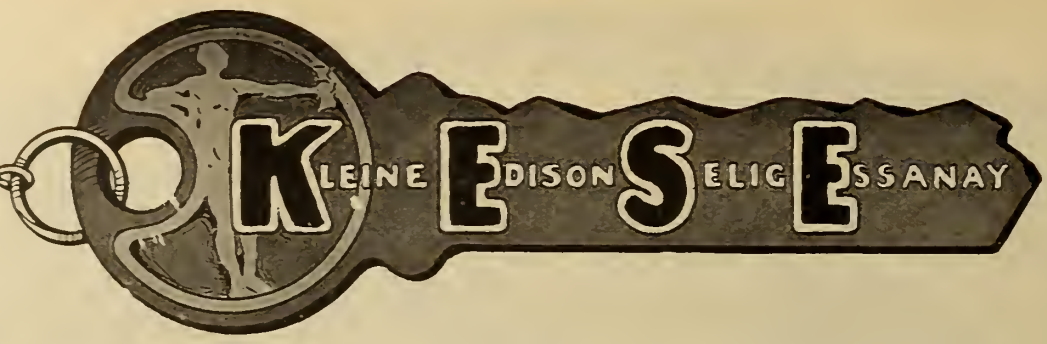
J. STUART BLACKTON

rising to the pinnacle of material success in the motion picture industry, was not content—he had to produce, to exercise his inspiration on the art of which he has become a master. The master of screencraft will produce a series of Paramount Pictures of which the first will be "The World for Sale" by Sir Gilbert Parker.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General

Paramount Pictures


J. STUART BLACKTON
SERIES
Paramount Pictures
Two men with a common purpose—one
SIR GILBERT PARKER
famous author who writes because he has to write. The great creative force which drives—forces him from a career of quiet and ease, to the gigantic task of holding up to light, the souls of his fellowmen.
The inspired touch of the artist must assert itself and so Paramount exhibitors are to have a picturized version of the famous novel "The World For Sale," a story of the great Northwest and racial conflict.
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE Director General
Paramount Pictures



WID SAYS:—

"Burn Up Your Show Shop IF YOU CAN'T GET MONEY WITH Skinner's Baby"

With the success and prestige of the previous Skinner pictures to work on—

SKINNER'S DRESS SUIT and SKINNER'S BUBBLE—

and the knowledge that you can afford to boom this as another one of the Skinner winners, it will be nobody's fault but your own if you fail to play to capacity.

BOOK ALL THREE—ONE A WEEK

"Skinner's Baby"—From the book. "Skinner's Baby," by Henry Irving Dodge.
"Skinner's Bubble"—By special arrangement with Henry Irving Dodge.
"Skinner's Dress Suit"—From the story by Henry Irving Dodge in the *Saturday Evening Post.*

Then book the other Washburn features—

"THE GOLDEN IDIOT" "THE MAN WHO WAS AFRAID"
"FILLING HIS OWN SHOES" "THE PRINCE OF GRAUSTARK"
"THE BREAKER"


TRADEMARK
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago.


TRADEMARK
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

A Five Part Blue Ribbon Feature

ALBERT E. SMITH PRESENTS

EARLE WILLIAMS

with Corinne Griffith

IN

"TRANSGRESSION"

A Love Drama of a Strong Man's Fight For His Brother's Honor

By J. Stuart Blackton and Cyrus Townsend Brady Directed by Paul Scardon

Earle Williams is one of the screen's most consistent box-office attractions. Almost without exception, when Exhibitors report on their run of a Williams feature, they end with the words:"—but then, Williams always means capacity business."

In "Transgression," splendidly supported by beautiful Corinne Griffith and a typical cast of Vitagraph favorites, Earle Williams lends all the charm and finish and talent of his art to a powerful drama of deep human interest.



VITAGRAPH'S WEEKLY SERVICE MEETS EVERY NEED OF EVERY THEATRE

Twelve Reels of Splendid Productions Which Can Be Combined in Endless Variety

ONE FIVE PART
BLUE RIBBON FEATURE

A TWO REEL
SERIAL EPISODE

A ONE REEL
"BOBBY CONNELLY"
RELEASE

A ONE REEL
"BIG V" COMEDY

THREE REELS OF
FAVORITE FILM
FEATURES

—and Vitagraph's Twenty Years of Film Leadership Guarantees the Quality and Box Office Value



GREATER VITAGRAPH

The Mark of the Highest in Photoplay Art

GREATER VITAGRAPH

ALBERT E. SMITH *presents*

WILLIAM DUNCAN *and* CAROL HOLLOWAY



in "The Fighting Trail"

The Most Marvelous Melodramatic Photo-play Serial Ever Produced

GREATER VITAGRAPH



Fifteen Episodes of the
Most Wonderful
Thrills Ever Undertaken
on the Screen or Stage



"The Fighting Trail"

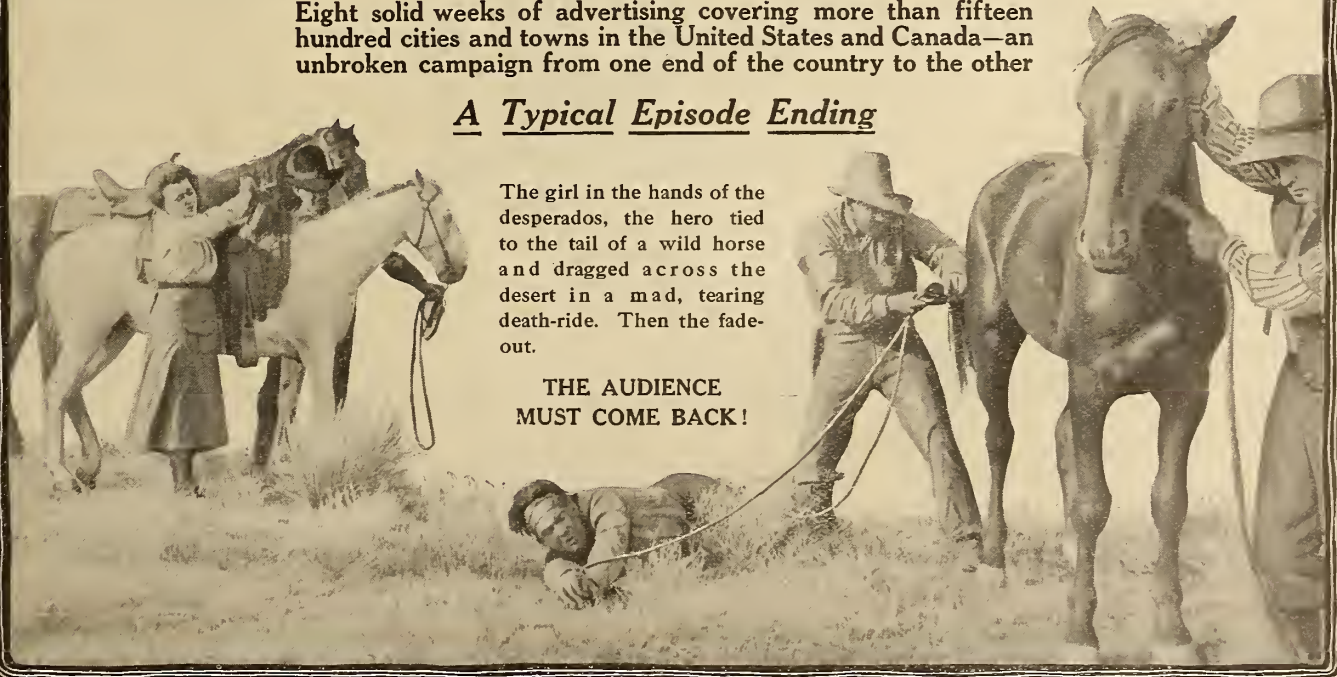
By J. Stuart Blackton and Cyrus Townsend Brady
Directed by William Duncan

The First Serial of the Great Outdoors Ever Filmed
Mystery---Intrigue---Love---Adventure
Set in the Vast Ranges of the Rockies

BACKED BY THE MOST COLOSSAL NATIONAL ADVERTISING CAMPAIGN EVER PUT BEHIND A SERIAL

Eight solid weeks of advertising covering more than fifteen hundred cities and towns in the United States and Canada—an unbroken campaign from one end of the country to the other

A Typical Episode Ending



The girl in the hands of the desperados, the hero tied to the tail of a wild horse and dragged across the desert in a mad, tearing death-ride. Then the fade-out.

THE AUDIENCE
MUST COME BACK!


GEO. M
COHAN
in
7 KEYS TO BALDPATE
GEORGE M. COHAN
in his Broadway success,
"Seven Keys to Baldpate"
founded on the novel by Earl Derr Biggers (published by Bobbs-Merrill Co.) — directed by Hugh Ford, will startle America and undoubtedly surpass his first successful photoplay "Broadway Jones."
Don't miss this one.
ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

SELZNICK PICTURES

HARRY WEBER
Presents
(FIRST TIME ON THE SCREEN)

EVA TANGUAY

The Bombshell of Joy

in

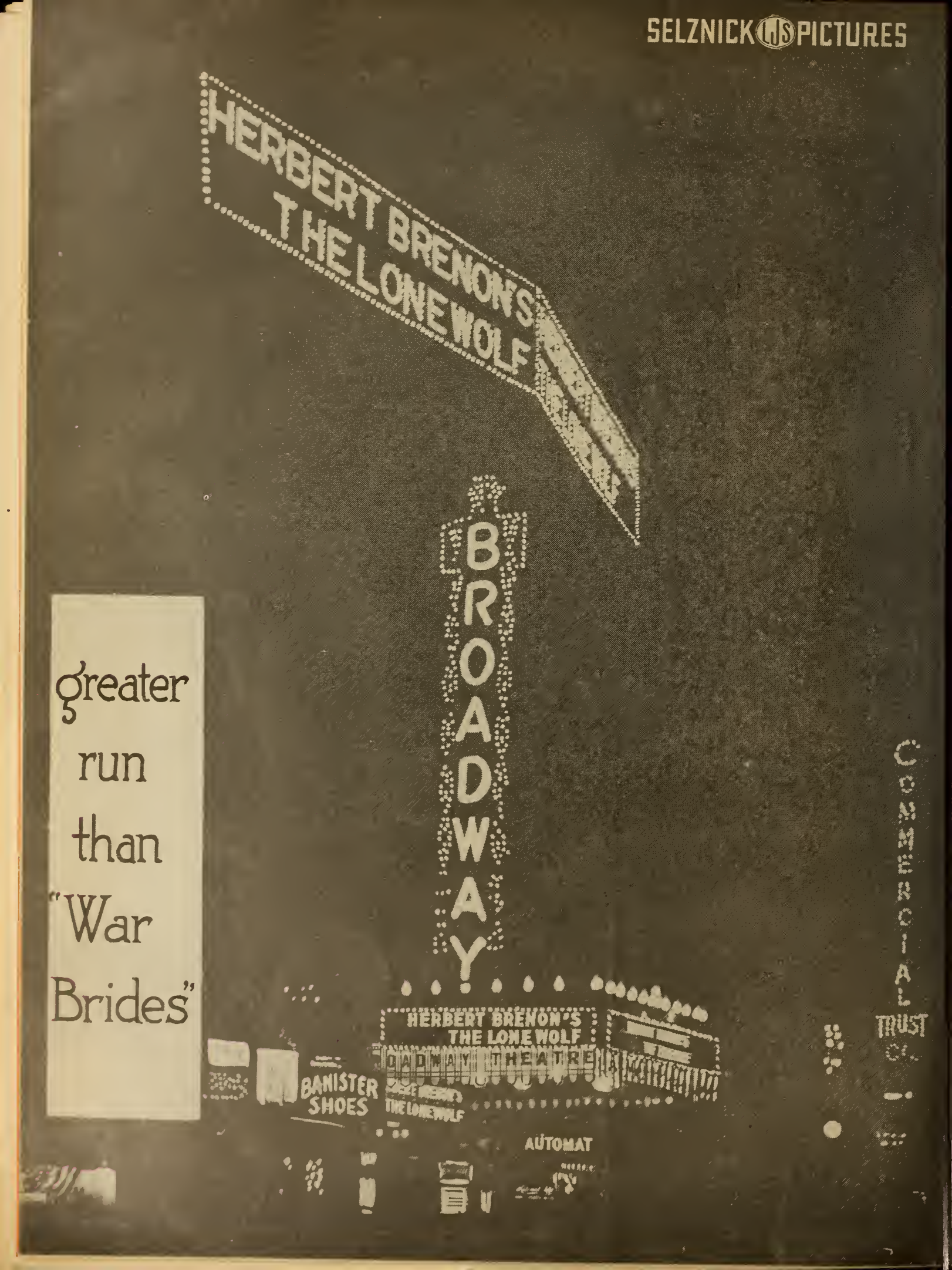
"THE WILD GIRL"

COMING SOON

WATCH!!

DIRECTOR
Howard
Estabrook




SELZNICK PICTURES
HERBERT BRENON'S
THE LONE WOLF
BROADWAY
greater
run
than
"War
Brides"
HERBERT BRENON'S
THE LONE WOLF
BANISTER
SHOES
AUTOMAT
COMMERCIAL
TRUST

RUSSIAN ART FILM CORPORATION

"THE stage is a field in which the Russians have attained superlative excellence, and the Moscow Art Theatre is known all over the world as the pioneer in intelligent realism and one of the foremost theatres of the world."

—Collier's Weekly, July 28, 1917.

¶ N. S. Kaplan surmounted all obstacles to obtain the services of the renowned players of the Moscow Art Theatre, headed by the famous MOZUKIN, and including LESIENKO, COLODNA, CARALLI, ZOVSKA, NELSKA and KARABANOVA, all stars of the first magnitude.

¶ They are players with personalities, selected by their government because of their ability and trained at the public expense. As personalities they are sure to become favorites with American audiences, as they have become established in the hearts of their countrymen.

¶ Their portraits are shown on the succeeding pages. They will be seen in a repertory of the finest gems of Russian literature, based on the masterpieces of Tolstoy, Pushkin and many other authors equally famous.

¶ The first production will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION

729 Seventh Avenue, New York City

Russian Art Film Corporation



Ivan Mozukin

THE most prominent player in the Moscow Art Theatre appears often at the Imperial Dramatic Theatre and is regarded as the foremost actor in all Russia. He portrays the hero or the villain with equal facility and has been seen to advantage in characters ranging in age from eighteen to eighty. One of the last official acts of the deposed Tsar Nicholas granted permission for him to appear in Mr. Kaplan's motion picture productions.



Natalia Lesienko

AS the vampire woman of the Russian stage and screen she stands alone. Mme. Lesienko appears often in support of Mozukin at the Imperial and Art Theatres in roles which show a scheming woman who halts at no measures necessary to attain her purpose, and is persistent in revenge when she fails. She is resourceful in her artistry and is loved for it by a public which has no sympathy with the characters she portrays.



Vera Colodna

SHE is one of the most popular ingenues of the Russian stage, bringing from the Moscow Art Theatre to motion pictures all the youthful charm and graces, all the inherent ability and great personal magnetism which have stamped her as the coming favorite of the spoken drama in parts requiring the portrayal of the lighter forms of expression.

Russian Art Film Corporation



Olga Zovska

THE favorite of the public among the younger leading women of the Moscow Art Theatre appears in powerful dramatic roles. Mlle. Zovska appears once a year for four weeks at the Theatre Michaels in Petrograd. Seats for all her performances are sold for months in advance. In her motion picture dramas she selected her own scenarios and the members of her supporting companies.



Mlle. Caralli

THE prima ballerina of the Imperial Ballet is an actress of unusual power by reason of her training for the dance. For fifteen years, from six to twenty-one, she studied mimicry, literature, pantomime and dramatic art. Mlle. Caralli generally is seen as the woman who suffers. She has the temperament of the Italian and the grace of the Russian.

Russian Art Film Corporation



Zoya Karabanova

SHE shares with Mlle. Colodna the public favor as the highest type of Russian ingenue in the Moscow Art Theatre productions. The two actresses frequently exchange roles and the friendly rivalry between them is great. Her beauty is international, her natural ability and training entirely Russian, a combination that is rare and productive of the best results.

RUSSIAN ART FILM CORPORATION



Anna Nelska

AS the woman of the world Mlle. Nelska is at her best. She is usually seen in parts that excite little sympathy from her audiences, but by virtue of her great ability her standing among the artists of Russia is high. While frequently the mischief-maker, she does not portray the pronounced vampire roles in which her distinguished associate, Mme. Lesienko, is the most popular of the Art Theatre players.



How can an advertiser continue advertising? By giving YOU value.

Goldwyn Pictures

The Philadelphia Inquirer Indorses Goldwyn.

NO LONGER is it necessary for Goldwyn to tell the exhibitors of the nation what *we* think about our own productions. The great daily newspapers in the big cities henceforth will inform you, through their distinguished critics, of our big achievements. For example:

THE INQUIRER, Says:

"Private views of the new Goldwyn Pictures reveal an unusual series of new ideas in picture-making.

"'Baby Mine' shown at a private exhibition here, discloses the new achievements of the Goldwyn forces. The effect is comparable to that of a high-priced theatrical production, speech only being lacking. This film has an extraordinarily finished technique—a perfect mastery of the many details of film-making.

"Photographically the films are superb, of gem-like clearness. Masterly cutting and pruning left not a wasted moment in the telling of the story. Goldwyn films are scenically beautiful and intelligent. They are finished and polished down to the last degree and all the resources of the difficult art of film-making are in them."

And Harry L. Knapp, The Inquirer's Veteran Critic, in a Separate Article, Says:

"From the expressions I have heard from exhibitors since they were completely enthused over 'Baby Mine,' I predict that Goldwyn Pictures are going to be the real surprise of the season at the theatres throughout America at which they are shown."

Advisory Board:

SAMUEL GOLDFISH
Chairman

EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

THE PHILADELPHIA LEDGERS' Tremendous Approval.

CYRUS H. K. CURTIS' two great Philadelphia newspapers, the morning "Public Ledger" and the "Evening Ledger," say about Goldwyn's perfection of production things that we, even though we know them to be true, would hesitate to say in an industry filled with doubt and suspicion. For example:

THE "PUBLIC LEDGER" Says:

"Each new motion picture company announces that its films are to be the best ever made. But there was something so sincere and business-like about the Goldwyn announcments that I have always believed this company would show something different.

"'Baby Mine' is a revelation of the high art of the screen. The cast, headed by Madge Kennedy and John Cumberland, is virtually flawless. But it is in the latest methods of photography and lighting and the simple taste of the interlors that I took the most interest. The skill of great artists has produced these results."

THE "EVENING LEDGER," Says:

"If 'Baby Mine' is an index of future Goldwyn productions, showmen may be assured of some capital stuff from these studios. The picture has many distinctions in addition to star and story—individuality in settings and no one to date has built such imposing rooms and halls and 'shot' the results from such eflective points."

What these great newspapers say will be said by other papers throughout America. Every exhibitor should take advantage of this splendid indorsement by signing contracts at once through Goldwyn's branch offices.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone: Vanderbilt 11

Goldwyn Pictures

This tremendous motion picture spectacle shows:

Burning of circus and stampede of menagerie in amazing photo-silhouette.

Early morning arrival and night departure of circus in a small village.

Circus parade and pageantry.

5,000 people in circus midway before the "Big Top."

Race of thoroughbreds on a mile-long track.

Complete and brilliant circus performance.

A complete town built for the staging of this spectacular and pathetic drama.



Goldwyn presents

MAE MARSH

in

POLLY of the CIRCUS

THE CLASSIC OF THE "BIG TOPS"

FROM THE WORLD-FAMED PLAY

By Margaret Mayo

Released September 9, 1917

Goldwyn Pictures

Goldwyn
presents
MADGE KENNEDY
in
BABY MINE
America's Greatest Farce Success
from the International Play
BY MARGARET MAYO



"For technique, fittings, direction and players "Baby Mine" is a most creditable picture, and it looks as if Goldwyn was going to fulfill its promise about 'different' photoplays."—*The Philadelphia North American, August 2.*

"Goldwyn Pictures are going to be the real surprise of the coming season at the theatres throughout America in which they will be shown."—*The Philadelphia Inquirer, August 5.*

RELEASED SEPT. 23, 1917

Goldwyn Pictures

Marie Dressler Comedies Released by Goldwyn

GOLDWYN announces to exhibitors eight two-reel comedies a year made by and starring MARIE DRESSLER, who is one of the biggest box-office attractions in the entire field of screen comedy. The Marie Dressler Comedies are to be distributed exclusively by the Goldwyn organization.

The first Marie Dressler Comedy is "The Scrublady," ready for release early in September. In this picture this famous and popular star has the vision and foresight to surround herself with the most talented comedy actors and the most beautiful girls it is possible to engage.

The Marie Dressler Comedies *are available to all exhibitors under the open booking plan and at equitable prices to all desiring to play them.*

A splendid organization has been built to produce these comedies and a nation-wide campaign will be made to prepare audiences everywhere for their coming in your theatres.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

A Powerful Group of Rex Beach Pictures

UNDER his alliance with Goldwyn, Rex Beach is converting his world-known stories into pictures to be distributed exclusively by the Goldwyn organization.

Rex Beach is today *America's most popular author* and the drawing power of his pictures is without a parallel in the industry. For Goldwyn he will excel "The Spoilers" "The Ne'er-Do-Well," and "The Barrier"—each of which was a screen sensation.

Already he has completed "The Auction Block" made from one of his greatest stories and *Goldwyn soon will announce the release date of this immense production.*

Mr. Beach himself says: "I chose Goldwyn to distribute all of my future productions because I feel that this new organization, with new standards and new ideals, brings to the motion picture industry elements it has long needed and which I heartily indorse."

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone: Vanderbilt 11

Simplex

Goldwyn Chooses Simplex

Suppose you were a Producer, bent upon getting out the utmost, the acme in quality of pictures—pictures into which men of rare skill had put their hearts and their brains.

Then suppose you had to purchase Projectors for your Exhibition Rooms, to show such pictures in the best possible manner to high-class Exhibitors.

Wouldn't it be a shame to put in anything but the very best?

Well, that's what the Goldwyn Pictures Corporation were up against.

Of course they had their choice of Projectors. You can easily imagine that no manufacturer tried to keep them from putting in his Machines.

But only quality counted.

Quality at the start and quality continued.

To those who know, that means SIMPLEX.

Take the Goldwyn people, as an example.

They are equipping every one of their Distributing Offices in the United States and Canada with an Exhibition Room.

They *know* which is the best Projector.

So they ordered Simplexes for all of these.

But don't forget this: The Goldwyn Pictures Corporation has no monopoly on Simplex Projection.

So don't envy them, but call on the Simplex Distributor in your section and let him help you to that Profitable Permanently Perfect Projection. The best is none too good for you, is it?

Catalog " N " also tells about it. Your name and address?

What the Simplex does for the Goldwyn Pictures Corporation it will do for you

We sell more high-grade Projectors than any other manufacturer in the world

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



MUTUAL PICTURES EVERYWHERE

The Strand Theatre of Ithaca, New York, with a seating capacity of 1800, and the People's of Portland with 900 seats—the Strand of Altoona, Pa., and the New American of Columbus, Ga., with a seating capacity of 750—the Strand of Toronto, and the 2000 seat Cinderella of St. Louis—in the high class houses *everywhere* you'll find Mutual Pictures—"Big Stars Only."

These are prosperous exhibitors. They know the value of Mutual Pictures—"Big Stars Only." They know the drawing power of such stars as Ann Murdock, Mary Miles Minter, Gail Kane, William Gillette, Julia Sanderson, Edna Goodrich, Olive Tell, William Russell, Marjorie Rambeau, Charlie Chaplin, Juliette Day, Margarita Fischer, Jackie Saunders, Helen Holmes and Nance O'Neil.

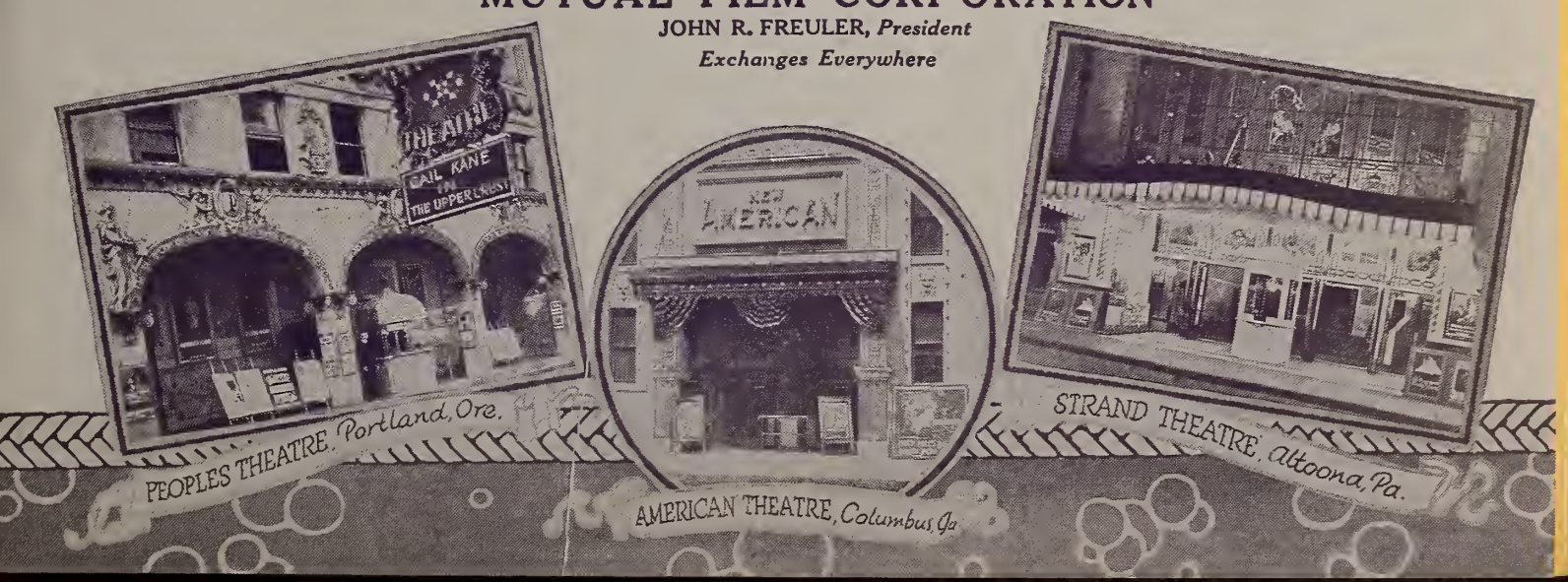
Whether you operate a 4,000 seat house or one of 300 seating capacity you will find Mutual Pictures a box-office asset. You can book them in series, on open booking, or you can arrange for two Mutual Features each week regularly.

More than 1924 Mutual Pictures are now available at your nearest Mutual Exchange. All these subjects—every one of which features big stars—are catalogued for your convenience in a new booklet that has just been prepared. Wire, write or visit your nearest Mutual Exchange TODAY. Ask for this catalogue. Pick out from it the subjects best suited to your theatre—the ones you know will hold the patrons you have and win you new ones—and book them NOW.

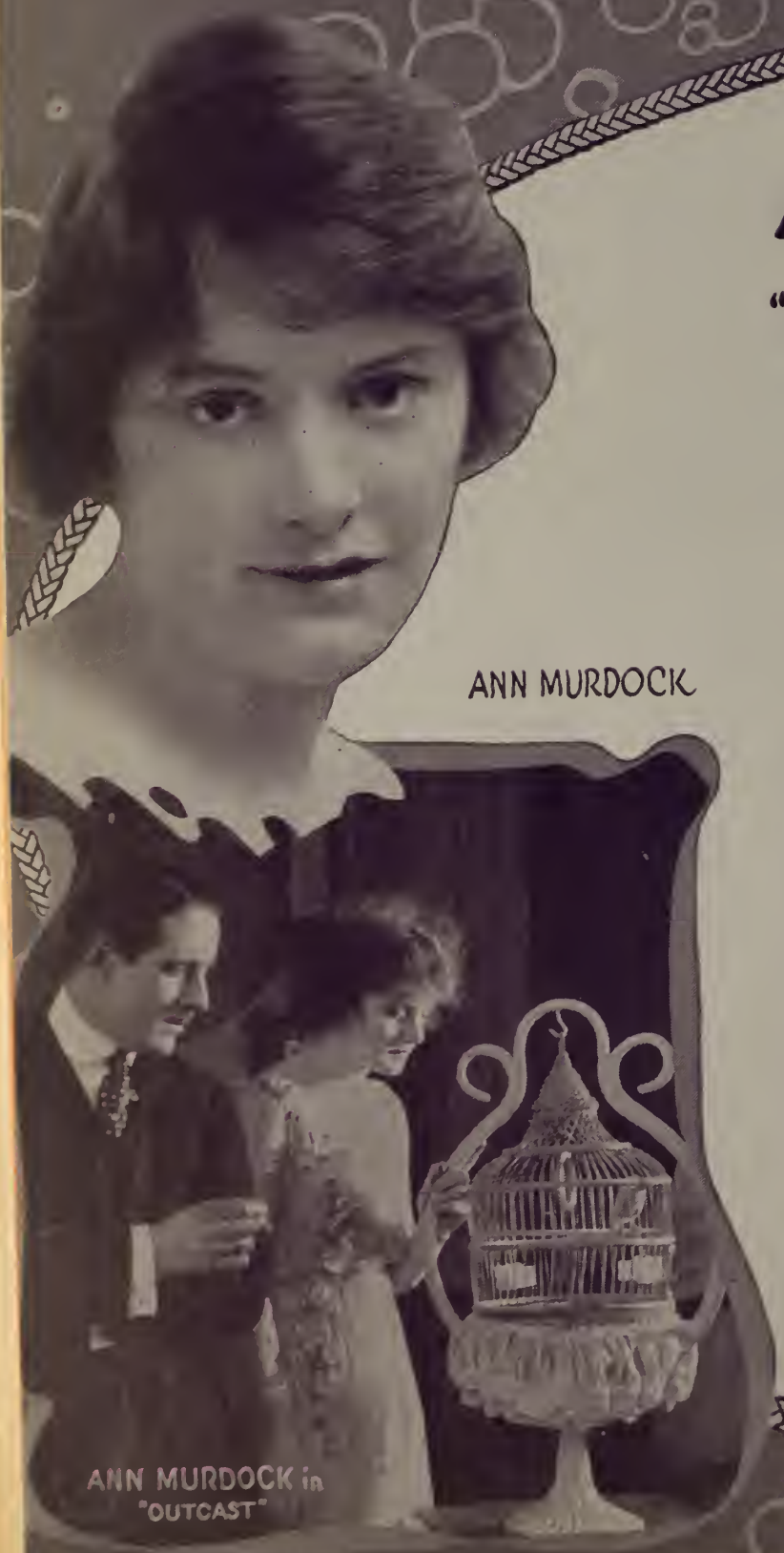
MUTUAL FILM CORPORATION

JOHN R. FREULER, *President*

Exchanges Everywhere



CHARLES FROHMAN SUCCESSES in



ANN MURDOCK
IN
"OUTCAST" "THE IMPOSTOR"
"THE BEAUTIFUL ADVENTURE"
Directed by DELL HENDERSON
"THE RICHEST GIRL"
Directed by ALBERT CAPELLANI

The above stars, attractions and directors serve to indicate the quality of productions exhibitors may expect to find in Charles Frohman Successes in Motion Pictures. The foremost celebrities of the speaking stage—actors and actresses who attract capacity business to the finest theatres in the land, are being featured in these offerings.

These super-attractions will be released, beginning in September, through Mutual Exchanges Everywhere.

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*

BEST PICTURES
EMPIRE
BEST SERVICE

FROHMAN Motion Pictures

JULIA SANDERSON
IN
"THE RUNAWAY"
Directed by DELL HENDERSON

OLIVE TELL
IN
"THE UNFORESEEN"
Directed by JOHN B. O'BRIEN





All the vast resources of the Charles Frohman organization—motion picture rights to the world's greatest plays—a wealth of costumes, properties, stage settings and other material—stars like Ann Murdock, Julia Sanderson, Olive Tell and William Gillette will be found in Charles Frohman Successes in Motion Pictures.

Make your reservations at your nearest Mutual Exchange. Ask for information regarding other big Charles Frohman Successes to be presented in motion pictures.

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*

BIG STARS ONLY

MUTUAL FILM CORPORATION *Presents*

EDNA GOODRICH

IN

"QUEEN X"

Directed by JOHN B. O'BRIEN



America's Most Beautiful Star in a Powerful Story of Real Life From the Pen of Edwin M. Stanton, U. S. Attorney for the District of New York.

A star whose fame is world-wide. From the day of her debut in the famous "Floradora Sextette" right down to the present moment, the public has paid homage to this fascinating beauty.

A story founded on real incidents in the career of a famous prosecuting attorney. Crammed with thrills and action—depicts scenes in New York's real underworld—is absolutely true to life.

Arrange *today* to secure for your theatre the entire series of Edna Goodrich Mutual Pictures. Reservations can be made NOW at your nearest Mutual Exchange.

Among the forthcoming offerings in Mutual Pictures starring Edna Goodrich are such plays as

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Featuring

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have set the pace for consistently clean and interesting humor.

"JERRY *on the* FARM"

Released August 23rd

maintains the standard with JERRY as a movie actor among the rubes.

CUB COMEDIES are released every Thursday through the *MUTUAL FILM CORPORATION.*

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COMEDIES

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EXTRA! EXTRA! EXTRA!

THE GAUMONT COMPANY RELEASES AS A
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THE *FIRST* NEWS PICTURES OFFERED EXHIBITORS
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No attempt is made to release these remarkable overseas pictures as a " special " at extra expense to the exhibitor. Although the pictures were sent to Mutual Branches for distribution as soon as received from France—in advance of the release date of Mutual Weekly No. 137, no extra charge was imposed upon exhibitors for this advance service. You can count upon all such pictures reaching you in regular service if you show The Gaumont-Mutual weekly.

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"The Fable of the Twelve-Cylinder Speed of the Leisure Class"

Screen time 25 minutes

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Ethel Pepprell as Frances Hardor in "The Mainspring"

A Falcon Feature

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Four Parts

By
Louis Joseph Vance

with

HENRY KING
Ethel Pepprell
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A Drama full of vital human conflict and THRILLS

Supervised by H. M. and E. D. Horkheimer

It begins the notable new group of releases so indispensable to efficient showmanship—the FALCON FEATURES

Remember **THE MAINSPRING—Aug. 17**

Every Falcon Feature will have something novel and interesting to offer in dramatic situations.

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"A MAN, A GIRL AND A LION"

A Selig Jungle Drama of Thrills Featuring *Kathlyn Williams* and *Thomas Santschi*. Here you are! A Thrilling Jungle Drama With Noteworthy Stars. It's a hot weather winner.

"HER PERILOUS RIDE"

A corking one reeler. The action is cast in Zululand and features winsome *Bessie Eyton*. She rides astride a gigantic ostrich and secures aid just in time to save those she loves from death!

"THE SOLE SURVIVOR"

Another thrilling jungle drama featuring *Bessie Eyton* and an all-star Cast. The five friends pledge themselves to meet again at 9 o'clock in the evening after five years. That meeting results in the rescue of a beautiful girl from the clutches of a mad Scientist in Central American Jungles.

"BETWEEN MAN AND BEAST"

Another Sensational Selig Red Seal Play featuring *Bessie Eyton* and company of Co-stars. Not a dull moment in this drama of plot and counter-plot. Wild Beasts enact thrilling roles.

SELIG POLYSCOPE CO.

CHICAGO, ILL.

Distributed exclusively by General Film Company.

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The Beloved Characters of "O. Henry"



J. Frank Glendon and Jack Ellis in "The Venturers," by O. Henry.

FORSTER AND IVES, VENTURERS

Forster was of the tribe of Manhattan, which wears rubbers and pays poll taxes. All his life he had been anchored to the island.

Ives, the other, was one who roamed, and shot elephants. His was the restless spirit which discovers new continents.

Utterly opposed otherwise, each had in his bosom a yearn to encounter the real thing in Chance—the unadulterated, the absolutely-free-from-inevitable-conclusions brand of Chance. Both had been baffled.

Then O. Henry pits these two types against each other and brings about one of the most ingenious reverses ever devised by that master of ingenuity. It electrifies the reader—and the picture patron.

Thousands of exhibitors are showing O. HENRY pictures, to their vast profit.

Twenty O. HENRY pictures in 2-reel lengths are now ready.

Each O. HENRY picture is a thoroughly American gem of mingled humor and pathos. Each is a gold mine of *Story*.

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130 WEST 46th STREET NEW YORK CITY



Harold Edel, Manager of The Strand, New York's famous theatre, says

"TODAY WITH FLORENCE REED

is one of the six greatest pictures I ever saw!"

Here is a smashing big play that thrilled New York for over a year, playing to full houses all the time. Written by the famous playwrights George Broadhurst and Abraham Schomer it is packed full of tense moments, of human interest, of knowledge of life. As a motion picture it is as great a picture as the play was a play. Miss Reed, assisted by a cast every member of which is a real artist, amply lives up to her reputation of being the greatest emotional actress of the screen.

The exhibitor who plays this picture and advertises it the way it deserves will positively clean up!

Shown at The Strand, New York, the week of July 29

7 Big parts

Produced by Harry Rapf

Directed by Ralph Ince

Pathé

To the public solid entertainment; to the exhibitor crowds of satisfied patrons.

That is true of all Pathé serials. It is emphatically true of

The SEVEN PEARLS

WITH

MOLLIE KING
AND
CREIGHTON HALE

to be released September 2nd



Why is it that hundreds of exhibitors tell us that Pathé serial nights are their big nights? Why is it many of them say they would have to shut down in summer if they could'nt get a Pathé serial? Why is it they write us and say

"Pathé serials are better box office attractions than any features."

It is because Pathé serials have box office stars, the best casts, the best production and the best stories that money can buy; and because long experience has taught Pathé what the public wants and how to help the exhibitor fill his house.

"The Seven Pearls" is a great serial. See it - then book it.

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser


MOLLIE KING
was a big hit in "Mystery of the Double Cross". She will be a bigger one in
The SEVEN PEARLS
Pathé

Pathé

"A Pathé serial will make more money for an exhibitor than nine-tenths of the extra priced features," says a Washington exhibitor.



"In connection with my booking of

The Neglected Wife

with

Ruth Roland

I want to say that it is my opinion gained from over three year's experience in exhibiting that a good serial such as 'The Neglected Wife', 'The Iron Claw', 'Who Pays?', 'The Shielding Shadow', or 'Pearl of the Army' will make more money for an exhibitor than nine-tenths of the extra priced features being booked to-day."
—Joe Lucas, Grand Theatre, Centralia, Washington.

This exhibitor knows what he is talking about. For a long time Pathé has been preaching that Pathé serials have bigger value than most of the features on the market. Let us repeat, Pathé serials are in the feature class as to quality. They are better than features in box office value.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Urner

Pathé

IRIS

is one of the two greatest plays ever written by

SIR ARTHUR W. PINERO

the most famous living English dramatist. . It was very successful not only in England but in this country where it was played by a cast made up of famous stars. Pathé announces its adaptation into a five part Gold Rooster Play with the celebrated English favorite, Alma Taylor, Stuart Rome, and Henry Ainly in the leading parts. Sir Arthur Pinero personally complimented Miss Taylor on her work in this picture. COMING SOON

GLADYS HULETTE

scores again in

MISS NOBODY

her latest Gold Rooster Play, which is crammed full of human interest and heart throb.

Produced by Astra
Directed by Willian Parke

Coming Soon

Scene from Iris



Thirty-six theatres in Cincinnati have booked

THE FATAL RING

WITH

PEARL WHITE

¶ After the serial was booked and shown in five of the Fox houses, three more houses in that well known circuit booked it, it went so big

¶ The successful Alpha Theatre in Atlanta for the first time has booked a serial for more than a one day's run. It's "The Fatal Ring", of course, and the management of the theatre says "it has landslided itself into a whirlwind of success."

Successful exhibitors play Pathé serials - that's one big reason why they are successful!

Produced by Astra
Directed by Geo. B. Seitz

Written by Fred Jackson
Scenarios by B. Millhauser




Pathé
Pearl White
star of "The Fatal Ring". Miss White in a Pathé serial means big box receipts. She is an unequalled attraction for any house

Pathé

The amazing picture
The Tanks at the Battle of the Ancre

(Official Government Pictures of the War)

continues its amazing and unparalleled record



It stops traffic in Cincinnati and crowds four blocks long, each side of the Grand Opera House box office, wait to get into the show!

¶ Omaha, Chicago, Indianapolis, New York - we've told you what "The Tanks" did there - every house record broken

¶ In the face of the unimpeachable evidence of what the picture has done and is doing no exhibitor can afford to miss the opportunity of doing the biggest business he ever had.

Just say "The Tanks" to the nearest Pathé Exchange

FOX POLICY 1917-18

STANDARD PICTURES

Subject	*Release Date*
THE SPY	August 19th
THE HONOR SYSTEM	August 26th
JACK AND THE BEANSTALK	September 2nd
THE CONQUEROR	September 16th

You cannot book these pictures until you have seen them

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FOX KIDDIES PICTURES

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One Picture Each Week
5 to 6 Reels in Length
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NOTE:—Interest at the Rate of 4% Per Annum Will Be Paid Quarterly on Money Deposited Under the Terms of Fox Contracts. Interest to Start on Date First Picture Is Played Under Contract

FOX FILM CORPORATION

FOX SPECIAL FEATURES



Virginia Pearson

Direction of
WILLIAM FOX

The Star Whose Dramatic Triumphs Place Her in the First Magnitude.

"NO EXHIBITOR WILL MAKE A MISTAKE IN BOOKING A PICTURE IN WHICH VIRGINIA PEARSON APPEARS"—
THE GENERAL PUBLIC

FOX FILM CORPORATION

FOX SPECIAL FEATURES

Virginia Pearson
(The Rose of Dixieland)
in
"WHEN FALSE TONGUES SPEAK"
A September Release





A Story of a Home That Rumor Ruined

VIRGINIA PEARSON AS A BOX OFFICE ATTRACTION IS IN A CLASS BY HERSELF

FOX FILM CORPORATION


THE HONOR SYSTEM
"DOES ITS BIT"
STANDARD PICTURES
BOOM
Your Box Office Receipts
JOIN The ARMY of Wise Exhibitors
FOX FILM CORPORATION

STANDARD PICTURES

WILLAM FOX *Presents*

R.A. WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System"—

10 Reels—A Fox Exclusive



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THE GREATEST HUMAN STORY EVER TOLD ON SCREEN or STAGE

APPLY FOR BOOKINGS ANY FOX EXCHANGE



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"THE HONOR SYSTEM" THE GREATEST PICTURE EVER MADE — N.Y. American

WILLIAM FOX DESERVES PRAISE AS PRODUCER — N.Y. Times

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK — N.Y. HERALD

LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3d MONTH — N.Y. Morning Telegraph

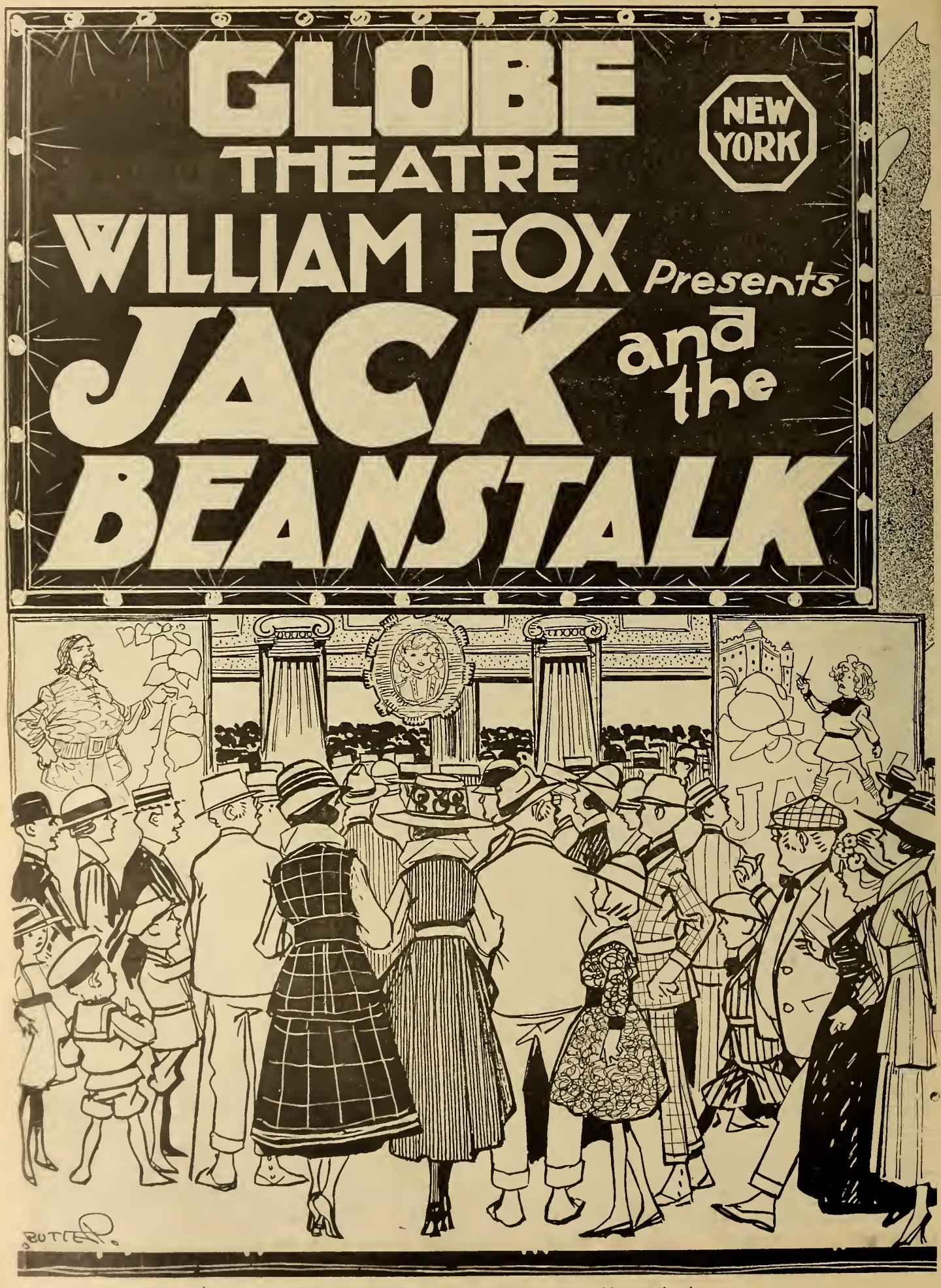


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Most Sensational New York Success
All Critics Lavish in Praise
"The Peter Pan of the Films"—
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A fairy film for the whole family—just as good for grand-dads, grandmas, fathers and mothers, as for the children

Call, wire or write the nearest Fox Exchange

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A BOX-OFFICE RIOT

The New York Times

NEW YORK, FRIDAY, JULY 27, 1917.—EIGHTEEN PAGES.

"THE SPY"

ASK $2,500,000,000 FOR
NATION NOT AWAKE TO
BUT OFFICIAL WASHI ON IS

Germany Sending Many Secret Agents Here; Americans Resident in Europe in Her Service

COPENHAGEN, July 26.—Information obtained here shows that more effective measures than are now in force for supervision of Scandinavian liners plying to the United States must be put into effect if the passage of numerous German agents and couriers and the transmission of intelligence by German spies in America are to be checked. It is said authoritatively that German passport-forging bureaus are equipping German agents in Scandinavia with fraudulent Scandinavian passports. These are copied from genuine originals in the same fashion as American passports have been counterfeited photographically by the notorious Pass Bureau of the Admiralty.

Various attempts to recruit neutrals for courier and information missions to the United States have been reported more or less definitely. The Scandinavian police also could tell a tale of unmasked Americans who are employed in the German secret service. They are working against the interests of their own country and of neutral States, whose hospitality they enjoy, as well as against the European Entente.

WILLIAM FOX SAYS:—

AMERICA WANTS TO SEE THIS PICTURE
EXPOSÉ OF GERMAN POLICE IN AMERICA
HOW THE KAISER OPERATES AND SECURES INFORMATION
GEORGE BRONSON HOWARD, AUTHOR, KNOWS HIS BERLIN
RICHARD STANTON, DIRECTOR, STAGED INSIDE SECRETS WITH
DUSTIN FARNUM THE AMERICAN FAVORITE, IN

"THE SPY"

THERE ARE 10.000 FOREIGN ENEMY SECRET POLICE
LURKING AND SCHEMING IN THE UNITED STATES
SOME CLAIM AMERICAN CITIZENSHIP
DO YOU KNOW YOUR NEIGHBOR?
A FOX EXCLUSIVE SPECIAL RELEASE
STANDARD PICTURES
YOU CAN BOOK NOW FOR AUGUST 19TH
AND FOLLOWING DATES. APPLY FOR BOOKING NOW

FOX FILM CORPORATION



We Believe in the Program but we won't discuss that here

You need good pictures at prices that will enable you to make money.

Triangle makes good pictures. The evidence is a two years' record of uniform excellence that is continued by such productions as "Madcap Madge" and "The Flame of the Yukon."

Triangle prices have made money for exhibitors where exhibitors never made it before. In consequence, the number of Triangle theatres is greater today than at any previous time in the history of the industry.

Standards of efficiency in Triangle productions have again been raised and will continue to be raised. Waste has virtually been eliminated. Triangle prices to exhibitors now represent the cost of production plus the cost of distribution with a fair working margin of profit.

Whether you show Triangle pictures or any other kind, watch Triangle releases, prices and service. Get acquainted with the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York City



Bessie Barriscale

in

"WOODEN SHOES"

Story by J. G. Hawks

A modern Triangle romance of the King of North America and a maid of the Zuyder Zee

Triangle's $35,000 Dutch village and 400 people

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK



Enid Bennett

in

"THEYRE OFF"

Continuity by Lambert Hillyer

A rapid-fire racing story, of a girl, a man and million dollars

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"LOST—A COOK"

with

Mack Swain

A real comedy flap-jack hot off the Keystone griddle

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HAPPY
WHOLESOME

SOLD UNDER

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"ASK ANY TRIANGLE EXCHANGE . . . "

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PICK OF THE PICTURES



BESSIE BARRISCALE

IN

"Rose o' Paradise"

By GRACE MILLER WHITE

Author of "Tess of The Storm Country"

Bessie Barriscale *is* Jinnie, the Angel of Paradise Road
She smiles through tears of happiness.
She makes your heart glad with an exquisite warmth
that radiates from her unending faith in God's handiwork

F. 13

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Develop Patronage
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GREAT FILMS, like good literature or music, or art of any kind, come few and far between. Moreover, they are apt to spring from the most unexpected sources. They may be the product of an unknown—but that unknown immediately becomes one of the elect of the earth.



You can count on the fingers of your two hands those motion pictures which have equalled in beauty and strength, plot and action, this offering of the Ogden Pictures Corporation.

"THE LUST OF THE AGES" is epic in its construction, classic in its breadth of spectacular strength, and yet is delicate and whimsical in its fine, native moments of emotion. It is one of the rare successes of motion picture history.

Whether the Ogden Pictures Corporation can repeat a success so marked, or whether it shall forever strive to live up to this, its master achievement, is a question only the future can solve.

The "LUST of LILLIAN

Made by a great director—the wizard of the screen

by Aar

Produced by Ogden Pictures Corporatio

But, at this moment, America will unconsciously say, "Here is one of the greatest motion pictures we have ever seen."

The story has to do with GOLD—the fight for wealth—the hunger for that power which comes through great possessions. It has to do with that latent appetite which resides in every human breast for MONEY.

Surely, no elemental quality is so dominant in modern society, and this powerful story of Aaron Hoffman's, built on this theme, touches "home" in every home.

One single phase of this picture alone will make it the sensation of the continent. It depicts the causes behind Germany's war lust—Germany's wild greed for GOLD and commercial supremacy, yet it is *not* a war picture.



If the drama were not the masterpiece that it is—if the theme were not the universally interesting idea that it represents—and if the picture merely had to do with the wholesome winsomeness and the splendid acting of *Lillian Walker,* it would be a great success.

The "girl with the dimple" has again proven herself to possess superior dramatic qualifications, and there is no actress on the screen to-day who can point to a single performance greater than this one of Miss Walker's.

The entire production, under the direction of Harry Revier, has been dovetailed together and worked out in sympathetic style, from the simple close-ups to the Gargantuan spectacles.

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STATE RIGHTS





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WALKER in

the **AGES**"

n Hoffman

n ~ ~ ~ *Directed by Harry Revier.*

30 STARS IN ONE BILL!

All the great Artists of the screen from Pickford to Chaplin appear in the de luxe feature production assembled by the National Association of the Motion Picture Industry.

FIRST SHOWING STRAND THEATRE, N. Y.

August 16

at 10:30 o'clock in the morning

This, the greatest of all box office attractions will be sold for State rights to the highest responsible bidders — The Trade is invited to this special showing.

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Times Building, New York

Special showing at the Strand Theatre through the courtesy of Mr. Harold Edel, Managing Director

The First of the
Big Pictures for
Big Exhibitors

Madame
Petrova

in a seven-reel special photo-drama
produced by Petrova Picture Company
to be released on or about Oct. 22

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DO YOU KNOW THAT FROM A SMALL ACORN

1916 INTER-OCEAN FILM CORP.

WE HAVE GROWN TO A MIGHTY OAK

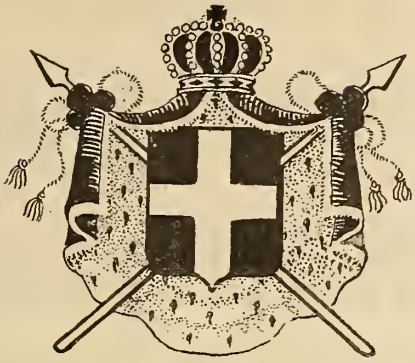


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"THE WORLD OUR FIELD"



"Crowned With Success"

"THE ITALIAN BATTLEFRONT"

Italy's Authentic and Official Government War Films Exhibition rights exploitation and release throughout the United States controlled by

The Fort Pitt Theatre Corporation

OF PITTSBURGH

WILLIAM MOORE PATCH

President and Managing Director

Now Packing 44th St. Theatre, New York City, to its capacity, and declared by all of New York's distinguished Dramatic Critics to be the " Masterpiece " of all Motion Pictures.

READ:

THERE IS NOTHING AT THE THEATRES ALONG BROADWAY THAT CAN APPROACH THE DRAMATIC EFFECT ACHIEVED BY THESE PICTURES. "THE ITALIAN BATTLEFRONT" IS AN INSPIRATION. IT MEANS EVERYTHING THAT IS BRAVE AND LOYAL. GO TO IT!—CHARLES DARNTON, *EVENING WORLD.*

Italian War films superb production. Thrilling pictures. Earned the applause of the enthusiastic spectators.—*The Sun.*

Mighty waves of applause thundered through the house. For natural beauty the scenes could not be surpassed. Absorbing incidents make the Italian war pictures unforgetable.—*Evening Telegram.*

A wonderful contribution to the history of the world. Masterpiece of motion pictures.—*N. Y. American.*

Full of vivid and thrilling adventure.—*N. Y. Times.*

The exclamations, "Wonderful!" "Thrilling!" "Amazing!" from all parts of the house, mingled with those of "Beautiful!"—for the scenes in the snow-clad Alps are worthy of a great painter.—*Journal.*

Now booked in the following theatres at prices ranging from 25c to $2.00:

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Buffalo.....Teck Theatre
Boston.....Tremont Theatre
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BEGS TO ANNOUNCE

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MARINE FILM COMPANY'S

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A Marine Classic

STARRING TYRONE POWER

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As big an Attraction as most 5 reel features



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KLEINE EDISON SELIG ESSANAY

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TAYLOR HOLMES

The Broadway Favorite

in

"EFFICIENCY EDGAR'S COURTSHIP"

Thousands are waiting to see Mr. Holmes' masterly interpretation of Clarence Budington Kelland's story in the *Saturday Evening Post.*

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Reg. U. S. Pat. 1907

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1333 Argyle St., Chicago

TRADEMARK
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

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"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 8 AUGUST 25, 1917

Two Millions Wasted

IT is not too early to bring up right now a most important matter—namely, that of next year's Exposition.

The question is: Shall we drift along as we have in this matter; or shall we start afresh, next year, in many fundamental respects?

Who shall hold the Exposition?

What kind of an Exposition should be held?

We have raised before these same questions and thereby stirred up some local animosities.

However, the questions still stand; and the facts involved are so patent that sooner later they are bound to control the situation.

In the first place, in all other industries, Expositions are held by the manufacturer.

The idea, simply, of an Exposition, is the joint display by manufacturers of their wares, which exhibit the dealer and also the public are invited to attend.

In the industry we started our Expositions are the other way around.

A little history may be enlightening.

* * * * *

THE first Exposition—in New York in 1913—was started as a private enterprise. The manufacturers were in no way organized. One enterprising individual took the opportunity and started the Exposition ball rolling.

The exhibitors having previously held conventions at which the manufacturers made displays in a small way and being the only organized branch of the industry, hastened to join in the holding of the first New York Exposition.

The following year two expositions were held, due, not to a demand for two, but simply because of a split in exhibitor organization. There was as yet no manufacturer organization.

Next year an organization of the industry was attempted, with the result that again two Expositions were held in New York City, one by the Board of Trade and another by the local exhibitors. Again there was no demand for two shows.

The expositions of the next two years were held and managed by the local exhibitors of Chicago in the name of the National Exhibitors' League, as a matter, apparently, of established custom.

THIS history is scarcely favorable to the holding of any more such Expositions.

The seven so-called National Expositions of the industry held since 1913 must have cost nearly two million dollars, which money, of course, has been paid by and out of the industry, by its branches and members.

If these Expositions have been held for the benefit of the treasury of the Exhibitors' League then they have been flt failures and monumental follies. Out of the millions spent a few meagre thousands have crept into the coffers of the Exhibitors' League. We know of only one such published contribution up to this year, namely, that $5,000 given last year by the management of the Chicago Exposition.

A direct contribution from the manufacturers of but one per cent. of the huge sum would have done more financial good to the cause of National Exhibitor Organization. Five or ten per cent. would have amply financed exhibitor organization throughout these years; and even so the industry would have saved a round one and three-quarter millions of dollars.

* * * * *

ON the other hand, if these expositions are to be counted as advertising expense, then, again, they have been flat failures.

It may pay to hold a national advertising exposition of automobiles, considering their average selling price at one thousand dollars apiece and their selling appeal limited to a few hundred thousand people who can afford to travel to New York City to attend the show.

But our motion picture commodity is a ten cent ticket of admission and our public is fifteen millions strong. To spend a quarter of a million dollars advertising ten cent admissions to the attendance of a single city is—*not good advertising*. Why not take full pages in a string of newspapers which would reach the fifteen millions?

Again, what have our Expositions exposed?

To our mind they have simply exposed that which should have always been kept from the hero-worshipping fans, the very thing that makes them fans, namely, the living presence, shorn of all enticing mystery, of the people of the screen.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec.* H. A. WYCKOFF, *Treas. and Bus. Mgr.*

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Speaking Editorially:

Will the New Association Be Admitted?

THE American Exhibitors' Association has made application for admission to the National Association of the Industry. President Brady has ruled that such application is proper under Article II of the National Association's constitution and by-laws.

It now remains for the directors to decide whether or not they will admit to the industry's organization an important, and comparatively, a considerable body of exhibitors. .

We believe they will vote favorably.

The stipulations of the by-laws are specific. They state that another body of exhibitors, the M. P. E. L. of America, was *urged* to join, was received unconditionally, and the sum of $4,000 was donated by the National Association to pay the expenses of their director members to the first board meetings in New York.
tors may decide upon."

We do not believe that the Directors will impose harsh or impossible entrance conditions upon this body of exhibitors, the first exhibitor group to indicate a desire to affiliate themselves with the industry's general organization; such action would scarcely be fair in view of the fact another body of exhibitors, the M. P. E. L. of America, was *urged* to join, was received unconditionally and the sum of $4,000 was donated by the National Association to pay the expenses of their director members to the first board meetings in New York.

We do not believe that the exhibitor directors of the National Association will vote against the new body. The best and fairest minds in the old League see the new League in but one light, namely, as a division of organization which will in the end set national exhibitor organization upon a broader basis and better plane than it ever has had or had any chance of having.

To discriminate now and in this way against the new body will certainly not pave the way to this desirable end.

After all, what honest reason can be set up against the admission of exhibitors—under any body—to the National Association?

What honest reason—in the best interests of national exhibitor organization? What honest reason—in the best interests of an organized industry? What honest reason—especially at this time, when patriotism alone demands a completely organized industry?

Why Not State Units?

POSSIBLY the best way for exhibitors to join the National Association of the industry is through their state and local Leagues.

Let each state and local League join as a state or city unit. Let the Constitution and By-Laws of the National Association be so amended that this is possible.

There will be no squabble then over present or future splits in national exhibitor organization.

Each state League—and the state League and locals are the only active exhibitor organizations thus far achieved—will then have direct contact with the National Association of the industry. The moment legislative trouble arises each League can establish this contact with the industry at large and secure the industry's help.

The National Association will accomplish by this means what it wants, namely, the largest possible exhibitor membership, and this membership will continue undisturbed by national organization politics and mishaps.

The American Automobile Association is composed of state units, and this association is harmonious, powerful and active.

Why not?

Service with a Capital "S"

SOME years back it was the practice among merchants of all grades to boast a motto. From shoe makers to department stores, each told the possible customer, "Our Motto is So-and-So."

Taking trade paper publishing as merchandising, were we asked to give the motto of MOTION PICTURE NEWS for the coming year we could probably not express our opinions better than by replying:

"Service with a capital 'S'."

Service that means more than a catch-phrase; Service that means dollars and cents to our readers and advertisers is the meaning of that capital "S."

Some signs of this Service will be found in this issue, others will follow as rapidly as events will permit. The Exhibitors' Service Bureau, meaning direct aid in the solving of theatre managers' problems is one; the new Film Specialties Department under the direction of Miss Berg, enabling producers and exhibitors to secure greater returns from this neglected field is another; the Anti-Misframe League's work for better projection and better pictures; the coming West Coast Edition and other plans for *intensive* circulation are others—all are part and promise of our aim for the coming year:

"Service with a capital 'S!'"

Two Millions Wasted

(Continued from preceding page)

IN other words, we have only exposed a secret which is at once one of the motion pictures' highest assets as a public entertainment.

Will some one kindly cite one single thing of value we have bought with this two million dollar Exposition budget?

Has the industry thereby made one step forward?

Can anyone justify this wild expenditure by an industry which has to struggle hard to finance its own protective organizations—when State Exhibitors' Leagues are fighting along with a few hundred dollars against legislative odds that threaten to overwhelm their members—when the whole industry has stood face to face for the past two years with tax and law crises which are about to paralyze it?

In conclusion, there is another astounding fact to face: with all this huge expenditure on Expositions, not one single financial report has ever been published. We understand that such a report is forthcoming, for the first time, from the management of this year's Exposition.

Undoubtedly a proper and profitable Exposition can be held; and in connection with it a convention which every exhibitor in the country will find it to be his business interest to attend.

At least we have some decided views on this highly important subject and will present them in our next issue.

Wm. A. Johnston

Lee Follows Lesser with State Rights Association

Joseph F. Lee and Sol Lesser Responsible for Two State Rights Associations—Lesser's Plan Follows That of National Exhibitors—Lee's Plan Permits Member to Reject Picture That He Does Not Like

TWO associations among state rights buyers were formed during the past week. One sponsored by Joseph F. Lee, a priminent state rights buyer, the other by Sol Lesser—another prominent buyer. Both associations are as yet unnamed. Plans are not fully developed but it is expected that both will be under working conditions in the near future. The idea of both runs along the same lines as those followed by the First National Exhibitors' Association, formed only a short time ago. The association sponsored by Mr. Lesser is said to follow almost exactly the same principle and the same details. Mr. Lee, prompted by the action taken by Mr. Lesser, conceived an entirely different idea as to the acquisition of film rights.

It is Mr. Lee's opinion that the scheme as mapped out by Mr. Lesser is not the one to work to the best advantage for all. In view of this fact immediately after Mr. Lesser's plans were made known, Mr. Lee called together a number of prominent state rights buyers and laid his plans before them. Louis D. Mayer, of Boston, and Harry Crandall, a prominent exhibitor of Washington, D. C., are the only two members announced as being affiliated with Mr. Lee in the organization of this association. The names of the other members who will be associated with Mr. Lee will be announced within the next week. Mr. Lesser was not present at the meeting for which he was sponsor, owing to illness. He is confined in Dr. Stern's sanitarium, Seventy-seventh street and West End avenue, with typhoid fever. Leon D. Netter represented Mr. Lesser at the meeting.

The sharp distinction between the proposed methods to be followed by the two associations lies in the rules to be followed in purchasing rights to a picture. The Lesser organization requires the consent of the majority before the product is bought. For example, if there are nine members of the association and five of them agree on purchasing the rights to a picture, the other four will have to abide by their decision. Mr. Lee's plan puts it up to the members in a manner that permits one or more members to withdraw from a certain transaction if the one or more think that the picture is not available for their use. In other words, if their are eight members in the Lee association any number can decide upon a picture and the rights will be purchased for them. The remaining number who have declined to put their stamp of approval on the purchase do not have to take the picture.

Mr. Lee plans to divide the country into fifteen different territories or sections, each section to have a representative picture man to look after the interests of the association in that particular section or territory.

Mr. Lee in commenting upon the steps taken says:

"There is every reason to believe that success is before us. In drawing up these plans the individual has been given first consideration. Realizing how difficult it is to have any number of picture men agree upon any one production as available for all territory, I have conceived this plan to make possible a method whereby each member can feel assured of satisfaction because there is note of compulsion. If they like the product suggested for their consideration—very good. If not, they are free agents and can pass it up—and wait for the next one. My plan is the co-operative one without the compelling force of the majority. The majority does not rule. No one member is compelled to follow the dictates of the majority. This, I think, is the strong point. It will do away with all friction and opposition. The opportunity for unity is offered. It is up to the members to decide whether or not they shall unify. It is not placing the buying of film on a business basis of majority rule.

"The members alone are not the only ones who will benefit greatly by the action as suggested. In dividing the country into fifteen territories, the association has brought the entire country within a very small radius. Why? Because in each territory there will be a representative who knows his particular territory like a book. He knows what a sex picture or a problem picture or some other picture means to his territory. He knows whether that picture is going to take. He knows whether or not it is going to be a failure. We all know that a picture which is a great success in one territory might be a rank failure in another. The member whose territory is not adapted to a certain kind of picture can pass it up under my plan. There is no compulsion. I can conceive of no reason why if the plans as suggested by me, are followed out, that this association will not prove of immense value to exhibitor and patron."

The personnel of the Lesser association includes the names of M. Rosenberg, Portland, Ore.; Nathan Hirch, New York; Leon D. Nettor, Pittsburgh; William Oldknow, Atlanta, Ga., and George Jacobs, Pittsburgh. Full details as to organization and future plans will be announced later.

FRED J. BEECROFT

¶ Dean of motion picture advertising men, has been appointed advertising manager of Motion Picture News. His wide acquaintance and popularity in the film field make it unnecessary for us to comment on this announcement.

¶ Mr. Beecroft's acquisition marks the first step in the inauguration of extensive service plans for the advertising department of Motion Picture News. Watch for future announcements.

American Exhibitors' Association Is Not Marking Time

Executive officers and prominent members of the newly formed American Exhibitors' Association will gather in New York, Thursday, August 16, for a further conferenc on organization plans. At this time important developments are anticipated, as the association is not marking time pending the decision of status which will be rendered by the national association at a meeting on August 27, but is following out the lines of campaign previously laid out. At this meeting will also be decided definitely the attitude and policy of the association toward the national body. A broadcast appeal will be made to the exhibitors of the country this week through the medium of a four-page printed bulletin.

General Manager Pettijohn expressed himself, however, as satisfied with the progress so far made.

Arthur Friend to Halt Rush of Food Films

Chairman Food Commission Committee Urges Distributors to Hold Food Conservation Pictures Until Conference with Hoover

ARTHUR S. FRIEND, chairman of the Food Commission Committee, of the motion picture industry, has issued an important notice to the trade advising against too precipitate use of film propaganda regarding food conservation. The warning says:

"The War Committee of the moving picture industry appointed to act with Mr. Herbert Hoover on the food commission respectfully request the consideration of the trade to the following:

"The chairman of this committee is now in Washington, getting in touch with the whole question and in conference to determine along which lines the industry will be able to render the greatest aid to the country and the Government on the important question of food conservation.

"We realize the extreme necessity for prompt action but at the same time feel that grave errors may be made and much effort may be wasted and, in fact, may have to be undone if full consideration be not first given to each step.

"For this reason this committee requests the trade in general and every manufacturer and distributor in particular not to undertake the making or showing of any film dealing with any phase of food conservation until the many sides of the matter be given the most careful consideration and a plan of propaganda is worked out that is fundamentally sound in every particular.

"We believe every one will realize the necessity for this mode of procedure. There will be a very large amount of work for the industry in connection with the various activities of the Government.

George K. Spoor Urges Varied Program Use

Essanay President Declares Exhibitors Must Balance Their Offerings to Bring the Maximum Revenue from House's Clientele

"THE improperly balanced program is proving a menace to the business of every exhibitor who is not giving this matter his most serious consideration," says George K. Spoor, president of the Essanay Company. "This question is most important to theatre managers who are changing their pictures several times per week. The week's program for such theatres must have the widest possible variety and appeal in order to bring the maximum revenue from the clientele of that house.

"It has certainly been proven that each type of photoplay has its individual class of followers. There are those who care only for Western subjects, others who prefer comedy dramas, then again society dramas, straight comedies, problem plays all have their devotees. Even the short subject program is extremely popular in many localities and often comes as a relief to the fan who has grown tired of five and six reel subjects. Now, inasmuch as it is a generally accepted fact that very few persons attend their favorite picture theatre more than twice each week, does it not seem advisable to so vary the programs that every class of patron will find something of interest in the selections for the week?

"A very good idea as to the feasibility of properly balancing the week's program can be gained from the manner in which this question is handled by the old-time 'Ten, Twent', Thirt' Repertoire men. And many a small town exhibitor has reason to rue the fact that these men have balanced their programs as they have. Generally one of these companies stays even in the smallest towns for at least a week stand and oftentimes longer. By showing everything from "heavy melos" and "blood-curdling westerns" to so-called farce comedies these companies are generally able to make the small town exhibitor think that his entire patronage has gone on a vacation. And be it known that the novelty of the thing draws just as effectively from the better element as from the other classes. That has been proven conclusively.

"Let us suppose that there are enough people in a given district preferring program made up of short subjects to make two nights each week profitable. That means a source of revenue on those two nights that were formerly untouched and still leaves four or five programs from which the patrons desiring the longer subjects may choose their two nights' entertainment. In other words, nearly as much money can be taken in at the box office in four nights as was formely taken in during the entire week, besides which the remaining nights can be made to provide their additional revenue.

"That is one of the chief reasons Essanay is releasing a varied program. Our investigation department has found that a strong interest in short subjects, especially of a comedy nature, still exists in the minds of the public."

Lillian Walker's Leading Man Caught in Draft

Jack Mower, leading man with Miss Lillian Walker in the Ogden Pictures Corporation's production of "The Lust of the Ages" has been caught in the cogs of the draft machinery. Mower registered in Ogden, Utah, while working in the picture and now is in San Diego.

Notice was sent to him that he is in the first division of registrants and it is likely that he will be called before the exemption board at Ogden to show cause why he should not do military service for Uncle Sam.

L. H. Castro, scenic artist of the Ogden producing company, and H. Transvog, of the technical staff.

Donald Mackenzie to Direct Pathe Serial

Announcement is made of the signing of a contract between Donald Mackenzie and Astra-Pathe. Mr. Mackenzie is to direct Miss Mollie King, at present being starred by Pathe in "The Mystery of the Double Cross," in a new serial as yet unnamed.

As five episodes have already been made Mr. Mackenzie is taking up the work starting with the sixth. His contract calls for finishing the series.

Donald Mackenzie directed the two serials, "The Perils of Pauline" and "The Shielding Shadow," and such features as "The Galloper," "Mary's Lamb," "The Spender," "The Precious Packet" and "The Challenge."

Decision On Use of Title "Happiness"

Acting in accord with the terms of an injunction granted by U. S. Judge Learned Hand, Southern District of New York, J. Hartley Manners has published the following warning:

"Any manager or proprietor of a motion picture theatre, acting under a license from the Triangle Film Corporation, who advertises any photoplay under the title of 'Happiness' is guilty of a contempt of court, and the undersigned (Manners) will, through his counsel, apply to the United States District Court to punish him accordingly. This does not apply to advertising the title 'Seeking Happiness.'"

The injunction quoted by Mr. Manners is directed against the Triangle, the Rialto theatre, and "their agents and representatives," and is dated June 26, 1917.

Ritter Heads New Film Co.

The Ark Feature Film Company has been recently organized for the purpose of distributing select feature productions throughout the state of New York.

Offices are now being opened in the film district probably in the Godfrey building at 729 Seventh ave., New York City.

The main issue of the new company will be to handle the exhibitors of this territory in the most considerate manner.

Arthur King Ritter, formerly of the Metro and Bluebird exchanges in Boston, Mass., will be the general manager.

Selznick-Zukor Cooperation Seen by the Dailies

DISPATCHES to the dailies from Albany say: Verification of the cooperation of the Lewis J. Selznick interests with those of Adolph Zukor, which has been rumored for weeks in New York City, is contained in the list of incorporations issued by Secretary of State Hugo, this week.

The formation of the Select Pictures Corporation, Millbrook, N. Y., to deal in all branches of motion pictures, with a capital of $5,000 furnished the verification, according to this correspondence. The directors of the new organization are Elek Ludvigh, Ralph A. Koon, and Emil E. Schauer, all of 185 Fifth avenue, New York City, the same building in which Paramount makes its headquarters.

The Select Corporation is to release all Selznick pictures, the productions of Clara Kimball Young, and offerings of any independent manufacturer who cares to use this nation-wide channel to sell his pictures.

According to New York reports, Adolph Zukor has obtained the rights to all Clara Kimball Young's productions for a period of four years. She is to be paid a certain sum for each picture. The suit entered by Selznick against Miss Young for alleged breach of contract, and her counter litigation, have been withdrawn from the courts. The new arrangement will permit Selznick to share in the profits on the Young productions.

Another important announcement from the Secretary of State's office, in which Lewis J. Selznick figures, tells of the formation of the Squirrel Film Corporation, New York City, to manufacture motion pictures, lease and own theatres. The organization has a capital of $100,000, and its directors are Giuseppe De Cippico, Lewis J. Selznick and Charles E. Lydecker. The headquarters are at 729 Seventh avenue, New York City.

Striking Picture of Old Nashville in "The Conqueror"

"THE Conqueror," first of the William Fox standard pictures in which William Farnum is to star, pictures the life of General Sam Houston, and is therefore a cross-section out of the most stirring portion of American history.

In the first scenes Nashville, Tenn., of 1830, is depicted. Libraries were searched and finally a picture was found that would serve as a model in the erection of a village street. The carpenters went to work under direction of George Grenier, technical director, and his art director, Charles Odd. Finally the author of the play, Henry C. Warnack, was called in to pass on the setting.

When Mr. Warnack, who is a well-known newspaperman, first laid eye upon that set he gasped in amazement. Then he rubbed his eyes and pinched himself.

"On that corner," he managed to gasp, finally, "I was born. Right in that little old house. My father was born there, too. In that building directly across the street my grandfather had his counselor-at-law office. On that balcony he welcomed Sam Houston many a time."

Board of Directors of the N. A. M. P. I.

A corrected list for your files based on the annual meeting in Chicago, July 18, and an adjournment thereof held in New York at the National Association's offices, August 6.

PRODUCERS BRANCH COMMITTEE—CLASS NO. 1

William A. Brady	World Film Corp., 136 West 46th St.
D. W. Griffith	D. W. Griffith Enterprises, 807 Longacre Bldg.
William L. Sherrill	Frohman Amusement Corp., 310 Times Bldg.
Carl Laemmle	Universal Film Mfg. Co., 1600 Broadway
Adolph Zukor	Famous Players-Lasky Corp., 485 Fifth Ave.
Samuel Goldfish	Goldwyn Pictures Corp., 16 E. 42nd St.
William Fox	Fox Film Corp., 130 W. 46th St.

EXHIBITORS BRANCH COMMITTEE—CLASS NO. 2

Lee A. Ochs	1587 Broadway, New York City
Alfred Hamburger	207 So. Wabash Ave., Chicago, Ill.
N. C. Rice	Algona, Iowa
C. E. Glamann	Wilmington, Kan.
Alfred S. Black	United Theatre Corp., Rockland, Me.
Thomas Furniss	Brunswick Amusement Co., Duluth, Minn.
Eugene M. Clarke	Baker-Grand Theatre, Natchez, Miss.
Frank Eager	Acme Amusement Co., Lincoln, Neb.
Louis L. Levine	Regent Theatre, Brooklyn, N. Y.
Louis F. Blumenthal	National Theatre, Jersey City, N. J.
J. H. O'Donnell	606 Abbot Bldg., Philadelphia, Pa.
Dan Chamberlain	American Theatre, 16 E. Lake St., Minneapolis, Minn.
Hector Pazmasoglu	Congress Amusement Co., St. Louis Mo.
Robert Levy	1416 Masonic Temple, Chicago, Ill.

SUPPLY AND EQUIPMENT BRANCH COMMITTEE—CLASS NO. 3

Donald J. Bell	Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
J. E. Brulatour	Eastman Films, 5 W. 32nd St.
J. H. Hallberg	United Theatre Equipment Corp., 1604 Broadway
Walter J. Moore	H. C. Miner Lithograph Co., 518 W. 26th St.
J. F. Skerrett	Nicholas Power Co., 90 Gold St.
N. C. Cotabish	National Carbon Co., Cleveland, Ohio
Joseph F. Coufal	Novelty Slide Co., 115 East 23rd St.

DISTRIBUTORS BRANCH COMMITTEE—CLASS NO. 4

J. A. Berst	Pathe Exchange, Inc., 25 W. 45th St.
Arthur S. Friend	Famous Players-Lasky Corp., 485 Fifth Ave.
Walter W. Irwin	Vitagraph-V-L-S-E, 1600 Broadway
P. A. Powers	Universal Film Mfg. Co., 1600 Broadway
Richard A. Rowland	Metro Pictures Corp., 1476 Broadway
John R. Freuler	Mutual Film Corp., 220 So. State St., Chicago, Ill.
Stephen A. Lynch	Triangle Distributing Corp., 1457 Broadway

GENERAL DIVISION—CLASS NO. 5

Paul Gulick	Universal Film Mfg. Co., 1600 Broadway
Arthur James	Metro Pictures Corp., 1476 Broadway
William A. Johnston	Motion Picture News, 729 Seventh Ave.
Joseph F. Lee	States Rights Buyer, 1476 Broadway
Thomas G. Wylie	1604 Broadway
Fred J. Beecroft	Exhibitors Trade Review, 1587 Broadway
George Irving	Motion Picture Director, Bayside, L. I.

"One-Man Rule" Weans Showman from M. P. E. L. A.

When George W. Heinbuch, manager of the Superior theatre, Cleveland, got back for the Chicago convention which he attended as a delegate from Ohio, he said that he didn't like what had been done there at all.

"I am against any one man rule anywhere and for any purpose," said Mr. Heinbuch. "It is not a case of whether or not I am in sympathy with the Motion Picture Exhibtors' League of America, but I am strenuously opposed to any administration that consistently refuses to give a hearing to members whose opinions they think might be opposed to their own. I don't know what the new organization will accomplish but at least it is an organization representing the exhibitor, and as such it has everything to commend it. From present indications the American Exhibitor's Association has all the best of it."

Hatrick Selected as Secretary of International

Announcement is made of the selection of E. B. Hatrick as secretary of the International Film Service. Mr. Hatrick's experience covers a wide range of newspaper and film activities. For several years he was employed as a reporter, telegraph editor and bureau manager on the United Press Association. In 1909, he left that organization to accept a position as editor of the Hearst Syndicate and in that capacity he took charge of the news photograph departments of the various Hearst newspapers and welded them into one organization for the gathering and distribution of photograph illustrations for newspapers and magazines.

After the establishment of the news picture organization, Mr. Hatrick conceived the idea of utilizing this institution for the gathering of an up-to-the-minute news film. His theory was that good, trained news photographers were better adapted for this work.

Active Week Recorded by National Association

Many Important Meetings Held—Applications for Membership to Every Class Pour In—From Supply Co.'s, Individuals, Etc.

ANNUAL meetings of the members of the National Association, board of directors' meetings and many important conferences pertaining to the activities of the war co-operation committee have made the past week a busy one at association headquarters. At the same time membership work has been progressing favorably.

Recent applications for membership in the Producers' Class include the following: Selig-Polyscope Company of Chicago, Illinois, to be represented by William N. Selig; Pathe Exchange, Inc., to be represented by J. A. Borst; Norma Talmadge Film Corporation, to be represented by Joseph M. Schenck, and The Bray Studios Inc., to be represented by John R. Bray.

The Inter-Ocean Film Corporation has filed application for membership as exporters of motion pictures, creating a new classification which will be acted upon at the forthcoming meeting of the board of directors.

New additions to the Distributors' Class are expected within a fortnight, and if the applications are received as anticipated, this important division of the association will be practically 100 per cent from a membership standpoint.

Inquiries recently received at the offices of the association, in the Times Building, from supply and equipment companies would indicate that several concerns are giving consideration to joining Class 3, which now includes nearly a score of some of the most important companies engaged in this branch of the motion picture business.

New recruits are being added to the ranks of the General Division through applications for individual memberships. During the past week the officials and staff members of the MOTION PICTURE NEWS filed the following applications: E. Kendall Gillett, H. A. Wyckoff, Robert Welch, George Gould, Frances Klein, J. S. Judd and William McCormack. Individual memberships were also received from Harry A. Nadel, Ralph A. Kohn and Allen Kander and an appeal will be made to every company member to enroll their officials and employes as members of the General Division.

WILLIAM J. McGRATH, popular and energetic, is now manager of the Chicago office of Motion Picture News, at 110 So. Dearborn St.

¶Mr. McGrath in his editorial capacity has already shown the men of the Chicago field that he is on the job with One Hundred Per Cent Cooperation, that he is "At Their Service."

¶As Manager of the Mid-West office, Mr. McGrath will have greater opportunities than ever to carry out Motion Picture News' intention to give full and proper recognition to the importance of Chicago and the Mid-West in the film world.

¶When you're in Chicago call and see him—it's 110 So. Dearborn Street.

At Last an Index of General Film Comedies

The General Film Herald, for the special edition, will have the title, order of release and all data about every comedy reel of its product which may be obtainable, even a synopsis being included.

Pathe's New War Film Escapes Submarine

British Government Pictures of Battle of Arras Arrive in New York —One Scene Shows Oily Vapor "Carrying in Its Breath Death"

"THE Retreat of the Germans at the Battle of Arras" is the title of a new war film controlled by the British Government Pictures, Inc., and presented here by the house of Pathe.

Pathe announces that the film has just "run the gauntlet of Teuton submarines" and arrived in this country. It is stated to be the most remarkable film yet taken, and so pronounced by a British government official and William K. Vanderbilt, who saw it together.

A first description of scenes in this film says:

"At one point there shoots forth a blast of red flame out of black smoke to a great distance and with most terrifying effect. It comes from an improved variety of flame projector, the machine recommended by General Von Arnim himself during the Battle of the Somme. Then you see the projection of burning oil bursting out in great waves of liquid fire. A battalion of men would be charred like burned sticks if this touched them for a second.

"Then arises sluggishly over the field a thick, oily vapor, almost invisible as it mixes with the air, carrying with its foul breath instant death to any man who should take a gulp of it. Thus have the Allies been forced to pay back the German in his own coin.

"One of the most spectacular scenes shows an event which is harmless to human life, simply a new form of smoke barrage to conceal the movements of troops on the battle field. Through this smoke nothing can be seen and one may be five hundred yards from a great attack and have no vision of it.

"Suddenly there is a great surprise for a young tree in full foliage on the left of the field on the high bank, topples forward slowly and then falls with a crash into the undergrowth. Something is moving, something monstrous. It comes heaving and tearing its way through the bushes, snapping off low branches and smashing young saplings, like an elephant on stampede. Then it comes into sight on top of the bank, a big grey beast with a blunt nose pushing its way forward all tangled in green leaves and twigs like a brutal Bacchus with vine leaves in his hair. It is Old Brother Tank, bent on death and destruction.

Buel to Continue to Direct Fox Kiddie Stars

William Fox Personally Selects Director of "Two Little Imps" to Oversee Feature Productions of Jane and Katherine Lee

KENEAN BUEL, one of the veteran directors of the Fox Film Corporation, yet one of the youngest in point of age, has been selected by William Fox, personally, to direct the future activities of the Lee children—Jane and Katherine.

These two youngsters made an instantaneous success in their first picture, "Two Little Imps," which was directed by Mr. Buel. There was an immediate demand from exhibitors, and the public for similar pictures by the Fox "baby grands."

The problem of selecting the future director of these children was a most serious one and Mr. Fox had repeated conferences with his aides and advisors. The most capable directors, not only of the Fox company, but of other producers, were considered.

After looking over the lists submitted to him, Mr. Fox said:

"There is no necessity of going outside of our own organization for a director for the Lee children. Kenean Buel is the man. He has already produced a marvelous picture with them, and for years I have watched his work with children. Children like and work with him and I have the greatest confidence in his ability."

This decision of Mr. Fox places Mr. Buel in charge of one of the most unique and important features of the program of the Fox Film Corporation. Mr. Buel is working constantly.

"It's a Jewel" is Slogan of New Company

To Distribute Special Features After City Run—First One Bought Is "Come Through," from Universal—Managers Are Named

JEWEL PRODUCTIONS, INC., has opened an office at 1600 Broadway, fourth floor, Mecca Building, and will go into the business of distributing special features, one a month, at present. The slogan of the company will be "It's a Jewel." A first announcement says:

"Jewel Productions, Inc., will purchase for cash outright, for distribution throughout the United States and Canada, the biggest and best special feature productions obtainable. Independent producers have been invited to submit their pictures to the reviewing board of Jewel Productions, Inc., with a view toward selling them to this organization, which will endeavor to conduct the most efficient and co-operative string of exchanges in the entire industry.

"One of the striking innovations introduced by the officials of the Jewel Company is the rule that before any production is purchased or even considered, it must have received the stamp of public approval during its exhibition of at least one week in a metropolitan center. This will eliminate entirely the gambling chance that it is usual for the distributor to take in accepting a production which he then must necessarily pass on to the exhibitor.

"As a forerunner of the many fine attractions available to exhibitors everywhere through the Jewel exchanges, they announce the purchase from the Universal Film Manufacturing Company of George Bronson Howard's exciting drama, "Come Through," which is well known to have scored a decided hit during its run at the Broadway theatre."

Frohman Amusement Corporation's Statement

To offset possible misapprehensions on the part of exhibitors and exchange men, the Frohman Amusement Corporation last week requested the publication of certain facts regarding it. The letter in full follows:

"We have observed that there has been considerable publicity printed recently emanating from the office of a certain motion picture manufacturing or distributing concern pertaining to the productions of that concern, but using in each instance headlines referring to Frohman pictures and Frohman activities.

"This corporation was organized, as you know, some four years ago and has spent many thousands of dollars in popularizing and publicizing the name of Frohman in connection with motion picture productions.

"It seems to us that you and your most valued journal will heartily agree that we have a just cause for complaint in the application of the name Frohman, excepting when pertaining to this organization.

"The establishing of the identity of the name Frohman with other manufacturing concerns, particularly because of the statements issued referring to release arrangements, etc., has caused clients of this organization no end of confusion and has done us an absolute injustice.

"We do ask of you that you give ample publicity to this communication that the loyal exchange men and exhibitors who have built for us our cliental may understand that the Frohman Amusement Corporation remains just as it has ever, and in the same independent position.

"This, we feel sure, will in no small measure offset the many confusing articles which have been printed."

Mme. Petrova to Produce for Superpictures

Mme. Olga Petrova announces from her summer home in Maine that she has formed her own company and is to produce features to be released by Superpictures Distributing Corporation. Conrad Milliken, vice-president of the company and secretary of McClure's, will be general manager. The actress telegraphs as follows:

"It is true that I have formed my own company, The Petrova Picture Company, for the production of my own pictures in my own studios under my own supervision.

"This company has unlimited capital behind it and I am to have unlimited time in which to get the very best results. I want to make a few big, very big, pictures each year. All producing and distributing arrangements are in the hands of Frederick L. Collins, my partner in the new company."

At the office of Superpictures, Inc., Mr. Collins, who is also president of The McClure Publications, said:

"Given the best productions that money and taste can secure, backed by the biggest publicity campaign ever put behind a single star, Petrova will make more money for the exhibitor than any actress now before the public."

Triangle's World Survey of Motion Picture Trade

H. O. Davis, Vice-President, Studies Broad Problems of the Industry from Best Reports Ever Gathered in Thousands of Cities in All Countries of the Globe

TRIANGLE has completed a world survey of the film situation that is in many respects one of the most remarkable statistical showings of the industry ever made. Figures and facts have been compiled from thousands of cities in every country of the globe where English is spoken or read—and in some other countries where it is an unknown tongue.

H. O. Davis, vice-president and general manager of Triangle Film Corporation, has compiled a special report, based on these statistics, showing graphically the scope and thoroughness of the new Triangle's campaign.

The report, which contains statistics never before compiled, embraces an exhaustive summary of cinema affairs in every section of the Globe, from the viewpoint of both exhibitor and producer. It has taken more than a year to gather the data and several months to assemble the facts in the desired form. Much of the information is of a confidential nature and is considered an invaluable asset for the furtherance of the Triangle's plans for the future.

According to Mr. Davis, the features of the summary that now may be made public pertain to figures furnished by thousands of exhibitors in every part of the United States and all of the foreign countries in which amusement enterprises have not been completely devastated and demoralized by the war.

World Figures in Detail

The exhibitors have reported on almost every phase of their business, including brands of films used, receipts, population, class of population, kinds of films most popular, methods of advertising, results of advertising, support given by newspapers and publications, popular interest in motion picture affairs, popularity of individual players, opinions as to the relative importance of star, story and direction, and a score of other technical but vital facts.

"The result of this survey," said Mr. Davis, "is that we have assembled in concrete form an array of statistics that remove from our relations with the exhibitors the element of chance or guesswork and reduces production to a mathematical and business certainty. The information in the report is indisputable and contains a condensed summary of obstacles to be overcome by both exhibitor and producer and a detailed account of conditions encountered by experienced showmen in the various communities represented.

Movie Facts from Jap City

"By way of illustration, turning at random to a city listed in the survey, we find a city in Japan of 120,000 population, a manufacturing community where the majority of the residents cannot afford to pay more than a stipulated price of admission for their film entertainment. The kinds of plays most popular here are those which have an uplifting moral, or depict industry and thrift attaining the reward of success. Vampire plays are unpopular here, but short news reels or fillers which have an educational value are at a premium. Bright, witty comedies are always popular here, according to the report, but the residents of this community do not care particularly for the slapstick and custard pie variety of humor.



H. O. Davis, General Manager of Triangle

"In this Japanese city, as throughout the entire nation, plays are never popular that have Japanese actors performing menial tasks or acting as the butt of ridiculous jokes perpetrated by Caucasians or members of another race. The Japanese are not averse to seeing their countrymen the target of jokes or horseplay, but they resent their countrymen being shown in a more unfavorable light than the other actors. There is much other information about this city and the motion picture situation in this locality, but these facts are enough to explain the purpose and nature of the survey."

Mr. Davis announced that other details of the survey will be made public in the near future, as will policies planned and outlined for the further development of the new Triangle.

Parisienne Here To Buy Pictures for Europe

Because Men Are Needed at Home, Mme. Schuepbach, of French Film Company, Crosses Ocean to Visit American Producers

MME. A. CHARLES SCHUEPBACH, one of the officials of the Mundusfilm Company of Paris, has arrived in America to negotiate for European rights of photoplay productions.

This is the first time that a woman has made such a journey for any European Company. She said:

"We need every man we have in France and cannot afford to let one of them make such a trip."

Mme. Schuepbach announces that she has purchased the French rights to "The Barrier," "The Submarine Eye," "U. S. Navy," the Ditmars Animal Pictures, and is now negotiating for the rights to the Billy West comedies. One of the first places she visited was the studios of the King Bee Comedies at Bayonne.

"I expect to be here about six weeks," says Mme. Schuepbach, "and during that time will look at various big productions. You make excellent pictures in this country. I only want the big pictures. American subjects are much in favor in France just now, although the picture business is somewhat dull. We are only allowed nine performances a week in Paris, and just at present we are considering closing the moving picture theatres for the Winter because of the shortage of coal.

"The Mundusfilm Company is the largest firm of its kind in France and we buy for all of Europe. We have branches throughout France, Italy, Balkan states and Egypt."

Mme. Schuepbach is an attractive Parisienne and though only twenty-three years of age, holds one of the important positions with the Mundusfilm Company.

A SERVICE FOR YOU!

¶ Service that is direct and concrete—Service that is of box-office value, is the aim of the new Exhibitors' Service Bureau inaugurated in this issue of Motion Picture News.

¶ Turn to Page 1271 now and read the initial announcement of this valuable service. Then jump into the game and help us to help you—all in the cause of bigger box-office receipts.

¶ This new service feature is under the direction of R. E. PRITCHARD, formerly photoplay editor of the New Orleans Item and successful in similar service endeavors in that territory. Mr. Pritchard's long metropolitan newspaper training, his knowledge of exhibitors' problems and experience in solving them are

AT YOUR SERVICE!

Goldwyn Contracts All Rex Beach Pictures

This Includes "The Auction Block," Which Has Just Been Filmed Under the Supervision of the Author—Directed by Trimble

ALL future Rex Beach pictures, made from his stories and novels, are to be distributed and controlled by the Goldwyn Distributing Corporation, under a contract signed by Samuel Goldfish, president; Benjamin B. Hampton, for the Rex Beach Film Corporation, and Rex Beach himself.

Since the formation of Goldwyn last December, Samuel Goldfish and his associates have been in negotiation with Messrs. Beach and Hampton. Both were quick to realize the advantages that would accrue to them.

The contract places the Goldwyn distribution in immediate possession of Mr. Beach's recently completed production of "The Auction Block." This play was six months in the making and the prediction by those who have seen it is that it will be a money-earner.

"The Auction Block" was directed by Larry Trimble, who since its completion has joined Goldwyn and is now directing Jane Cowl in "The Spreading Dawn," written by Basil King.

By obtaining a series of Rex Beach productions Goldwyn comes into possession of stories Mr. Goldfish says will rank as the biggest box-office attractions in the film world. It is enabled to offer these pictures to exhibitors throughout the world in addition to the twenty-six features previously announced as constituting Goldwyn's scheduled annual output.

"Polly and Her Pals" in Antics on Screen

Cliff Sterrit's Newspaper Funny Pictures to be Produced for Theatres by Lathrop Films, for A. Kay Company Release

A FILM adaptation of Cliff Sterrit's newspaper cartoons, known widely under the title "Polly and Her Pals," is to be offered for release soon by Lathrop Films, Inc., of New York. This company by agreement has secured the film rights to the "Polly" series. The finished product will be universally distributed through the A. Kay Company.

Everybody who has read a newspaper is well acquainted with these characters. The cartoons were started a few years ago on the comic page of the New York Evening Journal. At present "Polly and Her Pals" cartoons are syndicated throughout the United States and appear daily in hundreds of the largest newspapers in the country.

The A. Kay Company, who now hold world rights to this series, say they have been negotiating for the distributing rights to the "Polly" cartoons for several months.

H. Lee Clotworthy has been engaged by Lathrop Films to direct the series. Mr. Clotworthy was associated with Essanay's West Coast studio, where he produced the Snakeville comedies. He was engaged by Thomas H. Ince as one of the directors for the Ince Company. He came East to direct this series.

Grace Darling has been engaged for the role of Polly. Exhibitors are assured of publicity it is said. An able cast of characters has been selected to assist Miss Darling.

Irwin on Visit to All V-L-S-E Exchanges

General Manager of the Company Also Plans to Discuss with Principal Exhibitors Throughout the Country Problems Affecting the Theatre Managers

WALTER W. IRWIN, general manager of V-L-S-E, and a director of the Greater Vitagraph Company, on Friday, August 3, started on a trip throughout the country, the itinerary of which will include every branch exchange of V-L-S-E throughout the country before the trip is completed.

Mr. Irwin will visit Minneapolis, Denver, Omaha, Kansas City, St. Louis, Cincinnati, Cleveland and Pittsburgh almost immediately. The itinerary for the balance of the trip has not been arranged as yet.

Many of the prominent exhibitors in each of the cities to be visited already have made plans to entertain Mr. Irwin. Just what the form of this entertainment will be has not been mentioned, but the chances are that most of them will be regular get-together meetings at which the problems of exhibitor, producer and distributor will be discussed thoroughly.

Other than for the purpose of getting in close personal touch with the members of his organization, Mr. Irwin is giving up his vacation for the third Summer in succession in order to be sure that he is treating the exhibitors of the country in an equitable manner.

The present trip by Mr. Irwin was planned hastily upon receipt of requests from several large exhibitors that he take enough time from his office to meet the exhibitors face to face and get personally acquainted with those he has not met heretofore. In some of these letters the statements were made that several of the larger producers of the country were attempting to inaugurate a policy that would mean bankruptcy to more than 50 per cent. of the exhibitors should the plans be successful.

"We do not believe V-L-S-E of Greater Vitagraph is a party to this combination," a St. Louis exhibitor wrote, "but we want to see you face to face, and want your assurance as the chief executive of V-L-S-E that your policy will not change.

In answer to this and several letters along the same line, Mr. Irwin sent telegrams that he would be glad to meet all exhibitors face to face and completely reassure them.

Exhibitors to See Eight Parts of "Fighting Trail"

TO give exhibitors full opportunity to see the episodes of the new Vitagraph outdoor serial, "The Fighting Trail," Albert E. Smith, president, has already ordered films for eight episodes shipped to twenty-six branch offices. This is far in advance of the release date—September 10. Mr. Smith said:

"I have had this done because I consider 'The Fighting Trail' one of the most finished pieces of work Vitagraph has ever turned out. I think it is the most exciting motion picture ever put on the market."

The big feature was made in the Sierra Nevada mountains, Death Valley and the Mojave Desert of California, and practically the entire setting is outdoors, the interiors being only negligible. More than 1,000 extras were used at times in the making of the picture. William Duncan, who directed and played the lead, established a new record for fast production by completing his work seven days ahead of schedule time.

Duncan has brought into play every sort of thrill that human ingenuity could devise, including aeroplanes, underground perils, mountain torrents, chasm leaps, hand-to-hand fights on precipice edges and plunges down mountain sides.

One of the outstanding features of the serial is the sincerity with which the fights have been staged. Starting with the very first episode, Duncan, an expert boxer and wrestler, is engaged in hand-to-hand encounters. There is no "pulling" on his part or that of his opponents.

Standard Gets West Comedies for Michigan

The Standard Film Service, Peter Smith Building, Detroit, announces having secured exclusively for Michigan, starting with September releases, all rights to the Billy West Comedies and the Art Drama productions. In addition the company will continue to handle the Motoy Comedies and the Mutt and Jeff Comedies, as well as other features and short reels.

Vivian M. Moses to Handle Selznick Publicity

A change in the office staff of the Lewis J. Selznick Enterprises brings Vivian M. Moses to the position of publicity manager, succeeding Randolph Bartlett, who has joined the editorial staff of Photoplay Magazine.

But for the past six months he has been a member of the scenario staff of Goldwyn Pictures, and during half that time was engaged as well in special promotion and advertising work.

In magazine editorial work Vivian Moses has served on the staff of Harper's, Current Literature (now Current Opinion), Literary Digest, Metropolitan Magazine, Good Housekeeping, People's Magazine—which he founded and edited for its first three years.

Lasky, During Western Visit, Finds Individuality Pays

Vice-President of F. P. Lasky Surprised at Growth of Studios—Enthuses Over Pictures in the Making and Projected—Directors Given Free Hand and Work Independently

FRESH from his visit to the Pacific Coast, Jesse L. Lasky, vice-president of Famous Players-Lasky, last week discussed the producing situation as he found it at the western studios of the company.

The last time that Mr. Lasky visited the coast the producing activities of the corporation embraced only the Lasky and Morosco Studios at Hollywood and Los Angeles respectively. Today California is literally dotted with the headquarters of independent producers who are at work preparing photoplays for distribution through the gigantic concern.

With the Lasky and Morosco Studios both being enlarged to accommodate the vastly augmented producing schedule of Paramount and Artcraft, there are also the studios of Thomas H. Ince being utilized to their capacity in the production of Ince pictures for Paramount and Artcraft. At Edendale, Mack Sennett is already hard at work completing his first Paramount-Mack Sennett comedies in which there will appear the bevy of beautiful girls for which this great comedy producer's pictures have long since been celebrated.

Individuality Paramount

"The amazing fact about all this vast producing activity," said Mr. Lasky, "lies not so much in its wide extent, but rather in the remarkable situation represented by the individual activities of a number of great producing geniuses who are all engaged in preparing their best product for release by the one great institution.

"The wonderful individuality of Thomas H. Ince has full sway in every detail of production in the photoplays which bear his name. At the same time Mack Sennett is not bound by any restrictions whatever in preparing his remarkable comedies for our distribution, but has rather been urged to let his own unsurpassed genius guide him to the fullest extent.

"We have already announced that Cecil B. De Mille is going to produce four photoplays under his own name. These will be absolutely independent in every sense of the word as are the productions of the other directors to whom I have already referred. We have decided upon the subject matter of these four productions which will be adaptations of great plays and novels of world-wide repute.

Organizations Independent

"Furthermore, we have the independent organizations of Mary Pickford and Douglas Fairbanks, complete in themselves, which are already hard at work preparing the next Artcraft photoplays for these two inimitable stars. William S. Hart has surrounded himself with the most distinguished organization and is also in the midst of preparation for his first Artcraft production, under the personal supervision of Mr. Ince.

"So, you see, we have five totally distinct and independent organizations on the coast already hard at work, each one guided by its individual genius and developing its own individuality to the fullest extent. This is a highly important factor in the future success of the Famous Players-Lasky because it guarantees the fact that productions which we will release will embrace a wide range and will be as totally different and possess as much individuality as though they had been productions which were bought by us in the open market. This will furnish the exhibitor with extremely varied and diversified entertainment for his house.

"Meanwhile the productions which are already completed or are under way with the various stars at the Hollywood and Los Angeles plants have filled me with enthusiasm. We are certainly improving the quality of our productions, as I think every one will agree who sees the photoplays which are now in progress.

Farrar Picture Wonderful

"While I was visiting the studio, Cecil B. De Mille was putting the finishing touches on the first of the Farrar productions for this season, 'The Woman That God Forgot.' Farrar has never looked better in her life than she does today, and she was simply beautiful in that part of the production which I saw run off on the studio screen.

"Jack Pickford is completing an adaptation of Mark Twain's 'Tom Sawyer,' which will be by far the best of his photoplays, and we have already laid out a schedule of productions for Jack which is unprecedented in quality and popularity. Following 'Tom Sawyer' Jack Pickford will star in another Mark Twain classic, 'Huckleberry Finn,' which will be followed by two of the best-known of the recent plays, namely, 'Mile-a-Minute Kendall' and 'Bunker Bean.'

"I was particularly interested in seeing Julian Eltinge's first picture, 'The Countess Charming,' because it represents the celebrated stage star's initial appearance before the camera. Now I am prepared to state that he will be a double atraction, for he is a male star in his own right in half the production, and is sure to prove one of our most popular women stars in the other half of the story.

Plays Being Prepared

"Sessue Hayakawa, another unique figure in screen history, being filmdom's only Jap star, was completing an adaptation of Wallace Irwin's 'Hashimura Togo' when I arrived and I had the pleasure of seeing the finished product before I left. I am sure that Hayakawa is going to add more lustre to his name by his remarkable presentation of Irwin's famous Japanese school boy. It is really a marvelous piece of work.

"When I visited the Morosco studio, Vivian Martin was engaged upon a production which will not be scheduled for release until October or November and I will therefore not mention its name as Miss Martin has three productions completed and ready for release before this one. Always piquant and charming, Miss Martin is even more delightful in her new productions.

"Wallace Reid is, of course, busily engaged in supplying the local hospital with new and interesting cases. The rapid rise to popularity which this young star has enjoyed is one of the most pleasing incidents in Paramount history.

"I was particularly pleased that the arrival of Frank E. Woods occurred almost simultaneously with my own. Mr. Woods, who was D. W. Griffiths' right hand man, has been engaged as a supervisor of productions in the Morosco and Lasky Studios—a position similar to that which he held with Mr. Griffith."

FOR EXHIBITOR AND PRODUCER

¶ Of interest to both exhibitor and producer is the acquisition of Clara deL. Berg to review the Film Specialties field for Motion Picture News in each issue.

¶ As Inspector of Visual Instruction for the New York City Board of Education Miss Berg's work bears the stamp of authority and official approval.

¶ To the producer her reviews mean the proper recognition of the importance of the Film Specialties in the film world to-day.

¶ To the exhibitor Miss Berg's reviews mean replacing the old dry as dust treatment of novelty subjects with a chatty discussion, covering the high lights in each subject, and offering valuable suggestions and material for advertising these valuable—but often neglected—portions of every theatre program.

Gala Picnic Enjoyed by Fox Employees

The employees of the Rothacker Film Company held their annual picnic and outing at Point Comfort, Fox Lake on Wednesday, August 8. The entire plant was closed during the day. The organization under which these pleasure and recreation jaunts are made is named the Rothacker Pleasure Club. The following were in charge of the picnic: George H. Gibson, Barbara Mertes, Lillian Riedel and Ernest Neumann.

There was an attendance of about 160 members of this club at the outing. From Fox Lake they were taken in auto busses to Point Comfort where bathing, dancing, fishing, boating and games made up the program of entertainment—not forgetting a big old fashioned picnic spread of good things to eat.

Vita President Upholds Re-issuing of Pictures

A. E. Smith Points Out That Majority of Favorite Players Have Been with Vitagraph in Early Days and Public Is Anxious to See Reissues

ALBERT E. SMITH, president of the Vitagraph Company of America, replying to a question as to the ethics of re-issuing pictures in which stars at present with other companies appear prominently, said last week:

"I do not think the matter of ethics enters into the situation at all, because I do not think ethical considerations can be applied.

"A motion picture, primarily, is an entertainment, and its longevity is measured only by public favor. Pictures that appeal to the public taste may go on and on for years, while others which do not carry the proper appeal may be shelved within a few months after their issuance. Good pictures are like good books and good books live forever. The mere fact that a certain individual star may be in a popular feature is only incidental to the main thing—the demand of the public for that particular picture. It would be manifestly stupid business for a company to shelve a picture simply because some star who had appeared in it had changed his or her affiliation after the picture had been made.

"Star contracts do not measure the life of a picture. It is public demand, as I said before.

"In the matter of re-issues, Vitagraph is in a peculiar position. It is well known that virtually every star of prominence—that is, the persons who won recognition only as screen players and not as stage favorites—has, at one time or another, been a Vitagraph player. And most of them were with this company when they were younger and, in the case of some of the women, more beautiful than they are today. Many of them were at their best as artists when they were with us.

"These players gave to Vitagraph the best there was in them as artists and we gave them the best vehicles and supporting casts obtainable. The result is that in our library we have hundreds of splendid subjects, the stories of which are better than the average photoplay story of today, which were enacted by the most talented men and women the screen claimed. These pictures, two, three or four years old, are fine from a photographic standpoint, and with the insertion of present-day titles make most attractive subjects for a program.

"Vitagraph has been the training school for stars and Vitagraph has been the pioneer in advanced photography as well. The result is that our re-issues compare very favorably with the product of many companies that are making pictures today.

"Another thing—we feel proud of the pictures that we made in the past, just as we feel proud of those that we are producing today, and we wish to give the new generation of motion picture patrons an opportunity of seeing them. A new generation of motion picture lovers comes into being every two years and those who have become "fans," so-called, in the last twenty-four months never have seen the pictures we purpose re-issuing. To them, for instance, the name of John Bunny is only a legend. They have been told that in his day Bunny was the funniest man on the screen; that he held public favor as does Chaplin today. But they never saw Bunny and they would like to see his pictures, perhaps, to compare him with Chaplin.

"Thus, in putting out some of the John Bunny subjects we are gratifying the desire of thousands of motion picture patrons, just the same as most of us would be gratified to see motion pictures of the great statesmen or actors of past ages whom we know only by report.

"To sum up, Vitagraph re-issues are put forth solely on their merits as vehicles of entertainment and for no other reason, ethical or otherwise."

Paramount's Plan Wins Whirlwind Success

New Star Series Selective Booking System in Every City of 10,000 and Over in United States—Old Patrons Stick Through

PARAMOUNT'S selective star series booking system went into effect August 5. With the passing of the date there comes from the distributing company most optimistic reports of the wide success of the project.

In discussing the situation as it stands after only a few days of operation of the system, Al. Lichtman, general sales manager of the Famous Players-Lasky Corporation, declared that the plan had worked out even more successfully than the heads of the organization had hoped.

"Of course there was no doubt of the ultimate success of the selective system because we had already proven its merits to the exhibitor in the case of Artcraft," declared Mr. Lichtman, "but we did not believe that the rush of new business at the very beginning would be so tremendous as it has proven to be. There is not a town in the country with a population of 10,000 or over in which Paramount Pictures have not been booked under the selective plan.

"But the most delightful and inspiring thing about the whole business is the fact that on the contracts for the new productions there appear thousands of names that have been upon the company's books ever since the inception of the old Famous Player Film Company in 1912. The man who had faith in what was termed the wild scheme of Adolph Zukor of building up a business based upon five-part feature productions with great stage stars, saw their confidence in this far-seeing man more than amply justified.

"Of course the thing which appeals immediately to every exhibitor upon the examination of our new plan is the fact that we are offering him a list of stars which his past experience has taught him to be the most popular drawing cards. His range of choice of stars themselves includes Marguerite Clark, Billie Burke, Pauline Frederick, Mme. Petrova, Lina Cavalieri, Julian Eltinge, Vivian Martin, Dorothy Dalton, Enid Bennett, Charles Ray, Jack Pickford, Louise Huff, Sessue Hayakawa, Wallace Reid and George Beban.

"Furthermore he has placed at his disposal the productions staged under the personal supervision of J. Stuart Blackton, while the studios of Thomas H. Ince will prepare the type of productions for which they have already gained an enviable reputation. In addition, the comedy genius of Mack Sennett, together with the bevy of beautiful girls for which they have become famous, are placed within the range of his choice. There are also the whirlwind comedies starring Roscoe (Fatty) Arbuckle."

Whartons Film from Rochester Given to Red Cross

The Red Cross film which was made by The Whartons for the use of the Red Cross committee of Rochester, N. Y., has been turned over to Evan Evans, chief of the motion picture division of the National Red Cross, as the contribution of The Whartons to the national Red Cross fund. The picture is to have country-wide distribution.

When the picture was made, it was believed that if the Rochester committee could gather a million dollars to turn over to the Red Cross, the members would be more than happy. Then the picture was released at every one of the theatres of Rochester and later sent to the outlying districts, with the result that when the money was counted, it was found that the contributions had exceeded the expectations by a half million dollars.

Notice—New Location for F.I.L.M. Club Outing

Owing to the lack of grounds on which to hold an athletic contest, it has been decided to change the location for the outing of the F-I-L-M Club, which is to be held on Saturday, August 18.

The new location will be Karetsoni's Grove, Glenwood-on-the-Sound, L. I.

Bret Opens Office to Write Scripts and Titles

Tom Bret, formerly sub-title editor of the Vitagraph and scenario editor at the Rolfe-Metro Studios, has just completed his first picturization of a story by Walt Mason. The Walt Mason Comedies are being produced by Filmcraft.

Mr. Bret has opened an office at 616 Candler Building, where he is busy writing titles for the Metro-Drew Comedies, French Government war pictures and a number of big state rights features.

"The Conqueror" to Go into Globe Theatre

Following the run of the first of the Fox Kiddies Pictures, "Jack and the Beanstalk," at the Globe, William Fox will offer at that theatre "The Conqueror," the first of the series of Standard Pictures of which William Farnum is the star. "The Conqueror," written by Henry Christeen Warnack, is built around the life of General Sam Houston.

Sick in Hospital, Henry Lehrman Keeps Working

During a brief period of illness recently, Henry Lehrman, who is directing Sunshine comedies for William Fox, had a screen arranged in his hospital room and a projection machine mounted behind his bed. Then he would lie propped up for hours, watching the work done by the directors who work under his supervision.

William Fox has announced that he will release during the coming year between twenty and twenty-six Sunshine comedies. The first of this series will be "His Smashing Career" and "A Milk Fed Vamp."

Mrs. Humiston, in Lower Court, Wins Over Universal

A decision of much importance to news film companies has just been rendered by Supreme Court Justice Ordway of New York, who grants an injunction against Universal forbidding the use of pictures of Mrs. Grace Humiston titled "Woman Lawyer Solves Ruth Cruger Mystery." The court says:

"The fact that the defendant's films are photographs of actual current events and are called 'The Universal Animated Weekly,' and are produced and distributed weekly, and used as soon as posisble after the occurrence of events does not make them a newspaper; nor does it make them entitled to the protection extended to newspapers, on which the defendant relies.

"The defendants are exploiting the plaintiff's name and picture in their business for profit, and even if they are incidentally disseminating information as to the current events of the day, the plaintiff has the right to object and to an injunction against the continuation of such conduct.

"The plaintiff is not the commander of an army, a visiting ambassador, or even a public official, but a private citizen entitled to be protected in her right of privacy."

That Universal means to appeal was manifest from an order made requiring Mrs. Humiston to give a bond in the sum of $2,500 to protect the defendants in the event of a final decision favorable to themselves.

Balshofer Discovers His Star Owns Studio

Following the leasing by Fred J. Balshofer of several acres of space adjoining the studios of the Yorke Film Corporation in Hollywood, Harold Lockwood, the Yorke-Metro star, acquired the property last week at a sheriff's sale. Lockwood's purchase of the new studio property was a surprise to his producer and director, when the star presented a bill to Mr. Balshofer for the current month's rent.

Extensive improvements have been undertaken on the new property. Several buildings have been added, which include new quarters for Lockwood and for Lester Cuneo, the heavy man of the company, and also rooms for the property and technical departments.

A stage, sufficient in size to accommodate the elaborate sets of "Paradise Garden," is being completed. This, together with the other stages already in use, will furnish the Yorke company with room to erect a large number of sets at one time.

IN AND OUT OF TOWN

Sol Lesser's visit to New York has been prolonged by a sudden attack of typhoid fever. Mr. Lesser is undergoing treatment at Dr. Stearn's sanitorium, at Seventy-second street and West End avenue.

M. Rosenberg of Portland, Ore., is a recent visitor to the city of bright lights and midnight music.

Leon D. Netter, hailing from Pittsburgh, dropped into town last week to wind up some important business.

Louis B. Mayer, well-known Bostonian, is in New York seeing that certain transactions are handled properly.

William Oldknow, whose native heath is Atlanta, Ga., arrived at the Pennsylvania station from the South country one day last week, mentioning the heat of travel and important deals afoot.

George Jacobs came to New York from Pittsburgh to participate in various important business transactions.

Colonel Fred Levy, Louisville theatrical magnate, was a New York visitor to look over the independent field.

W. F. Harris, a prominent exhibitor of Richmond, Va., is in New York on a business trip.

William Fait, Jr., of Utica, N. Y., treasurer of the American Exhibitors' Association, came to New York last week.

J. D. McKinney has returned to New York from Japan. His visit to the flowery kingdom extended over a year.

C. V. Henkel dared the scorching weather and made the trip from Los Angeles to New York, arriving in town last week.

A. J. Lang of the Nicholas Power Company has returned to New York from a vacation jaunt to Copake Falls, in the Berkshires.

R. C. Cropper, president of the Standard Film Corporation, distributors of the Art Drama Program in the Northwest, arrived in New York last week.

Arthur S. Kane to Head Selznick's Forces

To Lead Energetic Campaign in the Fall—Promotion Reward for Excellent Work in the West—On the Job in Washington



Arthur S. Kane, Now in Charge of Selznick Exchanges

ARTHUR S. KANE has been made the general manager of Lewis J. Selznick Enterprises, Inc. Mr. Kane has entered at once upon the duties of his new position, and has been busy during the past week at the Selznick offices, 729 Seventh avenue, New York. Mr. Kane will undertake the organization and opening of several new branches for Selznick interests.

The Selznick forces are getting ready for an energetic campaign in the fall, and the new general executive is rapidly shaping his organization for the rush of business which the Selznick salesmen confidently believe will greet the release of their new productions.

Arthur S. Kane, during the past year and a half, has been in change as district manager of eleven western states, comprising the western territory of the Artcraft Pictures Corporation, whose Denver, Seattle and San Francisco offices he established. The amount of business which he wrote for Artcraft Pictures while in this position established a record for the territory, and is one of the achievements to which Mr. Kane points with pride.

Through Mr. Kane a new exchange has been established at Washington, D. C., to handle only pictures released through the Selznick firm. This gives Selznick an exclusive Washington exchange for the first time. Mr. Kane is in Washington for a stay of several days settling matters in connection with the opening of the new branch.

Mr. V. P. Whitaker, recently sales manager for Artcraft-Paramount pictures in Washington, will have charge of the new offices beginning August 13.

Film Man Marries His Secretary

The wedding of Miss Kathleen Golding and R. G. March, manager of the Specialty Film Import Company of St. John, N. B., is of interest to the theatre fraternity. Miss Golding, who is a niece of W. H. Golding of the Imperial theatre, was for some time his secretary.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Telling the Public About It Beforehand

What Advance Information Concerning Forthcoming Attractions Means in Accumulative Effect Upon the Box Office

EXHIBITORS of moving pictures are as purely salesmen as the grocerymen next door who are dispensing soap and coffee. They have something to offer the public and for which the public has to pay. And just as does the successful grocer, the exhibitor should strive not only for the prosperity of the day, but build for future patronage. But except in the abstract there the comparison ends. For the grocer has practically the same brands of soap and coffee on his shelves from day to day, while the exhibitor has something different to offer all the time. The grocer would find many perils of the industry if his stock changed with each day. But this is the very thing to which the motion picture proprietor must adapt himself if he is to achieve the highest percentage of success.

What do you, as an exhibitor, know about the picture that you are going to show Tuesday, two weeks hence? Have you taken the trouble to learn more than its title, to know who is the star, what particular appeal the film may have? Have you taken any steps to utilize special pulling power the film may offer, or are you simply waiting until the film is actually in your theatre before you undertake to take profit from it. Do you make your attractions an advance asset or do you simply allow them to go over of their own momentum? If you are looking simply at the space of run of a particular picture you are losing a certain percentage of your sure profits, and if you do not prepare yourself for what you are going to sell next week just as well as the picture you are selling today, you cannot expect any but the ordinary routine business. Nor can you honestly determine the worth to you of a special program or a particular production. Advance information is essential to the exhibitor, and with this advance information he will be able to determine, by following a few safe and ordinary rules, to determine the amount of pre-publicity and preparation that he should devote to a particular film.

It may be an astounding statement that out of sixteen exhibitors of various classes who were asked about the pictures they were to show a full week hence only one had any real knowledge of the picture, and in several cases the managers had recourse to their booking lists before they could tell the name of the production or that of the star. With such a lack of information on the part of the theatre manager it is apparent that he cannot even consider the possibilities of the picture. It may be a film that is worth heavy advance advertising in his section, or it may be one that can be handled in the general routine, without special appeal. In the greater number of cases it is impossible for the exhibitors to see the picture in advance, but there are certain opportunities open for information, and this department of the MOTION PICTURE NEWS purposes to develop these possibilities and to aid the showmen in gathering this knowledge and to give him suggestions in the utilization of it.

In the first place the exhibitor has the benefit of advance information about pictures published in the MOTION PICTURE NEWS, often even before the film has actually been started. Frequent items concerning the more notable features appear in these pages, and finally there follows the reviews of the films and the advertising aids. These, together with the advertising sections of the NEWS, should all be read by the exhibitor, if possible, whether they concern pictures that he is to show or those of his competitors, but at least he should be familiar with those he knows are coming to his house. He will find it especially valuable to preserve his copies of the MOTION PICTURE NEWS and by using the index to film reviews which is published each month he will have a ready reference. In cases where the exhibitor is using the program service, it is, theoretically, comparatively easy for the showman, but for practical results there is something more required than merely to sit at your desk and wait.

Take the case of the program pictures. Except in case of emergency when it is necessary to shift release dates, the first run house should know the name of his pictures two weeks in advance and should have sufficient material on hand for their exploitation. The exhibitor showing the pictures after the first run would have even more time, though the two weeks is ample. However, complaints have come from some theatres in the middle section of the country that have first-run showings of big program productions that they have often been left without knowledge of the character of their pictures until the arrival of the film itself. This is rather an exceptional case and producers are more and more striving to have their productions completed well in advance of the date set for release.

(*Continued on page 1273*)

Word Contests Bring Small Town Results

Fred W. Porte, of the Stanley Opera House, Lucan, Canada, is interesting his patrons in his pictures with contests for the persons submitting the most words made from the letters in the titles of the pictures. He first tried this with "Green Stockings," offering a capital prize of $2.50, and other admission prizes.

Parent in Audience, Exhibitor Acquitted

An interesting test of the state law prohibiting the admission of minors to moving picture shows has just been decided in Part II of the County of Special Sessions of the City of New York, Borough of Brooklyn. A Brooklyn exhibitor was charged with admitting a minor without guardianship and agreed that the child did buy a ticket and was allowed to enter without parent or guardian accompanying. However, the defense proved that the parent of the child was in the audience at that time. The court unanimously acquitted the exhibitor, holding that the intent of the law was to prevent children in the theatre unaccompanied by parent or guardian and that the technical guilt of admitting a child at the door was not a violation of the statute.

Louis L. Levine, as counsel for the Associated Motion Picture Exhibitors of Brooklyn, appeared for the defense.

Newark Welfare Clubs to Show Films Free

Newark, N. J., city officials have pledged their co-operation to community welfare associations in arranging for a series of free outdoor pictures to be shown this month to the children of each section of the city. Education films, travels and selected comedies and dramas especially adapted for children will be used. The associations have arranged to give these shows twice daily and the attendance will be limited to the boys and girls of a specified area so that the entire city may be covered.

Newark exhibitors have given their approval to the plan and promise to afford every assistance. The suggestion comes that the success of the plans now being launched will result in the establishment of a Newark picture house.

English Exhibitor Warns Against Taxation

Thomas Siegel, one of the leading exhibitors of Yorkshire, England, was a speaker at the meeting of the Motion Picture Exhibitors' League in Cleveland last week and warned the members to oppose any war tax that might be levied on the members of the industry. He spoke of the conditions that obtained in England at the beginning of the war and the enthusiasm with which the exhibitors agreed to the taxation at the beginning. Mr. Siegel declared that this had grown until the showmen were now paying eighty per cent of their receipts to the government. England puts a tax on raw films and on each theatre admission and the policy had proven very unpopular with the public, which desires low-priced cinema exhibitions.

At Your Service

A Department for the Exhibitor

EXHIBITORS' service may be defined in a motion picture dictionary as a digest of aids that will give the showman the opportunity of making the most of every picture that appears on his screen—not only in financial results from a specific film, *but in creating from his policies an asset.* Service should be born from the marriage of ideas and experience. It is to bring this child of the industry into the box office of each exhibitor of the country and allow him to grow up with the management into a valuable mentor that this department is launched. The Motion Picture News is seeking to afford here a clearing house of ideas for the exhibitors of the country where they will be afforded a service that is offered nowhere else.

A Melting Pot of Ideas

THROUGH various departments the Motion Picture News deals with the activities of the exhibitors of the country, but here it is sought to give specific aid in the handling of pictures. It is no purpose of this department to dictate rules for business conduct, but rather to utilize suggestions that have proven successful with others—to draw from the experiences that have been valuable and those that have been disastrous a sort of consensus of opinion—to save the exhibitors from "experiments" which have wrecked others and at the same time to gather the benefit of money-making plans, with suggestions and additions that will adapt them to all sections of the country.

Direct and Definite Service

FURTHER than this, the department purposes to afford direct and definite service to any exhibitor on his request, to aid him in any way in the exhibition of pictures, in his publicity and in any step to increase his business and popularize his theater. Motion Picture News invites the theater manager to consult this department as he himself would consult a physician, to call on this department for any suggestion or help that he may desire. There is to be no limit to the field that the bureau hopes to cover.

To do this the department must have the cooperation of the producers and the exhibitors, of everyone whose efforts go for the industry. This department invites suggestions and criticisms and, similarly, reserves the privilege of suggesting and condemning. Many efforts to aid the exhibitor appear to have evolved into mutual praise departments. In various parts of the industry the attitude toward the showman has been the slap-on-the-back policy and "fine, old boy" comment. Certainly there is no benefit to the exhibitor in being told that some shop-worn idea is splendid and original or some policy that has been proved a failure is excellent simply for the purpose of temporarily flattering him.

No "Half-Baked" Ideas

NOR will this department declare "splendid and invaluable" a series of half-baked ideas and useless "advertising aids" simply because they emanate from some large producing company, when common-sense tells that such plans are worthless or even dangerous. Complaints come to Motion Picture News from all parts of the country that many producers and distributors do not understand the needs of their particular sections and that a great share of the suggestions and aids are based on conditions that exist more within the radius of the film company's office. These complaints are largely justified. One reason for this has been the failure of many producing companies to survey the entire field and to learn what exhibitors showing their pictures and what exhibitors showing their competitors' pictures are doing and what faults are to be corrected.

Exhibitors Responsible Too

AN equal responsibility rests upon the exhibitors for failing to give the producing companies the benefit of their experiences and criticism. The producer rarely heard from the exhibitor except to learn, now and then, that a certain film has broken the box office record. There has been great restraint in the intercourse between the two elements. There need be no restraint with this bureau, which has the one purpose of affording the exhibitor aid without regard to anything but his success.

A Prosperity Club

THIS department is SERVICE. It hopes to supply a bureau to which the man from California, Kansas or Maine, or the owner of a syndicate and the proprietor of a two-day-a-week house in a hamlet may turn for specific help. This department, with the aid of the exhibitor, should resolve itself into a great moving picture prosperity club. What is wanted is a gathering of ideas, an interchange of opinions, constructive criticism.

Write to this department of any problems you may have in the presentation of a certain film and you will be given the benefit of every resource of Motion Picture News in gathering the information that you seek. This department aims to afford theater owners a service that they have been unable to get from any other source. It is yours for the asking; we await only your requests.

LIVE WIRE EXHIBITORS

Exhibitor Gets Railroad to Pay Advertising

George E. Carpenter, formerly publicity manager for the Paramount Exchange in Salt Lake City, and now manager of the Empress theatre in the same city, has found a way to make some one else pay for his advertising. The Empress theatre shows the Burton Holmes travel pictures and recently released a film showing the beauties of Yosemite National Park. Mr. Carpenter got in touch with the district passenger agent of the Southern Pacific Railway, which runs through the park, and made arrangements for the railroad to advertise the showings of the Burton Holmes picture.

"Have you seen Lake Tahoe and the Yosemite National Park, reached via the Southern Pacific? Motion pictures of both are being shown at the Paramount-Empress theatre," the advertising read.

Omaha Exhibitors Use Street Car Ads

The use of street car cards for advertising motion picture theatres is advocated by Exhibitors R. D. Shirley of the Muse and Wilfred Ledoux of the Empress, Omaha, Neb. Both use the cards.

In Omaha the cards, if changed monthly cost $150 a month. They are put in 350 cars and are claimed to reach over 200,000 people daily. The service costs $60 a week if changed weekly. Designs and printing can be secured in Omaha or in Chicago.

"I have been using them for over a year and I estimate the value of a street car advertising card next to the newspapers," said Mr. Shirley. "I consider them far above the bill boards, heralds or similar advertising."

"We have had good results," said Mr. Ledoux. "I know since we began using the cards our business has increased materially"

Other exhibitors are urged to tell us their experience with car cards.

Waterloo Methods

The Palace theatre, Waterloo, Iowa, is making use of businesslike methods to attract the attention of the public to its productions. The theatre is securing helpful co-operation from the local newspapers and is displaying ingenious ideas in the writing and printing of hand cards, newspaper advertisements and programs. One of the newspaper advertisements recently used in connection with Anita Stewart in "Clover's Rebellion" is said to have overflown the house.

Lee Children Delighted Iowa Cripples

"Punch" Dunkel, manager of the Pastime theatre of Iowa City, Iowa, is being hailed as the most popular man in the town as the result of his exhibition of the William Fox picture, "Two Little Imps," starring Jane and Katherine Lee, for the crippled children and the other kiddies of the community.

While attending the conventions in Chicago Mr. Dunkel conceived the idea of showing "The Two Little Imps" free to every child in his city under twelve years old. As the result of the announcement long before the doors of the Pastime were opened the street was filled with children. In a short time, every seat was filled and there were still several hundred waiting for admission and it was necessary to give a second show. One entire section of the theater was reserved for nearly a hundred crippled children from the University Hospital.

"It is safe to predict," comments the Iowa City Citizen, "that hundreds of childish dreams last night were filled with the features of "Punch" Dunkel hovering in the background. If a stranger should drop into town this evening and ask the first small boy he met who was the greatest man in the world, there would be but one answer—'Punch' Dunkel."

"Two Little Imps" was also shown for two nights for the grown-ups.

"Garden of Allah" Well Handled in Chicago

William N. Selig's "The Garden of Allah" recently had its Chicago premiere at the Colonial theatre, one of the most beautiful theatres in the "Loop." Despite the intense heat the drama gained in popularity day by day. Twenty sheets and eight sheets were used for the most part in billing Chicago and 720 sheet stands alone were utilized. The pictures and lettering were in oil colors and two sets of lobby display easel frames were used. There was also an illuminated cut-out of a scene in "The Garden of Allah."

A camel driven by an Arab attracted a crowd before the theatre in Randolph street and the young lady ushers were garbed after the modes of the Orient.

The musical score supplied by William N. Selig was used at the four performances daily, afternoons 1 to 5, and evenings 7 to 11. Before the performance a dozen or more Arabs appeared, and while one sang a song of the desert the others bowed in prayer. The lights dimmed on the desert set and the song died away and the film drama began.

The Chicago newspaper critics were requested to see the picture on the opening night, cards of invitation being mailed to them, each card being good for two choice seats. It was an innovation from the customary review for the press in some dark projection room and without music.

Robertson, of Brooklyn, Has Bobby Connelly Nights

William Robertson, manager of the Rialto theatre, Brooklyn, recently staged two Bobby Connelly nights when he played "Bobby, Boy Scout." He secured rights to use a song entitled "Bobby Connelly," written by John Flood, Jr., and Will Stanley. As the "piece de resistance" of the Bobby Connelly nights Manager Robertson arranged for Bobby to appear personally and speak to the audience.



Front of Colonial Theatre, Chicago, Showing How Lobby Was Dressed for Selig's "The Garden of Allah"

Telling the Public About It Beforehand

(*Continued from page* 1270)

Here is a point for the exhibitor's initiative. If he does not receive the advance matter on a particular production he should take the matter up immediately with his exchange man and demand a written report why he did not receive the matter. The wise producer sees in this an effort of the exhibitor to get everything possible out of a film and will do everything possible to cooperate.

Practically every producing or distributing company issues more or less elaborate service books with each production. These contain publicity notices, often designs for the advertising, stories of the production, sometimes sketches of the stars and various other matter. These service guides vary in their value to the exhibitor and they will be discussed in more detail in this department in later articles.

When you have booked a picture see to it that you are provided with one of these press books and other material for publicity and information concerning the film. Do this no matter whether you are the first-run exhibitor or you are showing the picture for a single day three months later.

There is a point to be borne in mind here. You are not getting this information about a picture to determine whether you will buy it. You have already agreed to pay for it, and the picture is yours for a specific date. You have every right to the benefit of this material and you are not going to attain hundred per cent. results unless you accumulate this information.

An objection will immediately arise from exhibitors who are showing three or more pictures a week that they cannot devote the time to informing themselves of their pictures. This objection is to be expected from some sources, but for those who have no more interest than this in their own prosperity, there is little hope, and they are apt to wake up some morning and find the film industry has grown beyond them.

Results of this accumulated knowledge to the exhibitor are manifold. In the first place, he is able to "talk" the picture to those who may be interested in that particular type of production or the followers of a particular star. The advance information will prepare the showman for lobby displays, for advertising, for his program, etc. And an incidental benefit of great importance is that the exhibitor will be given a greater knowledge of the drawing power of the services he is using and the worth of particular stars and various sorts of productions. He will have a quicker opportunity to profit from the mistakes that he has been making.

Naturally the accumulation of this advance information does not mean that the exhibitor should pitch in and advertise the production which he is to show two weeks from Tuesday simply because he has the material on hand, but after it is digested it should be filed so as to come to his attention again at the proper date. Many theatres are pursuing a somewhat elaborate filing system for coming productions and find that this department is very valuable.

There is danger in announcing pictures too far in advance, for the exhibitor is likely to detract from his current offerings, unless the case may be where some competitor is showing now a picture that he himself will show later. It is not advisable, experience shows, to advertise any production more than five or six days in advance, for exhibitors should avoid having patrons looking forward for weeks to a particular production and therefore staying away from everything else in the meantime for fear of spoiling the treat.

First-run theatres which play the same film for a week rarely mention the picture to open the following Sunday or Monday before Thursday or the preceding week in their advertising. Especially is this true of program bookings where the productions are of about the same caliber. Similarly, a theatre booking state rights or independent picture would not undertake to single out a special picture every few months and concentrate their advertising on this. The accepted theory of first-run advertising for week stands has been that the current attraction should be advertised through Wednesday. From then to the end of the week the cumulative advertising and the word-of-mouth advertising is expected to carry the picture through the remainder of the run and the greater part of the advertising space may be devoted to the coming attraction, on the theory that you are appealing largely to those who have already seen your current offering. The exhibitor should not overlook the fact that there is in every community a considerable element that likes to know "all about a picture" before others. Just as the days when the legitimate theatre was at the pinnacle of prosperity in New York there were throngs of "first-nighters," there are thousands of picture fans through the country who like to see the films before their friends. Motion pictures, as every other industry, has its foibles, and the exhibitor should profit from them.

Houses which change their program twice a week, even where they use the same program, should make an effort to get all of their patrons to see both pictures, and for that reason in calling attention to his midweek attraction in his Sunday newspaper advertising.

Many theatres changing their bills daily find it very profitable to advertise their programs for the entire week, finding that their patrons cut out the advertising and preserve it for reference. In towns where there is only a weekly paper published this is found to be the best sort of advertising, especially if the exhibitor has sufficient space to tell something about the production in addition to the title and the name of the star.

Discussion of the value of advance information on pictures will be continued next week. In the meantime exhibitors are invited to tell this department what they are doing in the way of advance information and exploitation, whether this comes from a first-run house in the larger cities or from a village theatre that shows films a couple of months after their release. We would like to hear from those that differ with statements made here and who follow other policies. This department wants to be a digest of successful methods.

EXHIBITOR PERSONALS

INDIANA.—Hammond: L. L. Sachs of J. P. Strickland & Co., of Chicago, has sold to Gumbiner Brothers, who own a chain of theatres in Chicago and other cities, the capital stock of the Orpheum theatre in Hammond. The theatre, which was constructed in 1911 at a cost of about $100,000, has a seating capacity of 1,200 and has equipment for vaudeville as well as moving pictures. The new owners will make material improvements in the theatre.

The Gumbiners have successfully operated De Luxe for years in Hammond.

Shelbyville: Ben B. Earley, for many years the local manager of the Central Union Telephone Co., has assumed the management of the Alhambra theatre, under contract with the owner, Frank J. Rembusch.

North Vernon: Donald McLeod has been appointed manager of the Jennings theatre, in lieu of Ralph T. Hudson, resigned. Mr. McLeod was formerly the operator, and Robert Auerswald has been appointed his successor in the projection booth.

Fowler: Pete La Fountain and Ed Martin have purchased the Fowler theatre from F. O. Bryson, and took charge a week ago.

Muncie: C. F. Templin has leased the Royal theatre. His son, Carlton, will manage it.

Kokomo: The Bankers' and Merchants' Theatre Company has purchased the Isis theatre. Manager R. K. Mosiman will remain in charge.

Attica: John Lape, of Williamsport, has bought the Orpheum theatre from Chase McDermond, who has been called to the colors.

IOWA.—West Union: T. J. Leahy purchased chased the Princess theatre last week from Charles Halverson and took possession Wednesday. Mr. Leahy announces that he will keep the theatre open three nights a week for the remainder of the Summer season, probably speeding up the schedule a little more when the evenings get cooler.

Burlington: Ralph Holmes has given up the management of the Grand Opera House, it having been leased for pictures only.

KANSAS.—Kansas City: H. W. Stanton has bought the Baltimore theatre from F. R. Lupin.

McLouth: A. H. Manning, owner of the Airdome went to Kansas City last week to buy equipment.

Junction City: Cort C. Gallup has purchased the Opera House and intends to show pictures, with vaudeville and road shows.

KENTUCKY.—Paducah: Charles E. Carney has sold the Princess theatre, a vaudeville and moving picture house, to Harold Spalding, and the latter will continue its operation. Carney is secretary of the Paducah Fair and Racing Association, the duties of the office being too burdensome to permit him to give the theatre the attention it needed. The Princess was opened a month ago.

MICHIGAN.—Detroit: John H. Kunsky, operating a circuit of nine houses in Detroit, announces the following shift in his managers:

M. H. Starr has resigned as manager of the New Madison theatre, to sell film for Pathe in Detroit. The change took place August 6.

Thomas D. Moule, formerly manager of the Alhambra theatre, will be transferred to the Madison.

R. G. McGaw, formerly at the Washington, and now taking the places of the various managers while on vacations, will go to the new Adams theatre, which is scheduled to open on Labor Day.

Will Elliott, formerly with Paramount, and recently as special representative for the Barnett Film Attractions, will go to the Washington theatre as manager.

D. C. Shook continues at the Strand theatre, Alvin Smith continues at the Liberty, and L. G. Gardiner remains in charge of the Garden, Royal and Empress theatres.

The Drury Lane theatre, Woodward and Grand Circus Park, is trying a new policy. Hereafter it will specialize in first run, state rights subjects, playing them continuously with no advance in prices—either on a straight rental or percentage basis. George W. Weeks, managing director, wants to see what the real box-office attraction of the state rights pictures really amounts to and is willing to give them every opportunity to show.

Ann Arbor: Col. W. S. Butterfield, of the Butterfield Circuit, announces the appointment of Gus Greening as manager of the Majestic theatre in Ann Arbor, Mich., succeeding Frank J. O'Donnell, who has been transferred to the Majestic in Kalamazoo.

Mr. Greening was formerly manager of the Oakland theatre in Pontiac and has also been with the Sullivan-Considine Circuit.

NEW BRUNSWICK.—St. John: Fred Winter, manager of the Grand Moncton theatre announces its re-opening with "The American Girl" after having been dark for some time.

READY-MADE AD-TALKS

FEATURES

Billie Burke, the Star of Many a Stage Success, Seen in "Mysterious Miss Terry"

(Paramount Five-Reel Production)

Billie Burke, with a country-wide reputation on the speaking stage, and with added laurels on the screen, will he seen on the screen of the ————theatre in "The Mysterious Miss Terry," a photodrama of unusual excellence, written by Gelett Burgess, the well known writer. Miss Burke has heen given a drama the title role of which permits her to give to the screen what she has given to the spoken drama, her magnetic personality and clever hits of comedy for which she won success hefore thousands of appreciative audiences throughout the country and ahroad. Love and mystery are the keynote of this fascinating drama, "The Mysterious Miss Terry." As a usual thing, a screen presentation has only one key to its chest of entertainment—this offering has two and they are hoth hrought out in a manner that makes this it, the "something different." Thomas Meighan is in support of Miss Burke. The others in the supporting cast are the pick of Paramount's cleverest artists. You will come to the ———— theatre expecting something hig in the way of screen entertainment and you will find it. The management will vouch for this statement. You have douhtlessly never associated Miss Burke with thrills hefore the camera. Come to the ———— theatre on ———— of ———— week and see her in this Paramount picture. She will surprise you, the story will surprise you, for it is told in a surprising way. There is always a final reckoning when mystery is concerned on the screen. The reckoning in this particular mystery drama has in store for you some surprising revelations. Don't take the management's word for it, see Miss Burke yourselves and decide. She will he at the ———— theatre in "The Mysterious Miss Terry" on ———— of ———— week.

Catherine Calvert and Richard Tucker in "Think It Over"—Sparkling Comedy-Drama

(Art-Dramas Five-Reel Production)

"Think It Over" is the title of Art Dramas late release featuring Catherine Calvert and Richard Tucker. It is a comedy drama and one that will hold your interest from the flash of the title to the end. There isn't a dull moment in it. The story tells of a young girl under the guardianship of an nnscrupulous man. She has a large fortune falling to her when she hecomes of age. Her guardian with his eye ever on the fortune, tries to arrange a match hetween his son and his ward. Although Baring is her legal guardian she is placed in the care of a friend of her mother. Baring noting that Whitworth, the friend, has made a favorahle impression with his ward, fears lest she will he won from his son. He plans to take her away from Whitworth. His plans succeed and his ward is confined in a room at his own house. She escapes and returns to the home of Whitworth. Her guardian resorts to underhanded methods to win his point hut he is ,in the end, defeated hut not until after his ward and her self-appointed guardian have heen placed in a numher of emharassing and humorous situations hecause they had held themselves out to the world as married in order that the plans of her legal guardian might he defeated. "Thing It Over" is a clean, wholesome, worthwhile drama. There is interest in its every scene and the principal roles are presented with the finesse of artists. Miss Calvert gives an excellent characterization. A. Lloyd Lack, Eugene Borden and Auguste Burmester are in the supporting cast.

Catherine Calvert and Richard Tucker will he seen in "Think It Over," a five-part comedy-drama, to be shown at the ———— theatre on ———— of ———— week.

Dustin Farnum Seen for First Time in Featured Role—"Durand of the Bad Lands"

(Fox Five-Reel Production)

Dustin Farnum is seen in his first featured role under the Fox hanner. He presents the part of Dick Durand in "Durand of the Bad Lands," a typical Western picture. Dustin, hetter known as "Dusty," is the hrother of William Farnum, who needs no introduction to the picture-going public. Dustin has heen seen in Fox productions hefore hut never in the featured role. "Durand of the Bad Lands" presents everything Western and a more likahle good-had-man would he hard to find than Dustin Farnum as Dick Durand. Tom Mix, a Foxfilm comedy star, whose stunts with the lariat and astride a hucking hronco, have heen registered on the screen in many photoplays, is in the supporting cast. Winifred Kingston has the leading feminine role. Richard Stanton directed. The story was written hy Maihelle Heikes Justice, who is responsihle for one of William Farnum's hest productions of last year. Dick Durand is a young outlaw whose name is known from one end of the Mexican horder line to the other. He has always succeeded in evading the law, hut when he defies all known laws of self preservation hy returning from across the horder where he had safely escaped to rescue a young girl from Indians, the sheriff gets him and he is found guilty of all the past offenses which had heen committed in that country. The girl is the daughter of the Governor and he finds after investigation that the young outlaw is not guilty of the many murders for which he had heen convicted and grants to him a pardon. If you like Western pictures and good strong action come and see Dustin Farnum in "Durand of the Bad Lands," to he shown at the ———— theatre on ———— of ———— week.

Mme. Petrova in George Broadhurst's Stage Success, "The Law of the Land"

(Paramount Five-Reel Production)

"The Law of the Land," adapted to the screen from George Broadhurst's stage success of the same name, has heen produced hy Paramount. Mme. Petrova presents the role of Margaret Harding. Wyndham Standing, Mahlon Hamilton, J. D. Haragan, T. Vivian and William Riley Hatch are in the supporting cast. The story tells of the daughter of wealthy parents, who marries to help her mother who has squandered her fortune in gamhling at the fashionahle resorts. Richard Harding (Wyndham Standing), an American husiness man, holds the secret that if revealed would place the mother of Margaret Harding in disrepute. He informs the mother that the secret will he kept providing her daughter hecomes his wife. The daughter loves Geoffrey Morton (Mahlon Hamilton), hut she makes the sacrifice for her mother. She marries Harding and when Morton returns five years later, he finds the couple apparently happy. There is one child, a hoy of four years. Her happiness is only feigned. The hushand is a cold, hard-hearted man without consideration for his young wife. His hrutality compels her to take the law into her own hands and she shoots him. The events which lead up to her acquittal and her happiness when she is restored to the man she loves, make this Paramount offering one worth while.

Mme. Petrova, the talented emotional actress, will he seen on the screen of the ———— theatre on ———— of ———— week in "The Law of the Land," adapted from George Broadhurst's stage success of the same name.

Myrtle Gonzalez, George Hernandez, in "The Show Down"—Character Revealed

(Bluebird Five-Reel Production)

"The Show Down," Bluehird's latest offering is a study in human nature. The outer surface of man's character is removed and his true character is revealed. The story tells of the personal attrihutes of four men. One, a hard-headed husiness man, another a kindly philosopher, unselfish and charitahle, the third, an author, and the fourth a young society man to whom the world, in general, was uninteresting. By chance these four take the same steamship to the Orient. The hard-headed husiness man's daughter ,who had wealth at her command hut who desired to he of some use other than a society "hud," accompanies her father on this trip. The suhmarines attack the steamship on which they are and it happens that the four men and the girl are placed in the same life-hoat. They are cast on an island in mid-Pacific and it is while here that the true characters of these men, are hrought to the surface. The hard-headed husiness man shows his dominant spirit hy assuming command of the situation. The man who held himself out as charitahle, proves to he selfish; the author proves a coward and the society man proved that when once he was made to meet life as it really was without its artificiality, he was roused to sense of usefulness that he had never felt hefore. Straws are drawn to determine who should explore the island. The lot falls to the society man. The girl admiring his willingness accompanies him and they meet with adventure. A suhmarine hase is discovered and the two are instrumental in conveying the news of the discovery to the U. S. hattle fleet. The suhmarine hase is destroyed and the party is rescued. Lynn F. Reynolds directed the production. The scenes are all set in the open.

Myrtle Gonzalez and George Hernandez will he seen in "The Show Down," at the ———— theatre on ———— of ———— week.

Enid Bennett in Story of the South and the Race Track—"They're Off"

(Triangle Five-Reel Production)

At this season of the year when racing is so popular, Triangle's production "They're Off," with Enid Bennett in the featured role should need no explanatory phrases, as inducements to have every motion picture lover see it at the ————theatre. The scenes are laid in the sunny South and the story tells of life at the race-track and a young and heautiful girl who is the daughter of a dignified father whose money is his God and helieves with many of his kind that what money can't huy isn't worth having. His daughter "Rita" teaches him differently although she has a difficult time in hringing ahout the change in the old man's opinions. There is also a young Southerner whose aristocratic lineage can he traced hack to the English settlers. He is the owner of a racing stahle and is a very enthusiastic sportsman. These two young people are hound to meet for they were made for one another, hut there are difficulties in the way and since "love will find a way" in the face of all earthly opposition if given sufficient time, these two are united. If you rememher Miss Bennett in "Happiness," you will feel sure that she will not disappoint you in her recent picture, "They're Off." The management of the ———— theatre assures you that she will not. Nor will the picture. There is everything that goes to make a picture of entertainment from first to last. A strong supporting cast, assists in making this one of the hest offerings in which Miss Bennett has heen seen. She will he seen at the ————theatre on ———— of ———— week.

Shirley Mason and Raymond McKee in "The Lady of the Photograph"—Love, Romance

(K-E-S-E Five-Reel Production)

Shirley Mason and Raymond McKee enact one of the most pleasing comedy dramas that has come from the Edison studios in some time. Mr. McKee is a horn comedian. He has a good running mate in the person of Shirley Mason. Together they hring results—results which give satisfaction. Their work in this picture will satisfy you—everyone who sees it at the ———— theatre. "The Lady of the Photograph," it is titled. The lady of the photograph is a charming young person whom Ferdinand Latimer eventually meets. Ferdinand, or Ferdie, as he is familiarly called hy his many friends, is not the sort of young man whom you would refer to as "model." He isn't exactly dangerous hut his appetite for stimulating heverages is not easily appeased and his father did not think much of the idea. At any rate, when he died, he hequeathed his younger son, Ferdie, the large sum of nothing, written with a capital. But Ferdie is a good sport and takes the kind rememhrance of his father like a good fellow. A certain young lady, the daughter of wealth, Marjorie Van Dam, takes a trip to Europe and is visiting the estate neighboring that of Ferdie's, or rather that which might have heen Ferdie's and eventually was. She meets Ferdie, of course. She

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

August 18, 1917

FEATURES

TITLE OF PLAY	PRODUCER	
"An Even Break"	Triangle	5 reels
"Open Places"	K-E-S-E	5 reels
"The Food Gamblers"	Triangle	5 reels
"Bah, The Fixer"	Mutual	5 reels
"Eye of Envy"	Art Dramas	5 reels
"Souls Adrift"	World	5 reels
"The Amazons"	Paramount	5 reels
"Down To Earth"	Artcraft	5 reels
"The Varmint"	Paramount	5 reels
"Miss Robinson Crusoe"	Metro	5 reels
"The Second Mrs. Tanqueray"	Vitagraph	5 reels
"The Clean Up"	Bluebird	5 reels

STATE RIGHTS

"Alma, Where Do You Live?"	Newfields Producing Corp.	6 reels

SERIALS

"The Neglected Wife"	Pathe	2 reels

also meets Ferdie's cousin, Eric. There is rivalry. Ferdie wants money—lots of money and goes to America to get it, just how, he doesn't know. Failing he sets out to end it all in the river. Fate is against him, however, in this attempt and not long afterwards he discovers that he is the sole remaining heir of the Latimer millions.

"The Lady of the Photograph," with Raymond McKee and Shirley Mason in the leading roles will be seen on the screen of the ———— theatre on ———— of ———— week.

Mabel Taliaferro in "The Jury of Fate," Story of Life in the Canadian Woods

(Metro Five-Reel Production)

With the picturesque Canadian woods as a stage, "The Jury of Fate," a Metro production, is enacted with a human touch pervading its every scene that is certain to reach the heart of all picture lovers and afford real, satisfying entertainment. Mabel Taliaferro, who will be remembered for her successes on the speaking stage and more recently for her good work in pictures, is featured and presents the dual role of twins—a boy and a girl. The mother dies soon after the birth of the twins. The father takes the twins to the Canadian woods. Before leaving, he promises Duval Herbert that Jeanne, the girl, shall marry Herbert's son, when she becomes of age. In the Canadian woods she meets Donald Duncan, an engineer. Francois, a half breed, is devoted to her. Jacques, the twin brother, is the favorite of the father who has been stricken blind. He tells his father that Jeanne is seen in company with the young engineer and the father forbids her to see him again. The twins go canoeing and the boy is drowned. Jeanne fearing the news of his death will prove fatal to her father, dresses as a boy and impersonates her brother. Duncan, who has been away, returns and is told that Jeanne died. The father dies and Jeanne again becomes her natural self, and goes to the home of Herbert, her father's friend. His son, whom she is to marry is a worthless sort, but he consents, wishing to grant the wish of her dead father. Before the marriage the son leaves on a business trip in the interest of his father. He meets Duncan, who saves his life. Duncan returns with him and again meets Jeanne whom he thought dead. The son is killed by accident and he and Jeanne are happily united.

Mabel Taliaferro, with a strong supporting cast, will be seen on the screen of the ———— theatre in Metro's production of "The Jury of Fate," on ———— of ———— week.

Little Madge Evans, Talented Child Actress Seen in "The Little Duchess"

(World Five-Reel Production)

Madge Evans, the talented child actress, is featured in a Peerless-World late release titled "The Little Duchess." When it is said that little Miss Evans is a child actress, it isn't meant that her pictures are only acceptable to the children. She is a little girl in years but an actress of experience having appeared on the speaking stage in some of the best known Broadway successes and has for some time been acting before the camera. She has been seen in many World pictures, but "The Little Duchess" is the first picture in which she has been featured. This fact alone is sufficient to prove her worth as an actress. In this picture Miss Evans has the role of Geraldine Carmichael, known as Jerry for short. She lives in the tenement district until her mother dies, is then sent to an orphanage, runs away and joins a circus and while with the circus is given a happy surprise. Her grandparent, Earl of Carinmore, in England, has sent his lawyer to find her and bring her back to England. He dislikes women because of an unfortunate experience he had had, but consents to take Jerry and make her as much of a boy as possible. She brings about a marked change in the old Earl's way of thinking and eventually wins the way to his heart. She also makes a discovery that changes the Earl's opinion of women and especially the one which he had held of his wife who had mysteriously disappeared thirty years before.

Madge Evans, the talented child actress, will be seen on the screen of the ———— theatre in "The Little Duchess" on ———— of ———— week.

A Wallace Irving Story Adapted to Screen Sessue Hayakawa in Comedy-Drama

(Paramount Five-Reel Production)

Sessue Hayakawa, the famous Japanese screen star, is to be seen at the ———— theatre in "Hashimura Togo," his latest Paramount picture, adapter from one of Wallace Irving's humorous stories of the little brown people of Japan. "Togo" is the hero of Mr. Irving's stories. The Japanese actor presents this role and it would be hardly possible for Paramount to have found a more suitable character in the screen world. He not only acts the part but he endows it with life and makes it as natural and realistic as Mr. Irving meant it to be. The offering is essentially comedy drama, but there are a number of good, strong dramatic incidents which give Mr. Hayakawa an opportunity to present his true, artistic touch of the dramatic. You are assured real entertainment when this offering is shown on the screen of the ———— theatre. You all are acquainted with this Japanese's ability as a portrayer of "heavy" parts. He is just as good a comedian for he demonstrates in his latest picture "Hashimura Togo," that he can command the comedy element with as much artistic skill, as he does the heavier parts. The "Togo" stories have appeared in the Cosmopolitan magazine and have been read by the thousands. Not alone read, but enjoyed. The characters which have proven so popular in these stories have been transferred to the screen and are impersonated by artists. You will enjoy every foot of this five-reel production featuring Sessue Hayakawa. He will be seen as "Togo" at the ———— theatre on ———— of ———— week.

Bessie Barriscale, a Little Dutch Flower Girl and Artist's Model, in "Wooden Shoes"

(Triangle Five-Reel Production)

When an artist and a pretty model start to weave the threads of a lover's romance, there is assurance of an entertaining bit of fiction if not fact. "Wooden Shoes," a Triangle production, is not one of the worn out pictures depicting the love of the artist for his model. The author has given his script an original turn. The model is a little Dutch girl who sells flowers in the village of Diepenveen, Holland. She is known as "Pampy." Bessie Barriscale presents this role. "Pampy" supports an invalid father. An American artist, visiting the village, sees "Pampy" and engages her to pose for him. Her father dies and she leaves for America to claim a fortune that has been left to her by relatives. A sly old sea captain intercepts a letter which tells of her expected arrival in America, and taking his own daughter, presents her as the heiress of the fortune. "Pampy" has a hard time of it on arriving in America, but her sunny disposition and the hand of Fate, together, make it possible for her to defeat the plans of the old sea captain and win her fortune. She meets the artist in an unexpected manner and he proves a true friend. Her experiences in reaching the shores of America and the manner in which she recovers her fortune are told in pictures and a more pleasing, refreshing romance has seldom been reflected on the screen of any theatre. Miss Barriscale is very much "at home" in the role of "Pampy." The scenes showing the Dutch village are marvels for their exactness in reproduction.

Bessie Barriscale in the role of "Pampy," an artist model and little Dutch flower girl, will be seen in "Wooden Shoes," a Triangle production, at the ———— theatre on ———— of ———— week.

William Farnum in "The Conqueror" Story of Gen. Sam Houston's Exploits

(World Five-Reel Production)

William Farnum in "The Conqueror"—is it necessary to go further? Yes, there is, for it would be unfair to William Farnum, the star; William Fox, the producer, and General Sam Houston, last but not least, whose heroic deeds during the days among the Cherokee Indians, have served as inspirations for many a school boy and many a man, when the story of his life is read from our country's history. It is a red-blooded story enacted by red-blooded men and women. The scenes are laid in the South. Scenes bringing before our eyes life as it was lived in the days when the best man won and when the Indians were fighting for what they thought their just dues. Historical facts are given on the screen, lived again. Everything about the action in this picture is human, with a heart interest pervading its every foot of reelage. The battle of San Jacinto is reproduced and the heroism of the men who saved The Lone Star State for the Union, and of the one in particular, General Sam Houston, is brought so forcibly before your eyes that you imagine for the time you are living in the days when these struggles took place and when our Country was in the state of formation. You are given no time to debate on what is coming next. The action follows in such rapid succession of events that your undivided attention is given the scene that is being enacted. It moves fast, with a punch and with a deep interest. William Farnum is in his right element. He gives one of the best characterizations of his long career before the camera. Make it a point to see William Farnum in "The Conqueror," a Fox production, that will be seen on the screen of the ———— theatre on ———— of ———— week.

YOU, MR. EXHIBITOR?
Are These Little Workers Doing
The Right Thing By You?
Are They Bringing Results?
If They Are Not, There Is
Something Wrong
We Want To Make It Right
We Want These
READY-MADE AD-TALKS
To Work For You
If They Don't, Tell Us!

SERIALS

"Rays of Death," Late Chapter of "Fatal Ring," Serial Is Tense

(Pathe, Serial—Two Reels)

Interest in "The Fatal Ring," serial, increases with every chapter. The late chapter is entitled "Ray of Death." In the last chapter, Pearl was shown suspended over a caldron filled with burning metal. Fastening the rope which held Pearl suspended, to the floor, the Priestess places over the end, a box in which she puts two ferrets. They start gnawing the rope. Tom Carlton has been on the look-out and climbing to a window, he succeeds in getting admittance to the room where Pearl is. He arrives in time to catch her as the rope snaps and she falls, head foremost. Carlton saves her from a terrible death. They escape after overcoming the guards. Carslake, who has the Violet Diamond, runs into trouble and is compelled to conceal the diamond in the crevice of a rocky ledge, as he makes a hurried escape from a restaurant where he sees Detective Hana. Knox sends Pearl a note pleading with her to save him from the hands of the members of the Order who have sentenced him to death. He says he will tell her the secret of the Violet Diamond. She and Tom visit the house of the Priestess. They are surprised while looking in the window and themselves taken prisoners to meet the same fate that has befallen Knox. This late chapter is brim full of dramatic action.

At the ———— Theatre on ———— of ———— week, Pearl White in her latest escapades in the "Fatal Ring" serial, "Rays of Death."

Kennedy's Enemies Hit Upon a Clever Idea in the Late Chapter of "Neglected Wife"

(Pathe, Serial—Two Reels)

"A Reckless Indiscretion" is the title of the Eleventh Episode of "The Neglected Wife" Serial. This chapter will give you a clue as to the identity of the "veiled woman." Her identy is not disclosed but if you follow the action closely you will see that the author has given a "hint." The action moves fast in this late episode. Kennedy is placed on his guard because of the attitude Margaret has taken. Margaret receives more notes from the "veiled woman" and she is warned to discontinue her relations with Kennedy. Kennedy's letters to her are stolen and she calls upon Norwood to help her recover them and to ascertain, if possible, the identity of the one responsible for their disappearance. She tells Kennedy that she is going out of his life. Kennedy is nominated as a candidate for Congress. Doyle hits upon a very clever plan to defeat his chances in the election. Margaret and Norwood, by following one of Doyle's lieutenants, locates his den. Looking through the window, she sees Doyle with letters in his hand. Following an argument with one of his lieutenants, there is a fight. A lamp is overturned and there is a fire. Norwood is struck on the head and left unconscious in the burning building.

SPECIAL

"Jack and the Bean Stalk" in Ten Reels —a Marvel—a Wonder—You Can't Miss It

(Fox Special Ten-Reel Production)

"Jack and the Beanstalk" has been adapted to the screen in ten reels of the best pictures you have seen for sometime. At first thought, the grown-ups will say, "well, this is for the kids." It is and a better kiddie feature has never been. But the man or woman who does not enjoy every scene in this marvel of the screen, has entirely forgotten that once upon a time the giant, Blunderbore, and little Jack, were as real to their minds as their friends of to-day. In viewing this picture you will live again the days in the nursery and even after you had left the nursery. Is there a child whose youthful brain has not been incited to dream wonderful dreams of great things, by a revelation of the doings of Jack and Blunderbore? The management of the ———— theatre does not think there is. Nor does he think that there is a man or woman who will come to see this wonderful production, which took more than a year to make ready for the screen, and will leave disappointed. The character of Jack is presented by a remarkable little actor, Francis Carpenter; the character of the princess by a remarkable little actress, Virginia Lee Corbin. They are, truly, wonders. Seasoned actors or actresses would have found it a difficult task to express the emotions that these children express. Neither one is more than six years of age, yet both handle difficult roles with the artistry of men and women of recognized ability before the camera. There is a little girl whose name is Violet Radcliffe, who has the part of Count Rudolpho, and a better characterization of a "heavy" role has never been seen. This little girl is a wonder. The giant, is in reality a giant in stature, towering over eight feet. He is a monster. There are hundreds of children in the cast.

LIVE NEWS FROM THE PRODUCERS

Russian Art Films Artistic and True to Life

Common Faults of Foreign Films Said to Be Lacking—Pictures Made Under Different Conditions Than American Subjects—Settings Real

PROMISE is made by the Russian Art Films that exhibitors who have in the past complained that they found foreign films unprofitable because of the character of the productions, exaggerated gestures of the actor and general lack of efficient and intelligent direction, will have cause to revise their opinion when the first productions of this company are presented to the trade within a few weeks.

That this old attitude is about to be supplanted by the new is the opinion of critics who have viewed the half dozen productions of the Russian Art Film Corporation which N. S. Kaplan has prepared for American showing from the more than fifty films which he brought from Moscow several weeks ago. They are said to be consistently artistic, revealing the highest and best taste in studio preparation, keen discernment in the casting of the various roles and a high level of direction.

For these reasons it is expected that Russian Art films will be recognized at once as far superior to the ordinary run of foreign films and fully capable of holding their own with the best productions of American manufacture. The atmosphere is said to be always real and natural, the scenes are laid in Russia and are based on Russian stories, whose characters are portrayed by Russians. It is stated there is no attempt to make these dramas appear as anything but what they are, a true picture of Russian life, with its struggles and successes, its passions and ambitions and failures, logical in development and logical in denouement.

Results are obtained in Russia by a system that cannot but excite wonder when its workings become known. Such and such a picture is not Brown's or Green's, for the director in Russia is unknown from the American point of view. A picture is the production of the Moscow theatre, with its noted stock company, uninspired by the mammoth megaphone without which an American director works. The Russian director reads the story to the cast, outlines the locations and they go to work.

They have been selected for their natural ability, these Russian players, and they have been trained at government expense. They are versatile and intelligent and they require little direction as it is given here. Tremendously logical are the Russian artists and there is no prerogative of the center of the stage; it is the main purpose of the story and its development that inspires their work. Sincerely and intensively, with quiet but effective methods, they proceed to their work. There is almost an utter lack of the theatrical in their acting.

It is upon this foundation that Mr. Kaplan has built the Russian repertory for production in the United States. He promises to show art at its apex, in that most easily understood expression of art—the pictorial. So that, whereas Nazimoff—now the famous American star of stage and screen—Nazimoff—delivered her message in spite of the unfamiliar tongue which she spoke, the Moscow players to be introduced here by Mr. Kaplan present their revelation without this handicap.

Present plans call for their screen appearance in America in more than fifty masterpieces of Russian literature, which shows their life as it is and not as American directors have portrayed it. Less than a dozen prominent players of the Moscow theatre will be introduced in the first productions of the Russian Art repertory. Their names will bear repetition in view of the popularity which they are sure to attain before the series has run far in American theatres.

Among the women whose native and developed art has made them famous in Russita are Lesienko, Colodna, Fetner, Orlova, Karabanova and Zovska. The minor feminine roles will be played by women whose future is assured. In this star array are numerous men whose acting is said to be marked by power and intelligence, chief of whom is Mozukin, regarded as the best actor in Russia.

Off to Wyoming After Location for Fairbanks

Millard Webb, of the Douglas Fairbanks production forces, has left Los Angeles for the interior of Wyoming to complete arrangements for a trip which the star and a large supporting cast will make shortly, to stage the exterior scenes of the next production in which Artcraft will present Fairbanks as star.

The athlete-actor himself toured for twelve hours in an automobile recently while in Cheyenne as a guest at the Golden Jubilee Frontier Days Celebration, looking up locations, and found a number which he thinks offer opportunities for new and interesting "stunts."

Julian Eltinge's Picture Written Especially for Him

Julian Eltinge's first picture for Paramount, to be released in September, provides unusually ample opportunity for Mr. Eltinge to show his ability as a straight leading man and as the world's most famous impersonator of female roles.

The picture has been adapted by Gardner Hunting from a story written especially for Mr. Eltinge by Gelett Burgess and Carolyn Wells, two of America's foremost humorists and literary lights.



Left and Right: Scenes From The Russian Art Films' Production, "The Painted Doll"—Centre: Ivan Mozukin, Russian Actor, Who Has the Leading Role.



Three Happy Moments in Bryant Washburn's and Hazel Daly's Latest "Skinner" Subject, "Skinner's Baby"—Produced by Essanay for Release Through K-E-S-E.

Review Board Secretary Likes "Jack and the Beanstalk"

William Fox, who is presenting his new "kiddie feature," "Jack and the Beanstalk," at the Globe Theatre, has received a commendatory letter from Orrin G. Cocks, advisory secretary of the National Board of Review, who, it is said, is no man to spread compliments broadcast. Mr. Cocks' letter says:

"I was extremely interested in the presentation of "Jack and the Beanstalk" yesterday afternoon and want to take the opportunity of assuring you that it combines more of the characteristics of an ideal picture for children than any which I have yet seen. In my judgment it ought to be a thorough success in all parts of the country. The director with rare ability has infused into the picture the kind of atmosphere which surrounds a satisfying version of this wonderful tale. The children will continue to idealize 'Jack.'

"You must have discovered long before this that the critical faculty, when it is at work, is not always commedatory of great excellencies. The many splendid characteristics of the picture in any fair criticism should be emphasized. When opportunities present themselves we will certainly call attention to the picture."

In addition to "Jack and the Beanstalk" the Fox Kiddies Features include picturizations of "Babes in the Wood," "Aladdin and the Wonderful Lamp," "Ali Baba and the Forty Thieves," "Pinafore," "Mikado," "Alice's Adventures in Wonderland," and "The Brownies."

To Bottle Up Lake George in "The Hungry Heart"

Pauline Frederick, her director, Robert Vignola, and his staff, and Miss Frederick's supporting cast, left this week for Lake George, where work will begin at once on the Paramount picturization of David Graham Phillips' novel, "The Hungry Heart," recently purchased by Paramount as a starring vehicle for Miss Frederick.

Much of the action of "The Hungry Heart" is out-of-doors, and some particularly fine exteriors in the Lake George neighborhood will be bottled up by Director Vignola for the benefit of the lovers of Phillips' best novel.

Kalem Invites Producers to Use Big Laboratory

Enlargement at Factory and Installation of Additional Equipment Allows Handling of Some Outside Contracts of High Class Nature

THE Kalem Company recently enlarged the laboratory at their Twenty-third street factory and installed additional equipment of the latest type, which gives them four times their former facilities.

With the completion of the enlarged plant, Kalem has entered the market to handle a limited number of contracts for laboratory work of the highest grade, including the developing of negatives and printing and developing positives.



Paul Hurst (Kalem)
"Stingaree" Series

"For the past ten years it has not been uncommon for the trade to declare that our photography and laboratory work is par excellence," said William Wright, the Kalem secretary-treasurer. "Our executive offices, as you know, have always been in close touch with the factory, and ever since we started in business one of the members of our firm has had direct supervision of all mechanical work. We have made a close study of this important branch of picture making, and our experts have constantly striven for improvement, despite the fact that the trade concedes our work to be top notch. The new equipment, which has quadrupled our laboratory facilities, consists of devices which we have been years in perfecting.

"No, we are not embarking in commercial work in the common understanding of the term," Mr. Wright added. "We have this large capacity and wish to utilize it. We already have contracted to handle the laboratory work of several concerns who desired to obtain the Kalem standard of printing and developing. And we can handle a number of additional contracts—so kindly pass the word along. We desire particularly the work of producers who demand the best, as they will see that we have little in common with commercial concerns. With this large equipment we can quote attractive prices. In fact, I know our prices cannot be equaled, in view of the artistic work we do. Any producer who entrusts us with his printing and developing is guaranteed satisfaction, because his work is handled by the same staff of experts and the modern, scientific facilities that take care of our own product every day."

C. E. Davenport Back in Game with Safety Films

With the private showing of the New York Central Railroad's new Safety First film, "The Rule of Reason," at the Rialto Theatre, Tuesday, July 31, a once familiar figure in the motion picture directing field has returned to the firing line. Charles E. Davenport, father of the Safety First film idea, directed this picture.

Three years ago Mr. Davenport was terribly burned while directing a big fire scene for the Reliance Company. He fell through a trap door into a great burning mass that had been saturated with oil. The result was that he barely escaped being burned to death and for three years he has been under constant treatment by specialists.

It was during the long months in the hospital that Mr. Davenport originated the Safety First propaganda incorporated in dramatic motion picture productions and used in the great Safety First movements set afoot by all of the big railroads and manufacturing plants, as educational features.

Jack Cunningham Is Scenario Editor at Triangle

JACK CUNNINGHAM, who now is scenario editor at the Triangle, after having made an enviable record at the film capital by having written no less than fifteen consecutive comedies for Gale Henry and William Franey, together with other photoplays, is a "corn-fed" native of Iowa, where he was educated in the public schools, and later at Cornell College.

Cunningham, until he found his niche in motion pictures, was a newspaper man, having been city editor for the Pittsburgh Leader, special writer on the Pittsburgh Dispatch and in special work in Chicago and Philadelphia, where he was on the North American. He also held several desks on the New York Press and the Morning and Evening Sun.

Later Cunningham became a publicity man and writer in motion pictures. This work has occupied his undivided attention for several years. He is thirty-five years of age, and his recreations areautomobiling and music.

At one time he was soloist at the Labor Temple in New York City, and is clever with the cello. He has been a member of the Printers' and Musicians' Unions.

For nearly a year he has been at Universal City, where his work attracted the attention of the management, resulting in his appointment as head of the scenario department by H. O. Davis, vice-president of Universal Film Manufacturing Company and general manager of Universal City.

Ince-Paramount Stars Busy in West on First Productions

WORD comes from the Thomas H. Ince-Paramount studios in California concerning the activities of three of his young stars who formed their affiliation with Paramount when Mr. Ince joined that organization.

Charles Ray's first picture for the Paramount Program is called "The Son of His Father" and was picturized from Ridgewell Cullum's story of the same name. Ray will have the part of a young college graduate, the son of a New York railroad magnate, who, following the game of bluff with his father, starts out to make his way in the world. How he proves that he is indeed the "son of his father" forms the basis for this story, said to be filled with thrilling adventures and romantic situations. Victor Schertzinger, who has directed all of Ray's recent successes, will be associated with him in the filming of the picture.

Ince has selected Vola Vale from a lengthy list of screen beauties to support Mr. Ray. Miss Vale played opposite Sessue Hayakawa in "Each to His Kind" and George Beban in "The Bond Between." In Ray's new picture she will portray a western girl, the daughter of a rich rancher and mining man. Other supporting players include Charles K. Flinch, Robert McKin and other well-known Ince players.

Dorothy Dalton, another young Ince star whose pictures will appear on the Paramount Program, is busily engaged in reading scenarios submitted to her for her first Paramount production. She recently returned to California from a transcontinental tour during which she made personal appearances in some of the leading moving picture theatres and gave illuminating talks on her work before the camera.

Enid Bennett is also weeding out from a number of scenarios submitted the proper vehicle for her first Paramount picture.

Louise Glaum Jumps from Dance Hall to Rich Boudoir

After a brief excursion to the rough-hewn dance halls of the early West, where, as "Golden Rule Kate," she wears the coarse garb of a dance hall girl, Louise Glaum returns to the most luxurious setting ever fitted up at the Triangle studio, and one which the star herself designed.

This imposing "set" represents the bedroom of the siren in "Idolaters." It is of Egyptian design with a huge canopied bed heavily carved, over which hang cloth of gold draperies. The presiding feature of the room is a huge image of the sphinx, its face illumined in a weird light cast from a reflector in the floor. On either side of it are tall peacock feather fans and incense burners of hammered copper.

Sennett's Beauties in Typical Subjects

The three comedies announced last week as the first Paramount-Sennett productions are now well under way in Edendale. Mary Thurman is wearing a bathing suit in her first Paramount-Sennett comedy that is said to beggar description. It is promised that the picture, called "A Bedroom Blunder," will be one of Mack Sennett's greatest.

Gloria Swanson, Mack Swain and Chester Conklin are working in a beach and railroad train story called "The Pullman Bride," while Polly Moran is portraying the part of a girl sheriff in "Roping Her Romeo," another of the first Paramount-Sennett comedies. Ben Turpin and Slim Summerville are supporting Polly in this play.

Church Built in Erbograph Studio for Pastor's Play

A church was erected in the Erbograph studio as a setting for several scenes in "The Little Samaritan," play written by Rev. Clarence J. Harris, of Yonkers, N. Y.

The church was complete as to every detail. Hundreds of pews were purchased and put in place, and a huge pulpit was secured.

Real stained-glass windows, twenty in number, were borrowed from a prominent New York firm and they add the characteristic note of realism.

The church scene, when completed, was so true to life as to be convincing. It is estimated that this set alone cost over three thousand dollars. Release is through Art Dramas.

Eugene B. Lewis to Work on Paralta Scenarios

Eugene B. Lewis, a well-known writer and editor, has been engaged to devote his time to the scenario staff maintained jointly by the Bessie Barriscale and the J. Warren Kerrigan Feature Corporations. He is now located at the Hollywood studios of the two organizations, and will immediately enter on the task of providing a story for one of the stars.



Three Scenes Typifying Universal's Production, "Come Through," with Herbert Rawlinson Featured. To Be Released Sept. 15th by Jewel Productions, Inc.

Cressy Writes Comedy for U—Other Productions

Will M. Cressy, widely known as a vaudeville headliner and writer of tabloid comedies, has written a two-reel Nestor comedy in which Eddie Lyons and Lee Moran will be featured. Lyons and Moran have just completed the final scenes of their comedy, "There and Back," which pictures the incidents of their visit to the recent convention at Chicago. Work will be started at once upon the Cressy scenario.

During the past week Director Jack Ford commenced the filming of another five-reel western drama entitled "The Trail of Shadows," in which Harry Carey plays the principal part with Molly Malone opposite, and many of the Universal cowboys in his support.

Edward Le Saint, the latest addition to Universal's directorial forces, also began the filming of a five-reel drama entitled "Man of God." William Stowell is the featured player with a large supporting cast including Millard Wilson, Helen Gibson and Betty Schade.

George Marshall, who has won commendation for his western productions, is nearing the completion of a five-reel drama entitled "The Bumble Bee." The story was written by Marshall and Harvey Gates and features Neal Hart and Vivian Rich playing opposite.

Margery Wilson Stars in Play of Dixieland

Dixieland has furnished the atmosphere for "The Kentucky Schoolmaster," Margery Wilson's new play, now being filmed under the direction of Tom Heffron, "hillbillies," moonshine whiskey and shooting feudists all figuring in the action.

Scenery exactly duplicating that of the Kentucky Cumberlands was found near Felton, Calif., where much of the filming is being done. After working on location for several weeks the company has returned to the big Culver City studios, where interiors are now being photoed.

Miss Wilson's leading man is Charlie Gunn, who takes the part of a short story writer, school teacher from the north, and suitor for the mountain girl's hand.

Mary Garden Coming with Mystery Message

Mary Garden will arrive at "an Atlantic port" the first week in September and immediately begin work before the camera for her first motion picture, "Thais," for Goldwyn. A wireless from her says:

"Goldwyn: Have booked passage for last week in August and for second time since June intend to show my contempt for the submarine monsters. Am feeling tremendously fit and will immediately begin 'Thais.' Look forward to it as my most joyous adventure. Am bringing a message that will delight America."

Officers of Goldwyn are puzzled by the last sentence of Miss Garden's wireless. What message she can be bringing to America and from what source it comes are both matters to excite genuine curiosity, for Mary Garden invariably makes good on her promises.



Julian Eltinge in "The Countess Charming"
(In this Paramount Release, Eltinge, in Dual Role, Proves He Has Good "Right Jab")

Problem Subject Being Filmed by Mary MacLaren

Mary MacDonald MacLaren is well into the production of her second David Horsley feature five-reel drama, "Forbidden." She is under the direction of Thomas Ricketts with Alfred Gandolfi behind the camera. The story shows the effects of too rigidly limiting a young and vivacious girl in her quest of innocent amusement.



Olive Tell (Mutual Star)

Universal Soon to Issue New Brands of Pictures

The Universal Film Manufacturing Company wishes to announce to the trade the fact that it will shortly issue three new brands of pictures under the names of Golden Rod, Premier, and Primrose.

Including the star featurette, the Universal Current Events and the Butterfly Pictures, this will make six new Universal brands since the first of the year.

Olive Tell, Now Before Screen, Began "At the Top"

Olive Tell, at work with David Powell on "The Unforeseen," at Mirror Studios, Glendale, L. I., under the direction of John B. O'Brien, is one of those very few actresses who are able to begin at the top.

After completing a course at school Miss Tell went to Pittsfield to join a stock company. That was only four years ago. In the autumn, when she came back to New York she learned that the management of "The Marriage Game" wanted a leading woman. The woman in the play was thirty years old at least and very worldly. Miss Tell was far from thirty and not at all worldly, but still she applied and—got the engagement.

Afterwards she was leading woman for Julian Eltinge and for Lou Tellegen.

Scenario Man Writes on Script Making

Irving E. Goldstein, scenario editor for the Sealect Company, Inc., No. 119 West Forty-second street, New York, announces he has edited a thorough and concise pamphlet on photoplay writing. It contains, besides the technique, a sample scenario and two of his five-reel feature photoplays in plot form.

A service department will answer all questions pertaining to photoplay writing and undertake to criticise and revise.

Taylor Holmes Picks Virginia Valli as Leading Woman

Taylor Holmes, who has been taking much pains in selecting a leading woman for "Efficiency Edgar's Courtship," has picked Virginia Valli for the part. Her role will be that of Mary Pierce, Efficiency Edgar's next-door neighbor.

Besides being featured in a number of Black Cat pictures recently Miss Valli appeared opposite Bryant Washburn in "The Golden Idiot."

All Vita Decisions Rest with Albert E. Smith

He Plans, Among Other Things, to Bring Out a Number of Stars Who Will Create Stir by Their Beauty as Well as Histrionic Ability

GREATER VITAGRAPH has issued a formal statement to the industry, calling attention to the fact that Albert E. Smith, president of the Vitagraph Company of America, is an absolutely one-man power in the corporation and upon him will devolve the duty of making every final decision connected with the production end of the business.

"During Mr. Smith's recent trip to the Western studios of the corporation production conditions at the Eastern studio at Flatbush, Brooklyn, reached such a condition that hurried calls were sent requesting him to return," says an official of the company. "Upon his return there were several conferences between him and his associates with the result that President Smith was placed in absolute charge, but only with the understanding that his decision would not be questioned in any way by other persons interested financially in the corporation and that he was to have a free hand to designate the pictures to be made, supervise production as well as have the final say on all studio financial matters.

"In designating Mr. Smith as the sole man power over the Vitagraph Company of America, the directors of the corporation first learned that Mr. Smith was directly responsible for ninety per cent. of the five-reel features released by Vitagraph since the first five-reel feature was made. The investigation by the directors further proved that it was upon its five-reel features that Vitagraph first made its reputation for super program pictures, which it has retained for so many years. They also found that the five-reel pictures which have been released weekly by Vitagraph for so many years were the financial prop of the company.

"While other persons connected with Vitagraph had been working on artistic effects which were made at a tremendous cost and released as special Blue Ribbon features, Mr. Smith went right along building on a solid foundation, making pictures at a price at which they would make money for Vitagraph and for the exhibitors of the country.

"It was President Smith who was responsible for making Vitagraph known as the 'producing company with the beautiful women.'

"This policy of engaging beautiful women with histrionic ability is to be continued by Mr. Smith, who expects to produce a new line of motion picture stars in the very near future that will surpass anything heretofore seen on the American stage or screen. Three of these coming stars already have been engaged and are being trained by Mr. Smith personally. Their identity is being kept secret until such a time as they have been thoroughly trained to register every emotion on the screen."



Margarita Fischer (Mutual)

Commodore Blackton's Cast in "The World for Sale"

J. Stuart Blackton, now an independent producer, releasing through Paramount, announces the cast of his first production, a screen adaptation of Sir Gilbert Parker's novel, "The World For Sale."

Conway Tearle is in the part of Ingolby. He was in John Galsworthy's play "The Fugitive," on Broadway last winter, and was in "The Hawk" with William Faversham and with Grace George in "The Liars," "Major Barbara" and other plays. In pictures he was in "The Common Law" with Marguerite Clark.

Anna Little is another of the leaders in the part of Fleda Drude. She graduated from musical comedy into pictures, being in "Matin' Jim," "The Land of Lizards," "Immediate Lee" and "The Court of St. Simon." Miss Little is five foot six, has dark hair and brown eyes and rides and swims like an expert.

Supporting Miss Little and Mr. Tearle is Norbert Wicki, a young Australian, who spent twelve years on the European stage playing Ibsen and Shakespeare. The rest of the supporting cast of principals includes W. W. Bittner in the part of "Gabriel," Crazy Thunder in the part of "Tekswain" and Joe Donohue in the part of "Jowett."

Marie Dressler as "Scrublady" in Munitions Factory

The Dressler Producing Corporation is completing its first comedy, soon to be released through the Goldwyn, to be called "The Scrublady."

Marie Dressler is a scrubwoman in a munitions factory. The comedy has a real plot, pronounced the funniest thing the world-famed comedienne has ever done. There is a laughing scream every foot, which means something like 1,800 or 2,000 double-ups for the audience in the course of the two reels.

In the cast are Florence Hamilton, Raymonde Cacho, Fred Hallen, Harriet Ross, Dorothy Bettelheim and eight pretty girls as workers in the munitions factory.



Neal Hart (Universal)

Neal Hart Again Signs with Universal for Westerns

Neal Hart, Universal's husky hero of the open range, signed a contract this week to play feature leads in western pictures for the next year.

For two years Hart has been with Universal. He went with the company after having served creditably as deputy sheriff of Converse county, Wyoming, for three years. He played an important role in the serial "Liberty" and the past year has been featured in 101 Bison and Victor releases.

Hart has just commenced the production of "The Bumble Bee," five reels, in which he is supported by Miss Vivian Rich, Chas. Hill Mailes, George Berrill, Miss Miriam Shelby, Joe Rickson, and a score of the Universal cowboys. It is a typical western picture, with many unusual thrills, and it is said, gives Hart splendid opportunities for powerful work before the camera.

Cornelius A. Hart, former auditor of the city of New York, was Hart's father. The boy at fourteen got the lure of the West and worked at the mouth of the Cheyenne on a horse ranch. This was in the Sioux Indian reservation. Then he drove ten-horse team freighting in the Black Hills from Fort Pierre to Rapid City. He went back East to school but enlisted in the Navy for the Spanish War and was assigned to U. S. S. Panther.

Next he was a construction engineer in the Adirondacks, in Pennsylvania, and in Illinois—then back to the range as foreman of Seven Bar Four Ranch, 77 Ranch and O. R. C. Ranch at Big Pines, Wyo.

Miriam Cooper a Senorita in "Betrayed"

In R. A. Walsh's next drama, Miriam Cooper gives what is described as a faithful characterization of the Mexican senorita. "Betrayed" is the title chosen by William Fox for the play. In the case are James Marcus, Hobart Bosworth, Montague Blue and Wheeler Oakman.

Pathe's New Serial Has Turkish Setting

"The Seven Pearls," Pathe serial, to be released in September, is to have a countrywide newspaper and publicity campaign, according to the well-formulated plans of the producers.

The story was written by Charles W. Goddard, who wrote "The Perils of Pauline" and collaborated in "Exploits of Elaine."

Actors featured in the cast are Mollie King, who was in "The Mystery of the Double Cross"; Creighton Hale, who was the "Laughing Mask" in "The Iron Claw" and Leon Bary, who was heavy in "Shielding Shadow."

Ilma, by Mollie King, is foster-daughter of Mustapha-Bey. A valuable necklace belonging to the Sultan is stolen by Harry Grant, a young American.

The Sultan gives her six months to recover the necklace. She is allowed to go to America but her foster-father is held as hostage for her return. If she does not recover the necklace within six months she must become a member of the Sultan's harem. She enlists the aid of the hero, who was the innocent accomplice of a band of crooks, to recover the pearls. The two battle with the crooks.

Tom Mix Does Some Riding in "A Soft Tenderfoot"

Tom Mix's new picture for Foxfilm comedies is titled "A Soft Tenderfoot," and has a great amount of wonderful riding, of the kind for which Tom Mix is famous.

Tom's performances on horseback in "A Soft Tenderfoot," Fox says, give a complete answer as to why he has been called the world's best cowboy.

Mix has the part of a supposedly "soft" college youth who goes West to take charge of his uncle's ranch.

Baby Marie "Vacationing"

Baby Marie Osborn will be before the camera again this week in the making of "The Child of M'Sieu," a five-reel feature to be produced by Lasalida for the Pathe program. Director Harrish Ingraham has "shot" a number of the preliminary scenes while Baby enjoyed a vacation.

Edna Goodrich To Film Four Famous Plays

"Reputation," "Queen X," "A Daughter of Maryland" and "The American Maid" to be Produced for Release Through Mutual

EDNA GOODRICH, who has appeared in more than a dozen New York successes, is starred in a series of four new five-reel productions to be released shortly by the Mutual Film Corporation. The first will be within a few weeks.

The productions will be issued under the policy of "big stars only," announced some months ago by President John R. Freuler of the Mutual and rigidly adhered to since

As a member of Anna Held's company during the early stages of her career, Miss Goodrich became famous as the highest salaried showgirl in the world, which she actually was, drawing $40,000 for the season.

The forthcoming productions are "Reputation," "Queen X," "A Daughter of Maryland," and "American Maid," each of the plays having been selected by Miss Goodrich herself in consultation with President Freuler.

The four new Goodrich dramas are by authors of distinction. "Reputation" was written by John Clymer, who wrote "Ashes of Embers." It was directed by John B. O'Brien, who was formerly stage manager for Augustus Thomas.

"Queen X" is by Assistant United States District Attorney Edwin M. Stanton of New York, who led the sensational Federal crusade against opium smugglers and was instrumental in stamping out the criminal conspiracy centering in the Chinese settlements of New York and San Francisco. Mr. O'Brien also directed this play.

"American Maid," scenarioized by Hamilton Smith from a clever story by Julius Rothschild, is, as the title indicates, a play glorifying the American girl, a role that fits Miss Goodrich delightfully. "American Maid" was directed by Albert Capellani, the famous Parisian director, who staged "The Flash of an Emerald."

"A Daughter of Maryland" is also indicated by its title as a play with a Southern heroine who does wonderful things in great emergencies and proves herself equal to the test just as Southern girls have been doing from time immemorial. This play was written by Samuel Morse and scenarioized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho" and other widely known screen successes.

Mae Murray Teaches Ballroom Dances by Bluebird Films

MAE MURRAY, Bluebird's "dancing star," will give lessons in ballroom dancing to devotees of Bluebirds. The dances will be screened in conjunction with the scheduled Bluebird, and Miss Murray will explain, through a system of charts, just how the steps may be accomplished—self-taught to the person who wishes to learn them. These charts will be supplied to the exhibitor in sufficient quantities to distribute free to patrons on "Bluebird Day."

"Princess Virtue," based on Louise Winter's contribution to Breezy Stories, has been decided upon as Miss Murray's first Bluebird. Director Leonard is busy with advance preparations and casting the supporting company. The "Murray Dances" will, meanwhile, be filmed and distributed as soon as arrangements can be completed and strenuous efforts are being exercised in this direction.

Miss Murray will create new dances, give them distinctive titles, demonstrate them before the camera, and will personally see that charts are correct and the explanations lucid. Bluebird will then attach the "dance film" to its regular release, and will distribute charts to the exhibitor, who will thus have a novelty to advertise as a distinctive feature of "Bluebird Day."

When plans are fully matured these charts will be supplied by mail to applicants who may have missed seeing any particular strip of "Murray Dances" on the screen. The exhibitor will be given the opportunity to promote the idea through his local papers and keep his public in touch with the Bluebird campaign as it goes along.



Scenes from Bluebird's Late Production, "A Stormy Knight," a Comedy Drama with Franklyn Farnum and Brownie Vernon in the Featured Roles.



Grace Darmond (Sanger & Jordan)

Grace Darmond Is Starred in "When Duty Calls"

Sanger and Jordan have engaged Grace Darmond as the star of their initial forthcoming production, "When Duty Calls," which they are producing at the Norma Talmadge Studios at present. Captain Harry Lambert is directing the picture.

Miss Darmond returned to New York within the last week from Florida, where she has just completed the color process feature for the Technicolor Corporation, which Doc Willat is shortly to show to the trade. In the latter production, which, by the by, is entitled "The Little Skipper," she is also starred. Prior to appearing in the Technicolor feature, which was produced in Jacksonville, Miss Darmond had a leading part in the Pathe-Astra serial, "The Shielding Shadow."

"When Duty Calls" will be released some time in September, and there is a movement under foot at present which may eventuate in the Government authorities taking it up as one of the essential methods to combat the opposition that may be found in certain sections of the country to the mode of drafting the second army of the nation for service in France.

Farrar and Portable Dressing-Room in Mountains

Geraldine Farrar, star of the forthcoming Artcraft production, "The Woman God Forgot," is in the mountains of California for exterior scenes of the Aztec drama by Jeanie Macpherson, screened under the direction of Cecil B. DeMille.

With the operatic star goes her portable dressing room, which she used in the production of "Joan the Woman," and which accompanies her on all her travels. It contains all the comforts of the diva's dressing room at the studio, even to the telephone, which, on any location, is connected up so that Miss Farrar may talk with her friends by long distance in her leisure moments.

Film Real Darky Honeymoon at Baltimore

The initial film record of a real wedding trip was taken this week by the Ker-Mar Pictures Producing Corporation of Baltimore. It will be known as "Newlyweds' Trip on the Steamer Starlight to Brown's Grove."

The couple who will take the leading roles are E. Everett Lane and Olga De Vere, two colored persons who are to be married.

The picture will be directed by Dr. A. W. Marchant, president, and Williams Kerber, vice-president of the Ker-Mar concern.

"Peg o' the Sea" Nearly Ready

Jean Sothern's next vehicle, "Peg o' the Sea," which was written by Winifred Dunn is rapidly nearing completion at Atlantic Highlands, N. J., where the sea scenes are being taken. The picture, when completed, will be released on Art Dramas Program.

Some delay was occasioned in the taking of this picture, on account of Miss Sothern's absence from the Van Dyke studio for the week of the Chicago exposition, where she held forth in the Art Dramas booth and was the centre of attraction. As work on it had been started in plenty of time before the release date, however, which is September 10, the delay was not serious in its effects.

Rex Beach Writes His Own Sub-Titles

Rex Beach, at his Lake Hopatcong cottage "Manana," is writing sub-titles for his first Goldwyn picture, "The Auction Block," adapted from one of his novels.

In choosing the cast it is declared that no actor or actress was picked unless exactly fitted to the character. For this reason, Goldwyn says, the play portrays life itself, not a simulation of it.

Rubye de Remer has the part of Lorelei Knight and Tom Powers is the juvenile hero. The play is stated to be filled with action.



Rex Beach



Sessue Hayakawa

Humor and Romance Both in Paramount Jap Play

Sessue Hayakawa has his first chance to portray comedy in the Paramount picture, "Hashimura Togo." The famous Jap brought to life in print by Wallace Irwin is essentially a humorous character.

The author of "Togo" wrote the story for the films with a touch of romance in it also. He took his Jap schoolboy back to Japan and started him from there with a plot that involved him as a sacrificing brother, son of a Japanese baron who, disgraced for an act he never committed, decided to come to America and there enter the service of his beautiful American "moon-maiden."

George Beban's Paramount Is "Lost in Transit"

"Lost in Transit," George Beban's first picture to be released under Paramount's selective star series plan, was written by Kathlyn Williams, Paramount star, especially for Mr. Beban.

Miss Williams enjoys a wide popularity because of her many effective screen portrayals. As a Paramount star she has appeared in pictures of wide appeal. As a scenario writer, Miss Williams is less well known although she is a member of the Authors' League and has written many most creditable scenarios and plays.

Julian Eltinge Makes Right Jab in Paramount Play

Julian Eltinge plays a double role, naturally, in his first Paramount picture. From the virile young lover, cast out of society because of an unintended offense, he assumes the role of a bogus countess and gets into considerable hot water and many lavish clothes. One of the situations, as the countess, demands a fight with the police and a detective.

In this fighting act it develops that Eltinge packs a wallop in his right jab that almost busts the mirrored screen. Julian is a husky youth, so leathery that his female impersonations offer the strongest contrast between the man and the part he assumes.

Old Howie Hat Found and All's Well with Stingaree

When Paul C. Hurst was engaged by the Kalem Company to direct "The Further Adventures of Stingaree" and resume his familiar role of "Howie," Stingaree's rough and ready partner, he began a search for the hat he had worn in the part.

"You couldn't buy or find another hat like it," he declared. "It was about to fall to pieces when I wore it last and I sewed it up. I'll be lost without it."

His hope was rewarded when Mrs. Hurst telephoned the studio that she had found her husband's cherished headpiece in the attic. An auto was dispatched forthwith and the old hat arrived in state at the studio.

Rumor of Three New Paralta Companies

Rumor has it that three new Paralta producing companies are being organized by Carl Anderson and his associates, which will give his company control of a large number of star productions a year.

When the Paralta Company took over the Clune Studios in Hollywood—instead of providing J. Warren Kerrigan and Bessie Barriscale with separate establishments, as was at first planned—it was done because the studio is sufficiently large to house at least five companies and give each practically separate accommodations.

The new glass-covered stage, 50 by 150 feet; the great open-air stages, 80 by 200 feet, and the eighteen acres of field space for practical sets, afford ample opportunity for the making of several big pictures at one time.

Catherine Calvert's New Play to Be Titled

A new play, starring Catherine Calvert, has been started at the U. S. Amusement Corporation Studios for release on Art Dramas program. The title of this is not yet decided. Work on it was begun as soon as "Behind the Mask," from Charles Dazey's story, was completed.

Fight to Death Under Water Is Filmed

A fight under water has been photographed in "A Sleeping Memory," the forthcoming Metro feature starring Emily Stevens, adapted by Albert Shelby Le Vino from the novel by E. Phillips Oppenheim. This portion of the picture was directed by George D. Baker. Camera and cameraman were stationed in a specially constructed glass room, sunk in the pool.

Walter Horton, who takes the part of Henry Johnson, and Mario Majeroni, who plays Dr. Stephen Trowle, are the men engaged in the struggle. Johnson and the doctor meet on the edge of a cliff, and Johnson flings himself upon Dr. Trowle. In the struggle that follows both men fall from the cliff to the pool below. The struggle continues under water with undiminished violence.

The men are well matched in strength and both are determined to win. There is a tragic finish to the scene as both men, locked in a death grasp, drown.

Mme. Nazimova in "Rose-Bush of a Thousand Years"—Metro

MME. ALLA NAZIMOVA, the dramatic star who recently signed a contract with Metro Pictures Corporation to appear in special productions, will commence work Monday, September 17, according to the announcement made by Maxwell Karger, general manager of the Super-feature Studio.

Mme. Nazimova's first Metro picture will be a seven-act special production called "A Rose-Bush of a Thousand Years," written by Mabel Wagnalls, daughter of A. W. Wagnalls, president of the well-known publishing house of Funk & Wagnalls. George D. Baker is the director chosen to produce Mme. Nazimova's first picture for the Metro Pictures Corporation.

"A Rose-Bush of a Thousand Years" provides a role of dramatic intensity for the great star. She is cast as a "daughter of joy" in Paris, whose regeneration is brought about in a mystic manner by the rosebush planted a thousand years ago. Miracles are performed by its agency from time to time, and as saints touch it, it blooms anew. But its crowning miracle is performed in the life of the heroine.

"The Rose-Bush of a Thousand Years" was published originally in Current Opinion. It has been adapted for the screen by Ethel Browning Miller. Other stories by Mrs. Wagnalls are "The Palace of Danger," "Miserere," and "Selma the Soprano," issued by Funk & Wagnalls.

Wm. A. Brady Erects Cool, Outdoor Stage at Fort Lee

THE new outdoor stage for World Pictures Brady-Made is attracting a great deal of attention in the studio colony at Fort Lee, in addition to having drawn the inspection of several automobile loads of visitors from New York.

Curiously, the workers in the extensive plant at Fort Lee were at first averse to making use of the al fresco space provided for them, although the temperature under glass was utterly appalling during the recent record breaking heat period.

The new stage is rectangular in shape, with dimensions of sixty-five feet by one hundred and twenty-five, giving a floor area of a trifle more than 8,000 square feet. This is the largest outdoor stage in the East, and its equipment is thoroughly modern.

The foundations are a series of heavy concrete piers, which in addition to supporting the general structure sustain a series of large upright columns. From the tops of these, strong bronze wires are strung at various angles, carrying movable overhead sheets and screens which serve as deflectors and diffusers of light.

This system works out perfectly for the elimination of undesirable shadows, enabling the cameramen to secure greatly improved values in lighting effects.

"We are making better photoplays than ever by the use of this stage," said Director General William A. Brady. "This is due not alone to the atmospheric conditions, which are more favorable to photography in the open than inside an enclosure, but also to the fact that everybody naturally does better work in physical comfort than under bodily distress."

Kerrigan's Company Travels After Location

J. Warren Kerrigan's company wanted a Long Island homestead for their present production, and while plenty of houses were available at Los Angeles, the foliage did not resemble the East. On this account the company traveled many, many miles to get a location.

Twenty-three persons are making the trip, including the following members of the cast: Lois Wilson, David M. Harford, Frank Clarke, Eleanor Crowe, Albert Cody and William Conklin. Others in the party are Director Oscar Apfel, Assistant Director John Meighan and Cameraman L. Guy Wilky.



Marion Davies and Cast of "Runaway Romany"—(Ardsley Art Film Corp. Production)

"To Kill Censorship Make Clean Films"—Rose Tapley

UPON the instruction of Albert E. Smith, president of the Vitagraph Company, Rose E. Tapley, actress and author, has written a message of general interest to the motion picture industry, based upon observations she made during a tour of the United States.

Miss Tapley was sent out by President Smith last December as a motion picture missionary, commissioned to preach "better pictures" to the layman public in behalf of the entire industry. She says:

"Censorship seems to be in the air in every direction. Not that the public really wanted censorship so much as it sought some assurance that the cheap, trashy, sensational product which crept in during the tremendous and rapid growth of the industry, which for a time became the only profitable type of picture for the exhibitor to show, would be eliminated.

"The objectors with whom I talked did not stop to realize that in this, as in every other business, it is the demand which creates and controls the supply, and that censorship is not the medium for controlling the situation. The remedy lies with the public.

"The censorship wave, distressing as it is in detail, is, I think, an augury for better pictures. At least that was the impression I received from the undercurrent of opinion that recognizes the necessity for some factor that will absolutely control the motion picture.

"If the public wanted the vulgar, broad problem play, the unwholesome vampire and similar types, there would be no demand for censorship.

"It is just because the public wants clean pictures that the industry now is beset with the censorial affliction. The cure lies with the manufacturers themselves. When they make it a point to produce only clean, wholesome pictures and guarantee to the public that they will not be asked to gaze upon scenes offensive to morals and good taste, then the censor boards will expire of inanition.

"This, briefly, is the lesson I learned during my pilgrimage, and I submit it to the industry for cogitation."

Max Brand Story and New Metro Play for Joint Release

TO obtain another play for Francis X. Bushman and Beverly Bayne, Metro has bought, through Robert H. Davis, picture rights in an untitled, unpublished story by Max Brand.

A seven-part production based upon the story, and the story itself, are to be released simultaneously, as was done with "Lady Barnacle," which was also a Metro feature.

Maxwell Karger will produce the play at the Quality Studio, the date of release to be November 1. Max Brand's story will run in All Story Weekly, to reach the news stands October 27.

The director of the feature will be Charles Brabin. Work will begin at once, the two stars having completed "The Compact," a seven-act production, under the direction of Edwin Carewe. "The Compact," written by Charles A. Logue, has been adapted for the screen by Albert Shelby Le Vino.

The new All-Story adaptation provides roles of intense interest for Mr. Bushman and Miss Bayne. Mr. Bushman will be seen in the part of "Two-Gun" Carter, a Western cowpuncher whom circumstances drop into a little town in the Tennessee mountains, and the story is concerned with the dramatic way in which he changes the life of the community. Miss Bayne plays Marian Conover, but to tell just who Marian Conover is would be premature.

The screen adaptation for the new production has been made by Albert Shelby Le Vino. Rudolph J. Bergquist, who did the photography for the Bushman and Bayne "Romeo and Juliet," will be the cameraman, and Harry Franklin, for many years the assistant of Edwin Carewe, will give Charles Brabin his aid.

Scenes 1,164, Film 89,000 Feet, in "Polly of the Circus"

HIGH-WATER mark in elaborate and spectacular production within the metropolitan district has been reached in the staging of "Polly of the Circus," "Goldwyn says. It took ten weeks of photography, by day and night, in addition to months of preparatory effort to complete this production.

In it are nine separate photo-spectacle scenes. There were, in total, 1164 scenes made with an average of five takes to each scene. From the 89,000 feet of film sent to the laboratories, six to eight thousand feet will be finally selected to tell the story.

Charles Thomas Horan and his corps of assistants who directed "Polly" lived in the Goldwyn studios during the last five weeks of its production. Herbert Messmore and staff who supervised the art direction of the picture were at Horan's side during this long grind.

Four small New Jersey cities figured in the play. At Hohokus a race track was chartered and with a grandstand filled with "extras" a horse race with a field of seven thoroughbreds was run. In Englewood the circus parade was held and it took the greater part of two days for this circus pageant to be photographed. In Kirksville scenes were made showing the early morning arrival of a circus in a small city as well as the departure at night. On the lot in Fort Lee the immense canvas was spread and the performance photographed.

Mae Marsh for days at a stretch worked 14 and 15 hours a day and to the amazement of her directors she stood the strain better than they.

In the arrangement of lighting and artistic embellishment George W. Hill head cameraman and his staff have turned out new effects prominent among which is an episode in the story that is told entirely in photographic-silhouette.

Moore Starred by Ziegfeld

Matt Moore, the former Universal star, is to be featured by the Ziegfeld Cinema Corporation in a new photo play entitled "Still Jim." The picture is to be made in El Paso, Texas.

Cavalieri Ready for Work

Lina Cavalieri, newest Paramount star and famous operatic beauty, is preparing for her first venture in Paramount pictures. Mme. Cavalieri in a recent visit to the Paramount offices expressed surprise at the enormous growth of the moving picture business as evidenced by the tremendous activity and scores of workers engaged in all departments of the Paramount's business.

"My previous experience in pictures on the other side was in that stage of the business which might possibly be called its infancy, though of course there was a large perfection of detail and artistic production work even at that time. Since then the moving picture business has taken on an artistry and cultural aesthetic quality which ten years ago we would have thought impossible. I am firm in my belief that much of this progress toward the better class of moving pictures is due to the activities of the men who form the Paramount organization. It is, therefore, with the pleasantest anticipation that I look forward to my first production under Paramount. I thoroughly enjoyed my previous experience in pictures, but I believe now that I know more about the art than I did in those days."

Juvenile Vampire in Cast of Lockwood Feature

Fred J. Balshofer, who is personally directing Harold Lockwood's first production for Metro release, has announced the completion of the cast for the picture, a film version of the novel "Paradise Garden," by George Gibbs.

The part of Marcia Van Wyck was the most difficult to fill, since the play requires a juvenile vampire, one possessing youthful good looks and at the same time the acting ability necessary to portray exceedingly difficult situations in the story with the young man about whom the drama centers.

In his role of Jerry Benham, Lockwood is to be supported by the following: Vera Sisson, who plays the part of Una Habberton, a settlement worker; Virginia Rappae, as Marcia Van Wyck, a society vampire; Lester Cuneo, as Jack Ballard, a young man of the world; William Clifford, as Roger Canby, Benham's tutor; George Hupp, as Jerry Benham himself at the age of ten; B. A. Sprotte, as Henry Ballard, a captain of finance; Catherine Henry, as Miss Gore, Marcia's companion; Harry de Roy, as Christopher, Benham's servant, and Violet Eddie, as Miss Redwood, young Benham's governess.

Critics Speak Well of Essanay's New Baby Comedy

Featuring Bryant Washburn, with Hazel Daly as Honey and the original Skinner cast, "Skinner's Baby" seems to be preferred by critics of motion pictures to either of its two predecessors, "Skinner's Dress Suit" or "Skinner's Bubble."

The story hinges on the arrival of a third member of the famous family and is a combination of many homely little incidents arising from a visit of the stork. It was suggested by the book, "Skinner's Baby," from the pen of Henry Irving Dodge, creator of Skinner.

Clara Kimball Young's First Play Is "Magda"

Herman Sudermann's immortal "Magda," played by Mme. Bernhardt and Duse, will be the first of the new series of Clara Kimball Young photoplays, to be made under the popular star's own personal direction by her own personally directed company.

"The Marionettes" had been announced as the initial production under the new plan, but it has been necessary to supersede it with "Magda" because a question has arisen as to the screen rights of the play.

Harry I. Garson, manager for Miss Young, bought screen rights from Edgar Selden, representing the French Authors' Society. Then after purchase of costumes, selecting of cast and the filming of several scenes, the Frohman Estate sent notice it owned screen rights to the play bought from Sanger & Jordan.

The switch to "Magda," although it entailed a very considerable expenditure and no end of trouble, was made very quickly by Miss Young's new organization and the actual filming of the Sudermann play was begun the latter part of last week.

The story abounds in strong action and in addition affords extraordinary opportunities for the display of powerful emotional acting.

Two Women Directors on Bluebird Plays

Elsie Jane Wilson has taken little Zoe Rae as her screen protegee and will direct her in future Bluebirds. "Hidden Treasures" has been completed, shown to Bluebird executives in New York and now awaits a release date on schedule. Work is now progressing on "The Cricket," in which little Miss Rae will be supported by Gretchen Lederer, George Hupp, Rena Rogers and others.

Bluebird, by the way, has always had at least one woman director, Lois Weber being credited, through her fine inventive artistry, with a great share of the honors attained in establishing the Bluebird in general favor from the outset of the series.

J. Warren Kerrigan's Paralta Play, "Turn of a Card"

J. WARREN KERRIGAN and his company are actively at work on a comedy-drama of the West for Paralta. It is called "Turn of a Card," and was written by Frederick Chapin and prepared for the screen by Tom J. Geraghty.

The new play concerns the adventures of "Jimmy Montgomery Farrell," a college youth who goes West and there becomes involved in a series of exciting experiences and a romance with a pretty girl. The part is said to be decidedly to Kerrigan's liking, fitting his capabilities as snugly as did "A Man's Man," the Peter B. Kyne novel which will be his first release.

Kerrigan's leading woman is Lois Wilson, who plays "Cynthia Burdette." Miss Wilson is the beauty who appeared opposite Kerrigan in "A Man's Man." She is declared to be just as happily cast in the new subject.

The remainder of the supporting cast is headed by Eugene Pallette as "Eddie Barrett"; "Tiny" Morgan as "Big Ed Murphy"; David M. Hartford as "Ace-High Burdette"; Roy Laidlaw as "Jarvis"; Eleanor Crow as "Millie Jarvis"; Wallace Worsley as "Mr. Carlton"; Albert Cody as "Slavin"; Tom Bates as "Finnegan," and Janice Vincent as "Mrs. Phelps."

The production is being directed by Oscar Apfel and photographed by L. Guy Wilky.

Ann Murdock, Frohman's "Baby Star," in Photoplay

"THE RICHEST GIRL" and "The Beautiful Adventure" are two of the plays produced by the Empire All Star Corporation, soon to be released through Mutual exchanges. Both plays belong to the long list of successes that the late Charles Frohman made.

In "The Beautiful Adventure," Ann Murdock plays the role she originally created on the stage, her interpretation of which caused Charles Frohman to raise her to stellar rank. Mr. Frohman used to call Miss Murdock his "baby" star because she was the youngest star he had ever put at the head of her own company.

Born at Port Washington, L. I., Ann Murdock comes of the Murdock family that has figured so prominently in American stage history. At the age of seventeen she was engaged by William Gillette for his comedy "Electricity." Then "Excuse Me" came along, and it was her work in that farce that established her as a comedienne. She played the leading role in "A Pair of Sixes" next, and it was then that Charles Frohman began to notice her.

In the Autumn of 1914 he engaged her to play "Helene" in "The Beautiful Adventure." She was only featured on the opening night of that play at the Lyceum theatre, New York, but on the second night when she arrived at the theatre she was surprised and delighted to see her name in the electric lights over the door. Mr. Frohman had raised her to stellar rank while she slept.

Dorothy Phillips Takes First Vacation—Housecleaning

Dorothy Phillips became a star on the Bluebird program last December, when Director Joseph De Grasse brought her out. That's nine months ago, and since then Miss Phillips has appeared on the average of once a month among Bluebirds—either as a regular program attraction or as star of a "Bluebird Extraordinary."

She has now gone on a vacation. Where? Why, at home, doing for Fall house-cleaning.

"Southern Film" to Produce at Jacksonville

Davenport Kerrison, who is organizing the "Southern Film" at the Klutho studios, Jacksonville, Fla., says the company is to produce every week or on alternate weeks a one or two-reel comedy and a three or four-reel play.



Billie Burke in "The Mysterious Miss Terry" (Paramount)

Wm. S. Hart Plays Highwayman in "The Narrow Trail"

FOLLOWING close upon the recent court decision in New York, upholding Artcraft's right to present Wm. S. Hart in pictures supervised by Thos. H. Ince, comes news from California of the first Hart production which will be offered by Artcraft. It bears the name of "The Narrow Trail," and advance announcements state it is replete with both the thrills and romance which have distinguished the plays of the famous "western" star.

Lambert Hillyer, well known as an author and for some time attached in this capacity to the Ince forces, has been made a director for the Hart productions, and is now with Hart and a large company somewhere in the most mountainous region of California, where stage coaches are careening over precipitous trails and daring feats of horsemanship galore are taking place. The interiors are being made at the Biograph studios in Los Angeles, which Thos. H. Ince has taken over.

Sylvia Bremer will be Hart's leading woman in "The Narrow Trail." She supported Hart in "The Cold Deck," and was leading woman for Chas. Ray in "The Pinch Hitter," "The Millionaire Vagrant," and "Sudden Jim."

The plot of "The Narrow Trail" deals with the reform of the bandit impersonated by Hart, through his love for the girl, with whom he becomes acquainted when she figures as one of the victims of a hold-up in which he is the man behind the mask. When the robber falls in love, he falls hard, and there follows a series of adventures that culminate in the reform of the highwayman and the capitulation of the girl.

All the Artcraft productions starring Hart will be made by the company recently organized by the actor himself for the filming of pictures in which he will appear, and all will have the personal supervision of Thos. H. Ince, under whose guidance Hart has scored his great success as a screen star.

Two Tots and Dog in "Jack and the Beanstalk" Land Job

WILLIAM FOX has signed a five-year contract with Francis Carpenter, Virginia Lee—and "Sport," their mongrel dog. This action was taken because the children and the dog have scored such a success in "Jack and the Beanstalk," the William Fox 1917 fairy film "for the whole family," now playing at the Globe Theatre.

All sorts of salaries and advantages are provided for the children, while Sport gets a home for life at the Fox Hollywood Studios in California and all he can eat, providing, of course, it is deemed wise to permit his appetite to get the better of his canine judgment.

Already each of the children, Francis and Virginia, have received a pony and cart from Mr. Fox because of their excellent acting in "Jack and the Beanstalk," but they are each promised an automobile in their contract with Mr. Fox. These automobiles together with upkeep and gasoline are a part of the contract which Mr. Fox assumes. Francis and Virginia are wondering what they are going to do with their ponies and carts when the autos come.

In addition to the salaries and automobiles, Mr. Fox pledges himself to furnish instructors for each of the children so long as they remain under his direction. All this is set out in great detail in the contract; first, how many hours per day the children are to appear before the camera; second, how many hours each day they are to devote to their studies under the direction of competent tutors; third, how many hours each day they are to devote to recreation. In fact, their little lives are mapped out by contract from now until five years hence.

The salaries which these youngsters will draw will not only support themselves and their parents in luxury, but will enable each of them to have substantial bank accounts before either is ten years old.

No children in the world ever played with such expensive toys for more than $500,000 was spent in making "Jack and the Beanstalk," which reviewers have designated as "the Peter Pan of the films."

Marion Davies Lauds Her Company in "Runaway Romany"

ONE of the strongest supporting casts ever assembled in support of a motion picture star will be seen in "Runaway Romany," the new Ardsley Art Film Corporation production which will present Marion Davies for the first time in photo drama. It is generally known that Miss Davies wrote the story on which the screen play is based, but it is now announced that she also selected the cast, and for an unusual reason.

"I am determined that whatever the outcome of my motion picture debut," said Miss Davies, "that no one will be able to say that I made a success by comparison with an incompetent supporting company. If I'm to rise it will be in the good company of Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James and other well-known players of stage and screen. If I can't make good with the inspiration which they have furnished I'll go back to musical comedy."

Miss Davies came to motion pictures from "Oh Boy" at the Princess theatre, New York. Every film fan recognizes the names of the principal players who will be seen with her in "Runaway Romany."

Mr. Kilgour has had a successful career on both stage and screen, on the latter mainly with Vitagraph. He was in "The Lion and the Mouse" and "Ready Money." Pedro de Cordoba was among the original members of the New Theatre Company. Upon the completion of "Runaway Romany" he was engaged as leading man for Elsie Ferguson.

Matt Moore, who is the hero with Miss Davies, was last seen as leading man with Mary Pickford, his brother's wife. Ormi Hawley is in great demand by Mutual, Fox, World, Popular Players, and other producing companies. Miss Davies says:

"Out of the wealth of her experience she smoothed over the rough places for me. If 'Runaway Romany' is a success for Marion Davies you may hand a large share of the credit to Ormi Hawley."

Much Brotherly Love for Goldwyn Pictures

RECENT trade showings of Goldwyn pictures in Philadelphia and Pittsburg have been followed by a great amount of favorable newspaper criticism. The date of the first release approaches, "Polly of the Circus," the Mae Marsh play, being on the program for September 9th.

The *Inquirer,* in Philadelphia, said:

"Pictures shown by invitation in Philadelphia included a Margaret Mayo comedy, entitled 'Baby Mine.' The film revealed, perhaps above everything else, an extraordinarily finished technique—a perfect mastery of the many details of picture-making."

C. Howard Bonte, writing in the *Public Ledger,* said of the same play:

"'Baby Mine' is a revelation of the high art of the screen. . . . The cast, headed by Madge Kennedy and John Cumberland, is virtually flawless. But it is in the latest methods of photography and lighting and the simple taste of the interiors that I took the most interest. The skill of great artists has produced these results."

Bushnell Dimond, in the *Evening Ledger,* added this:

"If 'Baby Mine' is an index of future Goldwyn productions showmen may be assured of some capital stuff from these studios. The picture has many distinctions in addition to star and story."

Two Goldwyn Pictures, "Baby Mine," starring Madge Kennedy, and "Fighting Odds," starring Maxine Elliott, were given their first trade showings in the Pittsburg territory at an invitation presentation Sunday, Aug. 5.

Exhibitors from every part of the territory were present as the guests of C. C. McKibbin, manager of Goldwyn's Pittsburg offices, and at the conclusion of the showing, despite Western Pennsylvania's Sabbatarian demeanor, they cheered the two productions loudly.

Numerous telegrams received by Goldwyn from exhibitors in the territory assert that these productions excel all the claims made in advance for them by the producers.

War Drama to Be Exploited by Chicago Herald

The Baltimore and Ohio Railroad, in co-operation with the "Know America" bureau of the Chicago Herald, presented in Baltimore this week a war drama, "When the Call Came," which will be released later by the Chicago Herald bureau through a wide circuit of theatres in the United States. The scenes of the story are laid on actual trains in service from Chicago to Washington and New York, and the scenario was written by Jack Lait, assisted by W. E. Lowes of the Baltimore and Ohio, who directed the making of the play.

The picture deals with the present call to colors of the first 10,000,000 men of America, and the hero is Jack Holden, who marries when the call comes for unmarried men. The wife believes her husband a slacker, but later there is a big surprise in the picture and husband and wife go to "somewhere in France" together.

HOW PICTURES ARE BOOKING

300 Theatres Sign Contracts with Vita

It is announced by V-L-S-E, through which Favorite Film Features are being released, that the bookings on this unit of Vitagraph product have been tripled during the last week. More than 300 theatres in all sections of the country have signed up on yearly contracts, it is declared.

Favorite Film Features were only placed on the market July 23, but the pictures were of such high calibre, they have already attained great popularity and some of the best theatres in the country have included them in their program. One big theatre in Milwaukee is running six reels every other week, combining two weeks releases in one. The features are put out on a basis of 3,000 feet per week, being made up of a comedy and drama. Their appeal, it is declared, lies in the fact that the stories are good and the stars among the greatest who ever graced the screen. Such names as Clara Kimball Young , Edith Storey, Sidney Drew, John Bunny, Flora Finch, Norma Talmadge and Lillian Walker are continually appearing in the casts.

Bunny and Clara Kimball Young Reissues Please Omaha

The Bunny and Clara Kimball Young reissues being released by the Vitagraph are going good in the Omaha territory, according to Manager L. A. Getzler.

"It isn't like trying to sell something new," he says, "because these pictures have proved themselves in the past. It is like introducing the exhibitors to old friends. We are also getting many inquiries about the coming serial, 'The Fighting Trail.'

"The publicity matter on this is so good I look for a big demand for it in this territory, which is accounted one of the best fields for serials in the United States."

Essanay Says "Skinner's Baby" Is Record-Breaker

After pre-release runs of a week each at the Rialto theatre, New York, the Ziegfeld theatre in Chicago, the Merrill theatre in Milwaukee, and other big houses, "Skinner's Baby," the third of Essanay's Skinner series, is enjoying bookings throughout the country which threaten to break all records for K-E-S-E, according to reports from this service, now handling the films.

Box office receipts on this picture are said to have reached high-water mark for exhibitors.

Gold Rooster Books in Omaha Territory

Gold Rooster pictures have been booked for the Lyric of Lincoln, Neb.; Strand of Sioux City, Ia.; Strand of Hastings, Neb.; and the Jewel of Sioux Falls, S. D., recently. These are all among the best theatres in these three states.

Goldwyn's Trade Showings Bring Some Lively Booking

AMONG the contracts announced by Goldwyn this week is the Boston theatre, owned by the Keith interests in Boston. This gives Goldwyn its first run in the Hub on Washington street in the very heart of the downtown district. Manager R. G. Larsen is making plans for the introduction of the Goldwyn productions into his house.

Samuel Baxter's Isis theatre, Denver, has signed for the Goldwyn productions, which gives them an advantageous setting in Colorado's chief city. Mr. Baxter is noted for his showmanship and informs Goldwyn that he will present its productions under conditions never before attained in Denver.

Samuel Goldfish, president of Goldwyn, and Alfred Weiss, vice-president, were in charge of the Boston showing last week at the Fenway theatre, which had been obtained by Harry F. Campbell, manager of Goldwyn's Boston offices.

"Baby Mine," Margaret Mayo's farce comedy, was the first picture that won the applause of the Boston audience. In this production Madge Kennedy makes her screen debut and is a decided hit.

After a luncheon the hundreds of exhibitors present from all over New England saw Maxine Elliott in "Fighting Odds," a new play by Roi Cooper Megrue and Irvin S. Cobb. Added interest surrounds this production in New England because of the fact that Miss Elliott was born in Rockland, Me. The picture marks her first appearance on any screen.

The Philadelphia showing was held in the Palace theatre on Market street on what, at that time, was the hottest night of the year, the picture starting at 11.15 p.m. and holding the audience of exhibitors from the entire Philadelphia district until 1 a.m. The showing was under the auspices of Stanley V. Mastbaum, George T. Ames, manager of Goldwyn's Philadelphia offices, and F. B. Warren, one of the Goldwyn vice-presidents from New York.

Margaret Mayo's "Baby Mine" was the one picture seen by the Philadelphia exhibitors who pronounced it to be the most striking farce comedy they had ever seen on the screen.

Harvest of Press Notices for "Jack and the Beanstalk"

"JACK AND THE BEANSTALK," William Fox's new spectacle for all children "between the ages of nine and ninety" is well into its run at the Globe theatre on Broadway. William Fox says it was received by the audience, and the newspaper critics among it, with enthusiasm.

Notices lauding the picture as a remarkable novelty in the silent drama follow:

"Jack not only ascended the beanstalk in the first of the Fox Kiddies Features, but he climbed right into the hearts of the audience."—New York Sun.

"It is another Fox winner. A marvelous production."—New York American.

"'Jack and the Beanstalk' as a picture spectacle captured all the children present from six to sixty."—New York Herald.

"They say Broadway is blase, but 'they' should have seen—and heard a Broadway gathering last night at the first showing of 'Jack and the Beanstalk.'"—N.Y.World.

"It is a picture that will cause children to howl with delight and also hold any audience amused for its entire length."—Journal of Commerce.

"'Jack and the Beanstalk' is the most artistic picture that William Fox has ever produced. . . . The kiddies all think that it was made for them, and so it was, one angle of it, but it is filled with such delicious, subtle humor that the theatre rang with applause."—New York Tribune.

"The fairy tale as a piece of workmanship was admirably clear and varied."—New York Times.

"Throughout the two hours that its presentation required, scene after scene unfolded with a magnificence that has not been approached before."—N. Y. Evening Sun.

Most of the critics commented on the fact that the acting of the youthful principals was on a par with that of the most brilliant stage and screen stars.

North-West Tires of "Junk" and Will Pay Price

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, who has just returned from Minneapolis, says exchange men and exhibitors inform him that regular prices may now be obtained.

Mr. Hammons adds the exhibitor in the North-West has discovered that in using "junk films and junk exchanges" he "cut his own throat."

A body of the most representative exhibitors got together and informed some of the better companies that if they would re-establish their exchanges in that territory they would be supported. Consequently, this is now being done and first class pictures can get their deserved rental prices now in that territory.

To Run Vitagraph Pictures for Two Weeks

G. F. Spaeth of the Fuller Theatre, Kalamazoo, Mich., on Monday, August 6, started a solid two-weeks' run of Vitagraph pictures. Every day for fourteen days he will show a Vitagraph "Blue Ribbon" feature.

In starting the innovation Mr. Spaeth planned a newspaper advertising campaign. He will take half pages each day in the Kalamazoo daily newspapers.

ADVANCE OFFERINGS OF THE PROGRAMS

Twelve Reels a Week from Vita Next Month

Four Blue Ribbons Rushed to Completion in Brooklyn Studio for September Release—All Companies Busy

ALBERT E. SMITH, president of the Vitagraph Company, announces that with the beginning of September the Vitagraph product will be turned out at the rate of twelve reels per week, and in some cases even this will be increased. In order to maintain this rate of production, the several star combinations who have just wound up their work were assigned new plays and production on them has already been started.

Last week was "clean-up" week at Vitagraph's big plant in Brooklyn, no less than four Blue Ribbon features being rushed to completion simuultaneously. All will appear on the September program of V-L-S-E, the distributing organization for Vitagraph product.

Alice Joyce and Marc MacDermott, who have been working under the direction of Chester Withey in "An Alabaster Box" have finished up their labors, Evart Overton and Miriam Fouche, who have been doing "Soldiers of Chance" under the direction of Paul Scardon, also completed their task and later Ashley Miller brought Mildred Manning and Wallace MacDonald under the wire in "The Princess of Park Row."

Edward Earle and Betty Howe, who have been engaged for five weeks on "For France," a big feature being handled by Wesley Ruggles, ended their work a few days later.

"Who Goes There?" a feature in which Harry Morey and Corinne Griffith are being directed by W. P. S. Earle, is nearing completion, the director working the great Chambers story with extraordinary despatch.

While the eastern directors were clearing up, William Wolbert at the western Vitagraph plant, was taking the final scenes of "The Bandit's Double," featuring Mary Anderson and Alfred Whitman.

Four of the five completed features will appear on the September release schedule of Vitagraph V-L-S-E., the list being arranged as follows:

Sept. 3—"Soldiers of Chance," by James Oliver Curwood. A story of financial intrigue involving a young American man and girl in a South American revolt.

Sept. 10—"An Alabaster Box," from the book by Mary E. Wilkins Freeman and Florence Morse Kingsley. It is the story of a daughter's loyalty to her father, a wealthy man who met ruin and was sent to prison as an embezzler. Alice Joyce plays the role of the devoted daughter and Marc MacDemott that of the father. The scenario was reconstructed by Mr. Withey.

Sept. 17—"For France," a romantic story by Dr. Cyrus Townsend Brady dealing with the love of a young American for a little French girl, the daughter of a famous artist. The war serves as a background for the main love theme, but there is an absence of battle scenes, the war element being confined to brief flashes that serve as high lights for the love story.

Sept. 24—"The Bandit's Double," by Dr. Cyrus Townsend Brady, a story of an outlaw's infatuation for a beautiful girl. She mistakes another man for the outlaw and by so doing brings him close to death.

Another of Vic Moore's "Family Series," April 13

Victor Moore will release on August 13 his latest comedy, called "Summer Boarding." It is a continuation of his "family series," written by Thomas J. Gray.

Vic reads an ad in the Summer Resort Column of a daily paper advertising "Restful Villa" at Bullem-in-the-Pines. The place, so the ad reads, has everything your heart would desire, and wanting to get away from the heat of the city, Vic packs his family up and off they go. They soon arrive at Bullem-in-the-Pines and are met at the station by a hackman whom Vic describes as "Rip Van Winkle." After many hardships in the hack they manage to reach Restful Villa. The place is everything that your heart would not desire, and from this moment on Vic's troubles begin.

Bessie Eyton in Jungle Plays for Selig

William N. Selig is trying to relieve what he terms "a dearth of jungle dramas." August 13 he releases a Central American picture, "The Sole Survivor," by James Oliver Curwood, Bessie Eyton being featured. "Between Man and Beast," two reels, with the same star, is released August 20. In this an ape seizes and cares for a little child.

"Her Heart's Desire," one reel, also a Bessie Eyton play, is directed by Colin Campbell, to be released August 18. "Her Salvation," one reel, Bessie Eyton, released August 25, has to do with "the submerged tenth." All are General Film.

"Miss Nobody" Set for Current Release by Pathe

In "Miss Nobody," Pathe "Gold Rooster," for release on August 19, Gladys Hulette is to be seen in the leading role.

A. G. Andrews and Cesare Gravina are elderly, big hearted pawnbrokers, "Crespi and Malone." They draw to their parts a sympathy that is not often given to men in their business. Joyce Fair and William Parke, Jr., also have parts.

Leaders in Athletics in Selig Series for K-E-S-E.

The most skillful boxers, the champion wrestlers, the most expert players of tennis, the most daring swimmers—in fact, leaders in all lines of athletic endeavor—are shown in the Selig Athletic and Physical Culture films, ten in all, two-reelers.

The pictures are handled by K-E-S-E.



"Little Miss Optimist" (Vivian Martin Starring for Paramount)



Vitagraph's "Blue Ribbon" Picture "Transgression" (Earle Williams and Corinne Griffith are in These Scenes)

"Iris," by Pinero, Is on Pathe Program

Alma Taylor, one of the beauties of the English stage, appears in the lead in the screen production of "Iris," five-reel Gold Rooster feature by Sir Arthur Wing Pinero, which is being released on the Pathe program.

Pinero's "Iris" had a successful run when Virginia Harned, Lynn Harding and William Courtenay appeared in it.

Henry Ainly takes the part of Maldonado, the heavy in "Iris." The role of the hero in the screen version is in the hands of Stuart Rome, one of the younger English leading men. He is now at the front in the trenches.

Two Dramatic Releases by Selig for August 27

William N. Selig announces the release in General Film service for the week beginning Monday, August 27, of "Pioneer Days," and "In After Years."

In the cast of "Pioneer Days" are Kathlyn Williams, Lafayette McKee, Charles Clary, William Stowell and others. This historical drama is not a reissue.

"In After Years" gives Miss Eugenie Besserer an opportunity to prove her talents as a wonderful emotional actress. It is the drama of a woman whose youthful loveliness and charm begin to succumb to the ravages of time.

"The Slackers," a Call to Arms, Goes Over Well

From East and West come words of praise for the Metro play, "The Slacker," starring Emily Stevens.

At the Coliseum, Seattle, Washington, the largest motion picture theatre west of the Mississippi River, many were turned away on the opening day and the business during the week is described as the best that that theatre ever enjoyed at this time of the year.

The Strand theatre in New York did equally well with the picture. All of the New York papers commented favorably upon it. Manager Edel of the Strand said it is one of the truly great pictures.

Pittsburgh, Washington and other cities have heard the powerful and clear call to arms that "The Slacker" sounds.

K-E-S-E Schedule Arranged Until November

Washburn, Holmes, Mary McAlister and Marguerite Clayton Starred in Early Winter Pictures—Four Conquest Programs Are Also Arranged

KLEINE, Edison, Selig, Essanay announce the completion of their program until well into the winter. The schedule of releases as now arranged are:

August 27, "The Lady of the Photograph," Edison, featuring Shirley Mason; September 3, "Efficiency Edgar's Courtship," Essanay, presenting Taylor Holmes; September 10, "Pants," Essanay, in which charming little Mary McAlister will be starred; September 17, title not yet given out; September 24, "Men of the Desert," Essanay, featuring Jack Gardner; October 1, title not yet announced; October 8, "A Fool for Luck," Essanay, presenting Taylor Holmes; October 15, "The Fibbers," Essanay, featuring Bryant Washburn; October 2, title not yet announced; October 29, novelty film, title to be announced later, Essanay, Marguerite Clayton; November 4, title not yet decided upon; November 11, "Two Bit Seats," Essanay, featuring Taylor Holmes.

In addition to the above releases, George Kleine has announced the following releases of the Edison Conquest Programs:

August 11, Conquest Program No. 5: "The Little Chevalier," featuring Shirley Mason, 4 reels; "Birds of a Far Off Sea," 500 feet; "A Vanishing Race," 500 feet; "Soldiers of the Sea," 1000 feet; "Gold and Diamond Mines of South Africa," 500 feet; "The Dinosaur and the Babboon," 500 feet.

August 18, Conquest Program No. 6: "The Customary Two Weeks," featuring Kathryn Adams, Albert Ellis, Herbert Evans and Joseph Burke, 4 reels; "The Story of Plymouth Rock," 1000 feet; "The Grand Canyon of Arizona," 500 feet; "The Four R's," 500 feet; "Nature's Perfect Thread Spinner," 500 feet; "The Magic of Spring," 500 feet.

August 25, Conquest Program No. 7: "T. Haviland Hicks, Freshman," 3 reels; "Gallegher," 2 reels; "Turning Out Silver Bullets," 1 reel; "Young Salts, and the Holy Land," combined in 1 reel.

September 1, Conquest Program No. 8: "The Princess' Necklace," featuring Katherine Townsend and Walter McDonald, 4 reels; "The Puzzling Billboard," 1 reel; "The Brook, Woodcraft for Boys," and "Shipping Live Fish in Sealed Bottles," combined in 1 reel; "The Blind Fiddler," 1 reel.

Some of the country's most noted authors are contributing stories to be filmed in these Conquest Programs. Mrs. M. E. H. Davis wrote "The Little Chevalier"; "The Customary Two Weeks" is from the pen of Freeman Tilden; "Gallegher" was written by Richard Harding Davis; "The Princess' Necklace" was written by Clara Freeman Alger.

Mr. Kleine's organization reports brisk inquiries and much business on Conquest Pictures, which are produced by the Thomas A. Edison Studios.

Many theatres throughout the country have set aside one day each week for the Conquest Program, which is composed of seven reels. In referring to these Programs, Mr. Kleine's Publicity Department describes them as "Films for the Whole Family." As the titles indicate, they are made up of dramas, comedies, scenic, travelogue, legendery, cartoons, scientific and educational.

K-E-S-E to Release "A Trip to Chinatown" August 20

"A Trip to Chinatown," one of Charles Hoyt's comedies, is the Selig comedy release in K-E-S-E service on August 20.

J. A. Richmond directed the comedy and in the cast are William Fables, James Harris, Amy Leah Dennis, Fanny Cohen, Frank Hamilton and A. Francis Lenz.

The Selig Company promises an unusual number of elaborate Oriental sets, a lot of vivacious damsels and a succession of side-splitting episodes.

Athletic Funmakers in "Big V" "Shells and Shivers"

Vitagraph's big laugh for the week of August 20 will be "Shells and Shivers."

The comedy was written by Lawrence Semon and Graham Baker and directed by the former. The cast includes the "Big V" company of daredevil funsters, Earle Montgomery, Joe Simberg, Murray Simberg, Ed. Dunn, James Aubrey, Joe Basil and Pietro Arrimondo.

Two Italian War Pictures Offered by Wild

John Wild, American representative of the Anglo Film Agencies, Ltd., London, whose New York office is at 347 Fifth avenue, is arranging a private showing for the near future of "The Battle of the Isonzo" and "The Battle of the Alps," pictures dealing with the activities of the Italian army. A percentage of the receipts from the exhibition of these subjects will go to the Italian Red Cross.

"These war films," said Mr. Wild, discussing their appeal to the American public, "show actual fighting conditions of our Allies with the Austrians." "The Battle of the Isonzo" was taken on the firing line.

"'The Battle of the Alps,' 3,700 feet in length, was shown by royal command at Buckingham Palace before His Majesty King George. At a later date a special matinee was given, which was attended by Her Majesty Queen Alexandra, the Italian Ambassador and other high officials. The exciting scenes depicting conditions as they are at the front should prove a good drawing card for leading exhibitors."

"Mary Jane's Pa" Gives Vita. Company Character Work

In "Mary Jane's Pa" there is more than the usual amount of character acting. This Greater Vitagraph Blue Ribbon Feature is scheduled for early release.

Templar Saxe plays the heavy role, that of the town usurer or "villain"; Mildred Manning, heroine of many picture plays, portrays the twelve-year-old girl; Eulalie Jensen, pupil of Mme. Bernhardt, takes the part of Mary's mother.

Miss Grace Jacobi has the role of milliner and town gossip. Her work is called one of the most finished pieces of character acting seen on the screens in a long time.

"Mary Jane's Pa" was a vehicle for Henry E. Dixey. It is given a most faithful reproduction by Greater Vitagraph. The announcement says it seems destined to take the place with those other famous rural plays, "The Old Homestead" and "Down East."

"Mother" Maurice, of Vitagraph, Has Golden Jubilee

"Transgression," the Greater Vitagraph Blue Ribbon feature which will be released August 20, has been made the vehicle for a golden jubilee on the stage and screen of Mary Birch Maurice.

In the days of the civil war Mrs. Maurice took her first steps toward fame by eloquent addresses in behalf of recruiting. And now, fifty years later, the stress of war again comes to find "Mother" Maurice, best beloved of screen stars, the same tireless patriot she was in '61. Just now she is busy collecting old gloves which she cuts into strips and sews together to make linings for soldier's coats.

"Mother" Maurice really came into her own in successive engagements with Edwin Booth and Lawrence Barrett and with Joseph Jefferson. Several years ago she joined the Vitagraph company, appearing first in "The Legacy" and in "His Mother."



Carleton King and Nellie Spencer in "Little Speck in Garnered Fruit"—O. Henry Comedy Drama, Released Through General Film

Startling Effects Produced by New Lighting

An invention which, it is said, adds extraordinary realism to dark scenes is credited to John M. Nickalaus, superintendent of photography at Universal City. It changes the direction of the light so that it seems actually to come from the lamp on the table, the fire, gaslight or electric droplight—the light being in sufficient quantity to be recorded as a bright beam on the screen.

This will correct, it is said, an old defect in motion pictures. Time was that when a man lit a cigar no light appeared, and when he struck a match all that was produced was a hardly perceptible flame.

In "The Phantom's Secret" there is a railroad wreck in a tunnel. R. H. Cochrane, Universal's vice-president, wanted to avoid, if possible, the expense of an actual wreck. Mr. Nickalaus was called in and devised the new light. The wreck was effectively staged by using only the two great beams from the searchlights on the supposed engines. It made the audience gasp in excitement, the effect was so startling.

Marguerite Clark in Pinero's "The Amazons"

Marguerite Clark's first Paramount Picture under the new "selective star series" booking plan. "The Amazons" is an adaptation of Sir Arthur Wing Pinero's successful play of the same name which was directed by Joseph Kaufman.

In it Miss Clark is Lady Thomason, one of the three daughters of Lady Castlejordon, who suffers from the obsession that her daughters should have been sons. She brings them up as boys, dressing them in male attire and in every way endeavors to inculcate the masculine spirit in her offspring.

Red Cross Day in St. John, N. B., to Aid French Wounded

The Imperial theatre, St. John, N. B., has been donated by the Keith interests for a day's benefit for the Red Cross. The day chosen is the 12th of July, the proceeds to be given in answer to the appeal sent out to the whole of Canada for aid for French wounded. Special pictures will be shown relating to France.

Another Hoyt Comedy Ready on July 23

William N. Selig announces the release of "A Runaway Colt," a comedy written by Charles Hoyt. The release date is Monday, July 23, in K-E-S-E. service.

Briefly, the story concerns Elias Simpkins, an energetic farmer, who would marry his daughter Letty to Notso Short, son of Banker Short. However, Letty and Hank Higgins, the industrious farm hand, have resolved to get hitched up at the earliest opportunity, when Judge Short brings his son Notso to see Letty. Hank Higgins is instrumental in causing a riot, which results in Judge Short leaving the old farm in anger. After a series of unfortunate circumstances Elias Simpkins resolves to have revenge on his farm hand, and orders Letty to remain indoors, while papa sees the birdmen fly. Hank and Letty seize this opportunity to elope. Simpkins follows the trail in an airship. He overtakes the fugitives; but does not foil their purpose for the reason he is thrown off the train by irate commercial travelers.

William Fables, James Harris and Amy Leah Dennis head the cast.

Real Love-Making Before Camera in "The Gypsy's Trust"

Playing opposite William Russell in "The Great Stanley Secret" is Charlotte Burton, now Mrs. Russell. Their romance has but recently culminated and their love-making was at its height during the production of the play.

It is a two-chapter drama, the first episode of which, "The Gypsy's Trust," will be released by the Mutual Film Corporation, July 23. The episodes will be in four reels each. The first chapter opens with a railroad wreck scene. It is said there is punch and snap every minute afterward in the play.

The picture is produced by the American Film Company, Inc., under the direction of Edward S. Sloman. William Tedmarsh plays the role of Quabba, the gypsy chieftain.

Charles H. France Announces "The Natural Law"

Announcement was made by Charles H. France, director general of the France Film Company, Inc., that their first superfeature, "The Natural Law," has been completed, and will shortly be released, though no method of distribution has yet been decided upon.

The film is in eight reels, and is a close duplication of the stage play, "The Natural Law," which ran for eight months at the Republic Theatre.

Marguerite Courtot is heroine, George Larkin leading man, and others in the cast are the author himself, Howard Hall, and Maggie Holloway Fisher.

Mr. France, who directed the film himself, is a producer, and this marks his entry into the independent picture making field. No expense has been spared to make the production elaborate, and there is so much action that the eight reels are not padded. A screen presentation equalling the success of the piece on the legitimate stage is expected.

"Little American" Given Showing for Soldiers

A. H. Blank, owner of the Garden theatre, Des Moines, at the request of Col. E. R. Bennett of the Iowa National Guard, gave a free showing of "The Little American," Mary Pickford's late picture, to all soldiers stationed in and about Des Moines at the coliseum there. Mr. Blank was exhibiting the picture at his Garden theatre at the same time and with but one print of the film available it was necessary for him to relay the reels from the theatre to the coliseum. About two-thousand soldiers were present.

Five Vitagraph Branches Wire for Reissued Features

Five branches of the Vitagraph distributing organization wired, during the last week, for extra prints of Favorite Film Features, according to an official statement just issued by the Vitagraph company.

It was declared recently that the features, which are re-issued subjects with Clara Kimball Young, Norma Talmadge, Edith Storey and other former Vitagraph stars in the principal roles, were being booked on a fifty-two week contract in all parts of the country, especially in the Middle West.

Donna Drew as Runaway in "Lair of the Wolf"

Donna Drew heads the cast of "The Lair of the Wolf," Butterfly feature for August 20. Prominent in her support are Gretchen Lederer, Joseph Girard, Val Paul and Charles Mailes. This will be Miss Drew's first appearance as a star. She aroused much interest by her handling of the character of Naidine in a former Butterfly picture, "The Flame of Youth."

In "The Lair of the Wolf" Donna Drew takes the part of an incorrigibly romantic young girl who runs away from a commonplace home to see the world and live the life of freedom common to her dime-novel heroes.

Universal Heads Program with "Squaring It"

"The Lair of the Wolf" Is for Butterfly Day—Little Zoe Rae in "Heart of Gold"—"Street Cars and Carbunkles" Is L-Ko

"SQUARING IT," a colorful Bison drama of the far West, featuring Neal Hart and Janet Eastman, heads Universal's regular list of releases for the week of August 20th. Monday is Butterfly Day as usual, signalized by the release of "The Lair of the Wolf," in which Donna Drew, Joseph Girard and Gretchen Lederer have been provided with effective parts. "Squaring It," bears the release date of Tuesday, August 21. The play is said to be the strongest in which Neal Hart has yet appeared. Eddie Lyons, Lee Moran and Edith Roberts will be presented on the same date in a Nestor comedy, entitled "Move Over." This is described as a typical Lyons and Moran celluloid farce. F. A. Palmer is the author of the scenario, while Roy Clements is credited with the direction.

"Street Cars and Carbunkles," a two-reel L-Ko comedy, headlining Bob MacKenzie, Eva Novak and Eddie Barry is the feature for Wednesday, August 22. J. G. Blystone and Dick Smith, directors of this potpourri of absurdities, have succeeded in putting together a comedy of errors that has at least a score of laughter-making devices in each reel in the antics of Miss Novak and Messrs. MacKenzie and Barry. The 86th issue of the Animated Weekly will be released on the same date.

Little Zoe Rae will be starred in "Heart of Gold," the feature released Thursday, August 23. It is called a human interest drama of genuine appeal. The production was written by Charles A. Wilson, Jr. and Karl R. Coolidge, and directed by George Sargent. Zoe takes the part of a child of the tenements. She is supported by Walter Belasco, Seymour Hastings and Gertrude Astor. "Behind the Map," a joker comedy, featuring William Franey, will be released on the same date. Tom Gibson and William Beaudine are responsible for the story and direction. Lillian Peacock and Milburn Moranti are prominent in Franey's support in this production.

Mr. and Mrs. Carter De Haven are the stars of a "Five-Foot Ruler," a two-reel Victor comedy, scheduled for release Friday, August 24. The setting pictured in the opening of this tale is a co-educational college. Bess Meredyth and Maie Harvey wrote the scenario, while Carter De Haven put on the production. The 33d issue of the Universal Screen Magazine will be released on the same day.

Gale Henry and Milton Sims will be featured in "Mrs. Madam Manager," a Joker comedy, to be shown Saturday, August 25. Tom Gibson and Allen Curtis are credited with story and production respectively. A rural opera house is utilized to give a picturesque background. Lillian Peacock and Charles Maeffli are prominent in the cast. A Power's cartoon and a Ditmar's educational complete the list of releases for the week.

"The Pearl Necklace," the ninth—and by many considered the most thrilling of the episodes yet shown of "The Gray Ghost," the mystery serial founded upon Arthur Somers Roche's "Saturday Evening Post" novel—will also be released for exhibition outside of Greater New York during the week of August 20.

Better Chance for Baby Marie in New Play

Baby Marie Osborne is the star of the Pathe Gold Rooster play to be released on September 2, "Baby's Diplomacy."

In the opinion of competent critics Pathe says it should rank as the best picture in which she has ever been featured. The story is one which gives her more opportunity to show her talents than any of her previous starring vehicles.

With her in the cast are Katharine McLaren, Philo McCullough, Margaret Warner and the little colored boy who has been in several of her recent pictures.



Scenes in a Butterfly Picture, "The Lair of the Wolf" (Donna Drew and Gretchen Lederer are in Leads)

Dutch Village in Triangle's "Wooden Shoes"

Barriscale Play, Filmed in Setting That Cost $35,000, for Release August 19th—Tiled Roofs, Windmills, Canals and All

TRIANGLE'S $35,000 Dutch Village, which was recently erected on the ranch grounds of the California studio, will make its appearance in "Wooden Shoes," a feature, starring Bessie Barriscale, to be released the week of August 9th on the same program with "They're Off," a racing play.

As the sprightly young Pampy, flower vender in the Dutch village, Miss Barriscale has one of the roles which she invests with the peculiar Barriscale vivacity and pertness. Her brown eyes, light golden curls and well-rounded figure inspire an American painter visiting the dyke land to employ her as a model for the Dutch subjects which he is painting. Later, when her grandfather dies, she goes as an immigrant to America and there again meets her admiring artist.

The quaint life of Holland has been reproduced on this film. The village has the windmills, canal streets and tiled roofed houses typical of the low-land country. Some remarkable Dutch types were selected from over two thousand extras that responded to the call for people of Holland lineage.

The wardrobe department was given a large order for Dutch costumes only a few weeks in advance of the production, but the entire outlay was prepared for the players the night before the first scene was filmed. Miss Barriscale wears the lace cap, short striped petticoat and wooden shoes of the Dutch maiden.

The company of principals includes Jack Livingston, J. J. Dowling, Thomas S. Guise, Howard Hickman, Margaret Thompson, Gertrude Claire, J. Frank Burke, Don Likes, Will H. Bray and J. H. Gotch. Three hundred extras were engaged for the street scenes.

"They're Off," the other offering of the August 19th program, is of Southern locale, the action culminating in an exciting race-horse scene with a girl riding the winner. A Triangle all-star cast, numbering Melbourne MacDowell, Wal Whitman, Rowland Lee, Enid Bennett and Samuel Lincoln among its all-star cast, is also featured.

"Fatal Ring" and "Iris" Head Pathe List

Pearl White Nearly Blinded by Explosion in This Episode—Alma Taylor in "Iris" Praised by Pinero—Scenics and Cartoons

PEARL WHITE in "The Fatal Ring," "Iris," called by many Sir Arthur Pinero's greatest play, a fine Combitone scenic, an International cartoon and scenic, and two numbers of the Hearst-Pathe News comprise the Pathe program for the week of August 26.

Pearl White stars in the eighth episode of "The Fatal Ring," entitled "The Switch in the Safe." As Pearl Standish she has been given five seconds to return the violet diamond to Carslake. Pretending to see it in her purse, she fires her revolver at Carslake through the purse itself and makes her escape in the resulting confusion.

In the meanwhile Carslake secures the diamond. Pearl, while attempting to light a lamp in the house, has had it explode in her hands and is temporarily blinded. While in this condition she is seized by Carslake and taken to his house. Recovering her sight, she determines to keep the fact secret in order to enable her to find the whereabouts of the diamond.

The cunning Carslake penetrates her ruse and while pretending to hide the diamond in his safe in reality attaches a bomb to the door so that when it is opened it will automatically explode the bomb. The last scene shows Pearl about to open this door.

In "Iris" appears Alma Taylor, a beautiful English player, who enjoys the distinction of having received from Sir Arthur Pinero, the author of the play, a letter stating that he has seen the picture and considers her ideal in her part. As Iris she plays the part of a wealthy widow who has many suitors, among them Maldonado, a Portuguese millionaire. Of all her suitors the one most favored and the one she truly loves is Trenwith, a poor engineer.

A beautiful number of the Combitone is listed on this program under the title of "Know America, Near Pike's Peak, Col." Many scenes among the mountains are shown, and, as usual, they are tinted with rare finesse.

An International Scenic split, with a laughable animated cartoon by one of the famous Hearst cartoonists, and the Hearst-Pathe News numbers 70 and 71 finish out the program.

George Ade Fables in General Film Program

O. Henry Releases to Continue in One-Reel Subjects—New Falcon Features "The Martinache Wedding" and "The Stolen Play"—Many Comedies

THE new series of George Ade comedies starts September 1, so General Film announces. General Film says the quaint fables have been preserved in the screen presentation with brilliancy of delineation.

An official of General Film points out that the new product from the pen of George Ade is a consistent development of the company's appreciation of story worth as an appeal to the picture-going public.

Two more new O. Henry releases are now ready, bringing the list to a total of twenty. The new ones are "Discounters of Money" and "The Furnished Room." Upon the completion of the two-reel stories, a notable list of four-reel O. Henry stories and also a group of one-reel subjects from the same author will be offered. Comedy-dramas and dramas will generally alternate.

A Louis Joseph Vance story, "The Mainspring," which was published in Popular Magazine, is the first of the Falcon Features, four-reel drama productions. It will be followed by "The Martinache Marriage," by Beatrix Demarest Lloyd, featuring Margaret Landis and Philo McCullough. The third Falcon Feature is to be "The Stolen Play," a remarkable application of the dramatic possibilities in hypnotism. The picture features Ruth Roland and William Conklin. All of these Falcon Features were supervised by H. M. and E. D. Horkheimer.

The Kalem offering through General Film, "The Further Adventures of Stingaree," continues. This series stars True Boardman. His well-known and highly admired role of Stingaree, a courtly Australian bushranger, is said to be proving a money-maker wherever it is shown.

Some splendid Selig wild animal dramas have been coming out on the General Film schedule. "A Man, a Girl and a Lion," with Thomas Santschi and Bessie Eyton, and "Her Perilous Ride," with Bessie Eyton, are now followed with "The Sole Survivor" and "Her Heart's Desire." These are dramatic subjects, two reels and one reel respectively. The Selig World Library, the weekly one-reel educational, is keeping up to the standard and has reached its fourteenth consecutive number.

The Sparkle, Jaxon and Ray comedies, are all in their second series, the Sparkle and Jaxon subjects being available in groups of six, an arrangement that has proved very popular with exhibitors.

O. Henry Release, "The Discounters of Money"

"The Discounters of Money," nineteenth of the two-reel O. Henry pictures, features Carleton King, who has appeared in several former O. Henry pictures, as the hero, Pilkins, and Miss Catherine Charlton, as the heroine, Alice Von der Ruysling, of Gramercy Park.

Two other roles of interest are those of Marcus Clayton and Miss Eva Bedford, of Virginia, stranded in New York. The parts respectively are taken by Webster Campbell and Lucille Heyer.

The picture was directed by Martin Justice and is the current "Broadway Star" feature release by General Film.

"The Mainspring," First General Film Four-Reeler, August 17

"The Mainspring," first of General Film's four-reelers, has been set for release August 17, an earlier date than was at first thought possible.

It is a drama by Louis Joseph Vance, picturized from his story in "Popular Magazine," and deals with the adventures of a manly man—young, ambitious, sensitive and high-minded. By misfortune over which he had no control he is thrust out of surroundings of luxury into the primitive surroundings of far West.

Henry King both plays the lead and directs the picture, which was supervised by H. M. and E. D. Horkheimer. Ethel Pepprell and Bert Ensminger are the others.

THE FOREIGN MARKET

War Series Obtained by Felix Malitz of Piedmont

Felix Malitz, General Manager of the Piedmont Pictures Corporation, is expecting a shipment of interesting military films from London in the near future.

These are not news films, but stage pictures of from 2,000 to 3,000 feet in length, and are said to be of highly dramatic character, depicting life in England during the war, and containing many battle scenes.

Mr. Malitz has secured the exclusive exhibiting rights for this country, and on account of the timeliness of the films and the interest prevailing in this country he expects the subjects to make a great hit throughout the country.

Selig to Sell Athletic Series in Far East

Negotiations are now being made with the Selig Polyscope Company for the sale of territorial rights in Australia and Japan for the Selig Athletic and Physical Culture series. According to reports from the K. E. S. E. branch exchanges the country over the Selig Athletic films are becoming more popular every day with the people.

The Selig Athletic series presents leaders in the world of sport from the most skilful boxers to swimmers.

Motoys Not Alike

In a recent discussion of the merits and the future of the new Motoy Comedies, the objection was raised that owing to the type of the releases the comedies must necessarily become similar. This point of view was taken on the ground that the field of production is limited and that the same dolls are used over and over again.

H. C. Allen, the president of the Peter Pan Film Corporation, which makes these doll comedies, denies this emphatically. He says that the field is not limited, and that it possesses rare possibilities for humor. The Motoy book has any quantity of dissimilar stories, and at present they are doing up-to-the-minute fairy stories, which are all totally different.

In support of this claim he outlined the plots of several of the recent releases, showing that in spite of using the same dolls, which after all will become as well known as real actors and actresses, the pictures are entirely unlike.

Dresner Buys "Redemption"

A. Dresner, general manager of the Exhibitors' Film Exchange, Washington, D. C. and Harry Crandall have purchased Julius Steger's "Redemption," featuring Evelyn Nesbit and her son Russell Thaw, for the District of Columbia, Delaware, Maryland and Virginia.

The purchase was made through David Bernstein and Joseph F. Lee, New York representatives for the Exhibitors' Film Exchange.

Piedmont Co. Outlet for High Class Pictures

Successful Men at Head of Corporation Which Took Over Hawk Films—Malitz Praises Ivan Films—Bringing British War Series to the U. S.

A GENERAL survey of the results attained by the Piedmont Pictures Corporation, of New York, Paris, London and Tokio, since it has taken over the business of the Hawk Film Co., and opened enlarged headquarters in the Godfrey Building, New York, tends to indicate that the officers have followed, without deviation, the line of endeavor mapped out—that is to faithfully represent prominent producers, and at the same time act as confidential purchase agents for prominent buyers throughout the world.

General Manager Felix Malitz is very well known in the trade. As organizer and commercial manager of Pathe Freres, for whom he has handled their entire American business as vice-president and general manager, he built up the Pathe Exchange organization in this country, and has for many years been generally connected with the film business in America and abroad. Assisting him are, Joseph Lamy, as export manager; Arthur Ziehm, as Mr. Lamy's assistant; G. A. Engler, as manager of the distribution and service departments, and Harry Rubin as manager of the film and technical departments.

Malitz applies tried, safe and sound business principles in connection with the corporation of which he is the head. In speaking about the accomplishments of the Hawk Film Company in their capacity as sole distributors of the Ivan Film Productions, and in presenting the reasons why the Piedmont Pictures Corporation have widened their scope as the Ivan representatives, Mr. Malitz said last week "The Ivan product finds ready advance orders in the foreign market, because it is standardized both from the artistic and technical standpoint. The trade knows the class of pictures they might expect. No matter what changes may be made, no marter how great the variety of subject, the buyer always knows that an Ivan production will present something deeper than what is seen upon the surface.

"I may be candid and incidentally mention," Mr. Malitz continued, "one of the reasons that we have been enabled to greatly enlarge our operations is because of the splendid results we have attained as Ivan Film Productions' exclusive distributors. I am aware that occasionally we find in this country those that may not agree with the standard set by the Ivan Film Productions, but I will say that be it in Paris, or Tokio, London or in South Africa, Ivan pictures have attracted an unusually good class of dealers."

The Piedmont Corporation purposes to be an outlet for any manufacturer who will offer pictures whic' are sufficiently interesting to command the approval of the Piedmont expert export staff at the New York office.

The Piedmont Pictures Corporation also handles foreign productions in the United States. It is just about to put on the market a series of British features dealing with the Great War, viewed from the British side. These productions have made, it is said, a tremendous success all over England and the Allied countries, and are bound to also appeal greatly to the American public. They will be distributed in this country through various of the most prominent distributing agencies.

Wertheimer Pays $375,000 for "Intolerance"

Emile Wertheimer of London paid recently $375,000 for the British and African rights to "Intolerance." The purchase was made direct from Mr. D. W. Griffith and a check for the entire amount was passed at the signing of the contract. This, it is understood, is but the beginning of Mr. Wertheimer's activity in the handling of superfeatures in his territory as he is in the market to acquire anything which can be truly described as extraordinary.

Advices from London state that toward the end of the run of "Intolerance" at the Theatre Royal, Drury Lane, it was specially played before their Majesties King George, Queen Mary, Queen Alexandra and the royal family. A performance was also given for Premier Lloyd George and his Cabinet. Despite the little time at the disposal of His Majesty during these busy days King George joined the party unexpectedly and remained until the end of the performance. "Intolerance" has beaten all Drury Lane records.

Mr. Wertheimer will place at least twenty companies on the road which will show at all the first-class theatres only throughout the British Isles and Africa.

"Submarine Eye" Abroad

Williamson Brothers announce that they have received offers from practically every territory in Europe and South America for "The Submarine Eye."

The most recent sales included South Africa, France, Switzerland, Italy, the Balkan States and Dominion of Canada.

To Form New Export Co.

Samuel Cummins, film broker, of the Longacre Bldg., 1476 Broadway, New York, left for Canada last week to close several deals on films now pending for that territory. He will also look after a new company now being formed for import and export films.

Lena Baskette in "A Dream of Egypt"

Two Reel Heart Interest Drama



The One Best Bet of the Week

WITH lavish settings of Oriental magnificence this strong feature gives Little Lena Baskette the child dancer and actress, opportunity to charm and command the sympathies of any audience. With Lena is Betty Schade who in the play is her mother. She surprises the little one posing and dancing according to pictures of a famous Egyptian dancer. That night Lena dreams that she is in Egypt. The calif of the city struck by her mother's beauty, attempts to kidnap her. Eluding the guards, Lena gains his presence and dances for him. He is fascinated. She tells him she will stay and dance for him if he will let her mother go. In the meantime her father is seeking to rescue his wife, and the climax is full of action and a satisfying punch. Book this sure.

Backward Sons and Forward Daughters

L-KO Comedians Present Back Stage Comedy

HOW'S that for a title? Eh? "Backward Sons and Forward Daughters" fits this funny L-KO too. Walter is driven from home by a female who tries to marry him, and when he gets to the city



Fun on the Water—L-KO

he is still pursued. A corking L-KO with plenty of stunts and featuring Billie Bevan and Lucille Hutton. General direction of J. G. Blystone. Book it.

"Officer! Call a Cop!"

Bill Franey in One Reel Joker Makes Fun on the Chinatown Beat

BILL FRANEY is a cop on duty in Chinatown. He sees a settlement worker captured by members of a Tong, and the picture shows his adventures when he attempts to rescue her. It is the funniest kind of comedy, for Bill is scared stiff, and he gets the fact over to an audience in his own hilarious way. Here is a Joker comedy that will tickle your fans and it is strong enough to strengthen any program.



Gale Henry

Gale Henry in "A Gale of Verse," one-reel Joker, is ambitious to become a writer. She lands in a newspaper office, where she reads her "poetry" to everyone. To get rid of her they send her to a deserted house. There she discovers a band of counterfeiters, reads poetry to them till they are helpless and collects a reward for their capture. It's a scream.

Great Entertainment

Universal Screen Magazine is Breaking Booking Records

A WORLD of wonders are presented in the current release of the Universal Screen Magazine—subjects that fascinate and hold an audience's attention to the last fade out. There are intimate views of "the second Panama," the great Lake Union Canal at Seattle, Washington; science is represented by marvelous pictures of the evolution of a butterfly; industry by hydraulic mining; wonders of nature by the famous Pennruygal boiling springs; art by Willie Hopkins' famous "miracles in mud." A notable issue. Book this and ask your patrons how they like it.

UNIVE Advance

Released Week of Sept. 3, Book Thru

UNIVERSAL FILM MFG CO.,

"The Life of the Circus"

Eileen Sedgwick and Fred Church in a Big Animal Picture—101—Bison Two Reels

HERE'S a title that, backed up by a thrilling animal picture, lightened in spots with genuine comedy, will get business for you—crowds, such as you like to play to. Eileen and Fred live in a town which is the Winter headquarters of a circus. Fred wants to be a lion tamer and Eileen a bareback rider. They get their chance, and your audiences will be initiated into the mysteries of these perilous professions. Universal City Zoo is famous as one of the world's largest privately owned animal collections and believe me, there are jungle beasts a-plenty in this thrilling Bison to satisfy the most jaded movie fan. When you are booking for the week of September 3 don't forget to book this big Bison, and prepare to boost it.



Fred Church and Eileen Sedgwick

"The Empty Gun"

Intensely Dramatic is this Three Reel Gold Seal

HERE'S quality for you, Mr. Exhibitor. Lon Chaney, who has played leads and heavies in some of the finest long features ever produced has a strong part with Claire McDowell in "The Empty Gun," a story of the West. In rivalry for Claire Lon shoots his pardner and tells the girl "the desert got him." They are married and Lon becomes an express messenger. He hides a gold shipment in his home, gives Claire an empty gun (she thinks it is loaded), and leaves the house in a terrible storm. A stranger seeking refuge proves to be the lover she supposed to be dead. Later a robber attempts to steal the gold; the lover comes to Claire's rescue after she has attempted to use the empty gun. The robber is killed and proves to be Lon himself, the victim of his own villainy. A wonderful picture, tense and gripping. Book this.



Lon Chaney and Claire McDowell

RSAL Notices

any Universal Exchange, or

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Two-a-Week News Service

Universal Animated Weekly Always a Week Ahead

EVERY Exhibitor knows that news reels are among the most popular of features. That is a very good reason why you should book the very best to be had. The Universal News Service gives you two reels a week if you want them, and their quality is best proven by the fact that for fifteen straight weeks the Universal Animated Weekly has registered a big scoop over all competition. Only one complete and exclusive picture of "Pershing in France" has been shown in this country and that was shown by the Universal Animated Weekly. "Don't let 'em tell you different."



Examining an Aviation Applicant

Universal Current Events Shows Subjects That Are Making History

UNIVERSAL Current Events has made a solid place for itself by showing, and showing first, those world activities that are making history in these stirring times. President Wilson has asked the moving picture industry to "do its bit," and considering the subjects shown in Current Events, it is your patriotic duty to show it to your patrons. It presents the great events of the world war; the activities of American troops at home and abroad—all with the approval of the U. S. Govt. Nothing that could give aid to the enemy is ever shown and what is filmed is the news that every American is intensely interested in. Book these two great weeklies and you will find that you are not only getting the best but you will be able to get the crowds on your dullest day.



Women Meet for Food Conservation



Looking "Em Over"

Eddie and Lee See the Bright Lights in One Reel Nestor

EDDIE is a live wire and Lee a home body, a regular husband. But Eddie induces him to break away for an evening. At their restaurant they are surprised to see their wives come in with two other men. Disguished as waiters the boys hover around their wives' table and keep their eyes and ears open. There are lively doings for a time when matters are satisfactorily explained. There is a solid reel of good fun, great comedy entertainment in this one reel Nestor and you know how popular Eddie Lyons, Lee Moran and Edith Roberts are. That's enough.

"The Curse of a Flirting Heart"

Max Asher in One Reel Victor Plays Role of Heart Breaker

LIKE a certain stage star Max simply can't make his eyes behave. The amount of comedy this inimitable comedian extracts from this record of his flirtatious adventures can't be told in words. You'll just have to see it. Book it and give your patrons a chance too.



Max is Arrested by the "Lady" Cop

Twice-a-Week News Service

The News Service offered to Exhibitors by the Universal Film Mfg. Co. is of a class and quality that you cannot get from any other producer. With a staff of over 200 camera correspondents, with resources and facilities as great as all others combined, it is not surprising that the tremendously popular

Universal Animated Weekly

has scored an important scoop every week for 15 straight weeks. The Universal Animated Weekly thruout the world war has shown the subjects in which the people are most interested—and ALWAYS FIRST. The policy of the Animated Weekly has a patriotic basis at this time, and in showing world war activities it is GIVING THE PEOPLE THE SUBJECTS THEY WANT TO SEE. Every man, woman and child has a dear one connected with present war preparations—they are anxious to KNOW WHAT IS GOING ON. They get it first in the UNIVERSAL ANIMATED WEEKLY. Issued every week.

Universal Current Events

The great events that are daily making the world's history are shown every week in Current Events. All the world-wide resources of the mighty Universal are utilized in getting for your patrons FIRST the note-worthy events of which all the world reads in the newspapers and anxiously awaits in moving pictures. If you want to give the best show in your town you should get full particulars NOW.

The popularity of the subjects shown in Universal Twice-a-Week News Service IS YOUR BIGGEST PRESENT OPPORTUNITY. The moving picture industry is pledged to do its bit on the request of the President—if you are not showing these timely releases you are overlooking a profitable method of complying with this request. Book this service thru any Universal Exchange.

What News Service Showed "PERSHING in France" Completely and Exclusively? – The UNIVERSAL Don't Let 'em Tell You Different.

BUTTERFLY PICTURES
PRESENT

LITTLE ZOE RAE

IN "THE LITTLE PIRATE"

WITH GRETCHEN LEDERER & CHARLES WEST. The DRAMATIC ADVENTURES OF A LITTLE GIRL WHO RETURNED THE TREASURE OF LOVE DIRECTED BY ELSIE JANE WILSON

STORY BY NORRIS SHANNON
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR DIRECT TO UNIVERSAL FILM MANFG. CO.
CARL LAEMMLE, PRES. 1600 BROADWAY NEW YORK CITY.



We have secured good advertisers to talk to YOU. Listen to them!

IN THE INDEPENDENT FIELD

Exhibitors' Letters on Art Dramas Program

Standard Film, Distributing from Chicago, Makes Public Many Commendations Received from Theatre Owners in That Section

THE Standard Film Corporation, which handles Art Dramas for a large part of the West and Northwest, has collected letters of praise received in its Chicago office, from exhibitors in that territory.

The writers represent theatres of all sizes, from the smallest up to the important big city houses, and their words prove the universality of the appeal that the Art Dramas idea makes. Here are some sample letters:

Peter Sarantos, manager Family theatre, Elkhart, Ind.—"We wish to express our appreciation of Art Dramas program. It is dependable and the most uniform service we have ever had the pleasure of exhibiting."

Joe Hartley, Jr., manager of the Hartley theatre, East Chicago, Ill., in a recent letter says: "I take great pleasure in certifying to the worth and quality of Art Dramas program.

Frank Bachkal, manager Library Opera House, Manitowoc, Wis.—"In regard to how Art Dramas are going at my theatre I wish to say that my patrons like them exceptionally."

L. H. Rubens, manager Rubens theatre, Joliet, Ill.—"We wish to advise you that we are playing the 20th feature of your program 'The Mystic Hour' this week, and it gives us pleasure to inform you that not one of the entire list failed to elicit favorable comment."

W. F. West, manager of West and Majestic theatres, Galesburg, Ill.—"I want to speak a good word for Art Dramas. I began with them when they were new and I have booked everything on the program at both theatres."

"Tarzan" Not Ready Until End of the Year

National Is Making Elaborate Preparations for Picture in Nine Reels, Based on Best Seller by Burroughs

THE National Film Corporation of America, which recently acquired the Oz studio in Los Angeles, is now engaged on preparations for the production of "Tarzan of the Apes." The film play will be a picturization of the book of the same title by Edgar Rice Burroughs, which was long rated as a "best seller," and offers an opportunity for out-of-the-ordinary settings and treatment. The story deals with the adventures of a man who was in infancy adopted by apes, and many of the leading characters are apes, although the parts are taken by human actors.

In this connection some very interesting work is being done at the National studio by E. M. Jahraus, chief property man, and for a number of years head of the property department at Universal City. Mr. Jahraus and a corps of assistants are engaged in making costumes which will exactly simulate the ape, including not only a hairy covering for the entire body, but a head and face as well. By the use of a peculiar spongy material and an ingenious arrangement of wires, opening the mouth pulls back the lips from the teeth of the mask, and wrinkles the skin of the cheeks. Thirty of these outfits are being made of brown goat skins, which are prepared at a little tannery which has been established at the studio. Gigantic leaves and other tropical vegetation is also being manufactured in large quantities, and a portable log cabin is being constructed for transportation to various locations.

In charge of the production of the picture is Director Scott Sidney, for three years a member of the Ince directorial forces and since with other organizations, while his assistant is Charles Watt, formerly with the Selig and American companies. Ted Bevis, for two years with Ince, and also with Universal and Selig, has been appointed technical director, and the art department is in charge of F. I. Wetherbee, who made the models for the Atlanta scenes in "The Birth of a Nation," constructed the models and completed jungle sets for David Horsley, and has done important work for other companies.

Gilbert Warrenton, for four years with Universal, and later with the Fine Arts and Lule Warrenton companies, is in charge of the photographic department, and Gordon Griffith, the child star, has been engaged for the part of the boy Tarzan.

A laboratory is included in the plant, and here will be handled the scenes which will require toning and tinting, and those in which special lighting effects are to be carried out. The balance of the laboratory work will be done at the Wm. Horsley plant.

Mr. Sidney will make many of the big scenes for the production in Louisiana, where a part of the company will be taken to work among the bayous with large numbers of negro extras, and a great deal of "jungle stuff" will also be put on in Los Angeles. It is stated that the production will be completed toward the end of the year, and that it will be approximately nine reels in length.

The following are the officers of the National Film Corporation: President, William Parsons of Los Angeles; vice-president, Robert Middlewood of Rawlins, Wyoming; secretary and treasurer, Fred L. Porter of Los Angeles; director, J. M. Rumsey, president of the Stock Growers' National Bank of Rawlins.

"Mother o' Mine" Set for Release on Labor Day

Bluebird branch managers are perfecting plans for the release of "Mother O' Mine," the Bluebird Extraordinary, set for Labor Day, with Rupert Julian and Ruth Clifford starring, and Ruby La Fayette featured in the "mother" role. This feature will be handled by Bluebird's branches along independent lines, after the manner in which "The Eagle's Wings" and "Hell Morgan's Girl" were circulated to exhibitors.

Besides playing one of the star parts, Rupert Julian directed this feature with the assistance of his wife, Elsie Jane Wilson, who also appears in the support and who has lately become a full-fledged director on Bluebird's staff. Miss Wilson plays opposite E. A. Warren in sustaining the comedy element in "Mother O' Mine," Miss Clifford and Ruby La Fayette completing the cast. Miss La Fayette makes her screen debut in this work, although her stage career began in the early sixties. At the age of seventy-two she now presents the "mother" character with the faithfulness of venerable artistry.

Wide Publicity Campaign for Howell Comedies

"Balloonatics," "Automaniacs" and "Neptune's Naughty Daughter," three of the Alice Howell Comedies ready for release this month, were presented to the trade at the Broadway theatre on August 27.

The Longacre Distributing Company, which controls the rights for these productions, announces that on August 20 an extensive advertising and publicity campaign, starting with subway and elevated station advertising, will be inaugurated.

W. F. Kelley, the sales manager, reports that although he expected many bookings on these comedies, the number being turned in by his salesmen greatly exceeds the quota he had anticipated.



Peggy Hyland (Mayfair)



Neither mountains nor the thermometer mean a great deal to the Educational Film Co.'s photographers

These scenes, taken in the Northwest, are shown in a current educational release

Belgian and French War Pictures Sold

Mrs. M. L. Fulton has secured the rights for a number of eastern, western and southern states of the official French war film entitled "Fighting in France," imported by Claude Patin. The pictures will be marketed by Mrs. Fulton in California, Oregon, Idaho, Washington, Arizona, New Mexico, Texas, Oklahoma, Arkansas, Mississippi, Alabama, Georgia, Florida, North and South Carolina, Virginia, West Virginia, Maryland, Delaware, Pennsylvania, New Jersey, Michigan, Illinois, Indiana, Nebraska, Kansas, North and South Dakota, Montana and Nevada.

For Illinois and Indiana the picture can be booked through the Unity Film Company, 209 South La Salle street, Chicago. For other states application should be made to Mrs. Fulton, Room 302, Great Northern Hotel, Chicago.

Mrs. Fulton has also control of the official Belgian picture entitled "The Kingdom of Grief," showing the results of the German invasion in Belgium and fighting in Northern France. The picture will be issued in seven reels.

Roskam Opens Office in Candler Building

Edward M. Roskam has resigned from the Goldwyn Pictures Corporation and will open an office in the Candler Building, New York City, where he intends to do a brokerage business.

Mr. Roskam will also conduct an expert editing and film cutting department at the same address. He has specialized in this part of the business and is known for the number of pictures which have been improved by judicious cutting and editing.

Loew Circuit Books "Lone Wolf"

Herbert Brenon's "Lone Wolf" has been booked over the Loew circuit by the Selznick exchange in New York City. The picture was successful at the Broadway theatre, New York City, and at the Studebaker, in Chicago. Already ten large cities have run pre-release showings of this picture and others are to follow shortly.

September 6 Set for Showing of "Romanoffs"

Russian Ambassador Will See the Picture at the Ritz-Carlton—Symphony Orchestra Will Render Music Specially Written for the Occasion

BORIS BAKHMETIEFF, the Russian Ambassador at Washington, will be the specially invited guest to attend the first private showing of Herbert Brenon's "The Fall of the Romanoffs," featuring Iliodor, the exiled Russian monk and confident of Rasputin. The main ballroom of the Ritz-Carlton has been engaged for this purpose.

The showing will be held Thursday night, September 6, and it will be absolutely the first time that any person outside of the Brenon producing forces will have seen this picture.

"So secret has the work on this production been on account of the sensational and startling facts that the picture discloses that not even Lewis J. Selznick, who has controlled the distribution of the Brenon subjects, has seen a foot of the film," says an officer of the company.

"The Russian Ambassador will be accompanied to New York for this special occasion by his entire embassy staff in full dress uniform. With the exception of the newspaper men these will be the only guests outside of the industry.

"Invitations will also be sent to the representatives in this country of the prominent English, French, Italian and Spanish papers, most of whom will be brought on especially from Washington for the express purpose of viewing this production. Representatives of the big newspapers of Boston, Philadelphia, Chicago and other important cities of the United States will also be among those invited. Although theatrical producers have on one or two occasions brought out of town newspaper men to New York to attend the opening performance of an attraction it is believed that this is the first time that such a thing has been done for a motion picture.

"With the exception of those mentioned above, the balance of the invitation list of about two hundred and fifty will be made up of all of the prominent and well-known men of the motion picture industry.

"For over a month a specially engaged staff of well-known composers has been working in close co-operation with Mr. Brenon on the music that is to go with the picture. This, owing to the subject with which it deals, will be entirely Russian and particular care has been taken that every scene is accompanied by the right and proper music, all so harmoniously blended that it is almost impossible to tell where one theme breaks off and the next one begins. At the private showing this music will be interpreted by a Russian Symphony orchestra of thirty pieces."

Supreme Buys Rights to "God's Man"

Representing the Supreme Photo-Play productions of Pittsburg, Pa., General Manager Harry F. Greele, after a special trip to New York, has completed a contract with the Frohman Amusement Corporation whereby his corporation acquires the exclusive booking privileges to "God's Man," starring H. B. Warner, for the territory of western Pennsylvania and West Virginia.

Mr. Greele has arranged many innovations for the presentation of "God's Man" in his territory.

"God's Man," under the direction of the Supreme Photo-Play Productions, will have its premier at a leading Pittsburg theatre and at Wheeling, W. Va., simultaneously, with special staging and the addition of an augmented orchestra.

Gersten Uses Three Prints of "I Believe"

Frank Gersten, the owner of "I Believe," "Redemption," and other features for northern New Jersey, reports a successful summer season for northern New Jersey. Mr. Gersten says that he has three prints of "I Believe" booked for the balance of the month of August and an additional print for September.

"I Believe" Going Big, Says Sherman

Harry A. Sherman of the Sherman Pictures Corporation reports continued interest in the George Loane Tucker production, "I Believe."

Mr. Sherman says he is receiving daily inquiries from the most successful independent exchange men all over the country. Among the buyers who have viewed "I Believe" there is a concensus of opinion that this is the most unique feature he has been offered for some time.

Mr. Sherman will announce in the next few days several important transactions involving several territories.

Levy in New York to Buy Features

Colonel Fred Levy, accompanied by one of the members of his executive staff, visited New York City last week for the purpose of looking over independent pictures and selecting such as would come up to the standard that he is in the habit of distributing. Colonel Levy is a prominent member of the First National Exhibitors' Circuit.

The Colonel makes it his business to show the pictures that he distributes in his territory for a full week's run in his two most prominent theatres of Kentucky; viz., the Strand and the Mary Anderson.

Amongst other purchases in the city the Big Feature Rights Corporation, of which Colonel Levy is president, bought the two Ivan photoplays, "Babbling Tongues" and "One Law for Both," both of which will have successive week runs at his respective theatres in Louisville, Ky. So pleased was Colonel Levy with the Ivan photoplay that he has already arranged for the next seven-reel production soon to be released by the company.



Col. Fred Levy

Cohen on Lookout for Features

Harry Cohen of the Sherman Film Releasing Company of Boston is in New York looking over the feature market for New England. Mr. Cohen is making his headquarters at the Sherman Pictures Building, 218 West Forty-second street.



Morris Schwartz, President Reliable Feature Film Co., Chicago



William M. Schwartz, Reliable Feature Film Co., Chicago



I. Maynard Schwartz, Reliable Feature Film Co., Chicago

Seng Provides Advertising Trailer for "Parentage"

Publicity Aid Is 125 Feet Long and Contains Striking Scenes to Stimulate Curiosity of Audience in Showing of the Subject the Week Following

AS part of his service to exhibitors in the exploitation of "Parentage," Frank J. Seng has provided a trailer to be used the week previous to the run of the feature. The trailer is tinted in a rich orange, is 125 feet in length and contains the excellent "baby stuff," which has drawn such spontaneous applause at all of the showings.

It opens with a fade-in of the main title, which is artistically done in plastique letters. Then the happy infant appears, and further on the startling question: "Would You Welcome One Like This?" is superimposed upon the scene. This is followed by about fifty feet of the author and director, Hobart Henley in his role of the happy father holding the infant in his arms and administering its milk in the conventional way. This scene invariably provokes genuine approving laughter. Then follows the announcement, "Coming to This Theatre."

Such national institutions as the Rialto and Strand theatres, New York, have used the advance trailer with excellent results. In fact, in these and other magnificent photoplay theatres, the trailer has entirely supplanted the announcement slide.

The "reason why" must be obvious to anyone. An exhibitor retails motion pictures; therefore the more animation he can put into his programs the better. The "Parentage" advance trailer has real entertaining qualities.

Every independent buyer handling "Parentage" will have these trailers on hand, and this is to advise exhibitors that they should make a request for them when booking "Parentage."

Short Features Exchange Buys Lion Comedies

HENRY GINSBERG, the manager of the Short Features Exchange, whose offices are located on the seventeenth floor of the Godfrey building, announces that he has consummated a deal with the A. Kay Company, whereby he has secured the New York rights to the Lion Comedies. The Short Features Exchange, which specializes in the distribution of short subjects of merit, has been handling the product of the A. Kay Company for New York, ever since the organization of that company, and expresses a keen desire to handle all of its releases.

The Lion Comedies, which are of a slapstick nature, were screened for Mr. Ginsberg early last week. One of the officials of the A. Kay Company who was with Mr. Ginsberg during the screening of the comedies said that the latter was very enthusiastic about the pictures and that he was sure that they would meet with success in the empire state. Mr. Ginsberg was afterwards asked to give an expression of opinion in writing as to what he thought of the comedies, and this is what he wrote to the A. Kay Company:

"You ask me what I think of the Lion Comedies? The fact that I have signed for a weekly release covering a period of six months proves in itself that I am sold on the product; and that I am positive I can make money on the comedies in New York State.

"In selling short pictures independently, the exchange must have a one hundred per cent. product; and have arguments sufficiently strong enough to show the exhibitor why he should pay more for a short subject distributed by the independent exchange.

"I was surprised to find such exceptional photography in single-reelers. I intend releasing about August 15 and can promise you that most of the theatres in New York State will soon be playing Lion Comedies.

"I hope that the independent exchanges throughout the country who will sign for this series will be as enthusiastic about the product as I am."

Silverman Handles Mutt and Jeff

Mayer Silverman, president of the Liberty Film Renting Company, which has its offices at 933 Penn avenue, Pittsburg, Pa., has taken over the franchise for Mutt and Jeff comedies for Pennsylvania and West Virginia.

Two Starring Roles Planned for Jack Sherrill

Jack Sherrill, the juvenile whose last appearance in "The Silent Witness" for the Authors' Film Corporation and in the character of Pink for the Frohman Amusement Corporation in its production of George Bronson-Howard's "God's Man," has again been engaged by the Authors' Film Company for the juvenile lead of a multiple-reel patriotic subject, soon to be released.

Upon the completion of this engagement Jack Sherrill will begin work on an outdoor feature for the Frohman Corporation, in which he will carry the star role.

Lee Announces Sale for Twenty States

Joseph F. Lee, New York operator in the independent field, has arranged for twenty states the sale of a picture whose title is withheld for the present, as well as the names of the purchasers. Mr. Lee announces, however, that Louis B. Mayer, an extensive buyer for the New England states, has paid him $30,000 for the rights to the picture in that territory.

Mr. Lee has mapped out a large advertising campaign for the subject, which he will put under way after September 7, the date set for the trade showing of the feature.

Strand, Hartford, Conn., Books "Witness"

M. R. True, proprietor of the Strand theatre of Hartford, Conn., is one of the first of the large exhibitors to book "The Silent Witness," a Hoffman-Foursquare feature that will be distributed in September. Mr. True saw this picturization of Otto Hauerbach's drama, liked it and decided it was what he wanted for one of his earliest fall showings. Other particular exhibitors feel the same way about this picture.



Charles E. Davenport
(Safety Films)

Fox To Sell His New Pictures Separately

"World's Greatest Showman" Stands by His Promise—Exhibitors May Buy Any Standard Picture, One or All, and No Strings to It

SINCE William Fox made his first statement regarding his new policy, many letters have reached him from exhibitors asking if it is true that his Standard Pictures can be bought separately without any string to the arrangement.

"I have answered these letters emphatically," said Mr. Fox, "and I meant every word I said. We are so sure of the public demand for these pictures that we stand by our policy that no exhibitor will be asked to buy these pictures, nor be permitted to buy them until he has seen for himself what we have done, and why we have adopted this bold policy. Every Standard Picture is considered by us separate and alone. Our exhibitors may book one or all of them, as they see fit. We don't wish an exhibitor to have a picture he don't want, and won't take an interest in handling—for in a case like this, neither he nor we will get the benefit out of it.

"We have gone to the utmost limit on these pictures, and we have submitted them to all sorts of people—persons who know all about pictures—persons who think they do—and persons who know nothing about them. We have converted some people by showing them these pictures who have had years of experience in the so-called show business, and who have always believed that there was nothing much to come of the picture game. They soon realized that we were 'holding up the camera to nature,' paraphrasing a speech of our old friend Hamlet, and they found nature quite an interesting subject—and they have never failed to tell us, 'There is something in the pictures, after all.'

"We know that the ultimate consumer of our product is the public, and we know also that the exhibitor, who comes closer than anybody in contact with the public, knows what the public wants. He knows what will amuse them, what will instruct them, and what sort of entertainment his clientele will buy. We could go direct to the public with these pictures, and not let the exhibitors in at all, but as I am an extensive exhibitor myself I feel that the exhibitor should have first call, for it is the motion picture business that we are building up and not the so-called legitimate theatres, and I believe that the motion picture theatres should have an opportunity to show the best pictures the producers can evolve. That is why I want exhibitors to see these pictures before they play them. I want them to enthuse over them before the public has a chance, and to advertise them with that enthusiasm in every line that they send out. I am confident they will do so when they see them. They have great opportunities to compare them with other pictures after they have played them, but we want them to see ours in advance. We feel that our judgment cannot be all wrong, and as I have said before, we have had as our ultimate goal the public—the wonderful public—that is interested in anything well done, whether it fits in with their own mode of life or not. So much for our policy with Standard Pictures.

"Our Special Features that come once a week for the fifty-two weeks a year will now occupy a great deal of our attention. Some of these have already been made, particularly those of Dustin Farnum, who has seemingly been missing for ten months, but who has made several of the best pictures he has ever appeared in. 'Durand of the Bad Lands' is one, 'North of 53' is another, and there are more that I should not mention now. I have all these pictures completed. George Walsh is working on his well-known lines in some new subjects, and so is Virginia Pearson, Valeska Surratt Miriam Cooper, June Caprice and our other special stars.

"Henry Lehrman, the wizard of comedy, has already shown me six of the best laugh producers I have ever seen. How he does it I don't know, but he has started a new field of comedy—a sort where the custard pies aren't the thing, but where situations create the fun, which is, after all, the true basis of comedy—and he is going to make twenty-six of these this year, for release every two weeks, beginning in October. These comedies, like Standard Pictures, will be booked only after the ex-exhibitor has seen them. If he cannot laugh at them, then he is too sick to be able to handle them in a way to reach the public, and we want the public to see them right, for we are expending considerable money on each one.

"So, you can see, as I have written to all exhibitors who have inquired, that I am in great earnest in my policy to have them see our Standard Pictures before they book them. We have made provisions at all our branch offices, which cover the United States and Canada, and foreign countries, for special men to make these exhibitions to exhibitors, and they have only to write to these men, wire them, or call on them to have a private showing. Our agents all have the films now."

Motioncraft Is Latest to Enter the Field

Max Cohen, a pioneer open market salesman, announces the formation of his own company, to be known as the Motioncraft Film Company. Mr. Cohen was formerly associated with the old Monopol Film Company.

Associated with Mr. Cohen is George M. Merrick, who will edit the pictures released by the concern. He was connected with the Milano Film Company, the Monopol and Apex. He was the editor of Dante's "Inferno," Homer's "Oddessy" and "Quo Vadis."

The Motioncraft is preparing to release a series of two reel comedies featuring the two well-known midget stage stars, Addie Frank and Paul Paulus.

The company will shortly release a six reel production, "The Wife Who Wouldn't Tell." It is not a sex picture. The company has also taken over "The Web of Life" for the entire world's rights. Motioncraft wishes to let independent producers know that it is in a position to handle pictures for the world.



Marine Film Co., producing "Lorelei of the Sea." Left to right, Henry Otto, Tyrone Power, Gus Inglis, M. P. Hansen

Arrow Shows Objector Why He Should Buy Film

Conditions in Middle West, He Claims, Will Not Warrant Investment in a Picture, Are Really Favorable for Exploitation of a Subject

THE reasons often presented by a buyer for not considering the purchase of a picture offered on the independent plan are often unique, while others seem almost impossible to answer. However, a film man who has made a study of the conditions throughout the country is generally able to meet objections which at first appear to be insurmountable.

An instance of this kind came up in the case of "The Deemster," handled by the Arrow Film Company, New York City. The letter which follows, from Robert W. Priest, sales manager of the company, to a man who had refused to consider investing in the picture, is an instance where a little thought combined with a knowledge of conditions and statistics, serves to answer the arguments of an objector. Mr. Priest says:

"I have your favor of the 24th and note with especial interest your statement:

"'There is no doubt but what the banks of Kansas are full of money, but it belongs to farmers. Now, if "The Deemster" was a thresher or an automobile you would have no trouble in disposing of it.'

"You are right to a certain extent and I agree with you. The International Harvester Company, the Moline Plow Co., the John Deere Co., B. F. Avery & Sons and other manufacturers of similar agricultural implements are reaping their harvest just now as they do about this time every year.

"But they will soon be through and then it will be our turn, your turn and the exhibitor's turn. For all work and no play makes Jack a dull boy, and no one appreciates this old adage more than the farmer and his constituents.

"The grocer, the baker, the candlestick maker, the banker and the broker thrive only when the farmer thrives. Villages, towns and cities cannot prosper until the farmer prospers, and although he may salt his bank-roll, millions of dollars find their way into circulation and all because the farmer is prosperous.

"All the wealth we have or can get comes from the earth, corn, wheat, grain of all kinds, cotton, fruit, vegetables, coal, iron, all minerals, diamonds, and gold—everything comes from the earth.

"It is the scientist, the manufacturer, the miller, the mechanic, the banker that converts the raw materials into merchantable products through the simple process of refining, weaving and manufacturing—after the farmer and the miner have performed their duty.

"Praise be that the farmer is prosperous. My advice to you is to get busy and take advantage of this prosperity. Corral some of the really good big features for the purpose. By so doing you will be consulting your own best interests and will prosper in accordance, to the wisdom displayed in assembling your 'munitions of amusement.'

"Sixty-four per cent of the American people, I must tell you, live in towns of less than 1,000 population and on farms. And thanks to Henry Ford and other thrifty automobile manufacturers, these people, who constitute the backbone of our country, are enabled to go from ten to fifty miles after sundown into large trading centers to enjoy motion pictures and kindred pleasures.

"In the state of Kansas alone there are 1,037 of these trading centers (towns under 1,000 inhabitants) and 101 towns between 1,000 and 5,000 inhabitants, to say nothing of the 24 cities. And in these cities, towns and villages there are 528 theatres. No other business in the commonwealth of Kansas has so many individual dealers.

"All that you need to gain your share of the farmer's wealth is something worth while. P. T. Barnum learned this fact, as did Ringling Bros., Hagenback-Wallace, Molly Bailey, Lemon Bros., Sells-Floto and the fellows who promote the big state and county fairs. They took the money direct from the farmer because they gave him simething out of the ordinary.

"Make up your mind that you are entitled to a goodly share of the money the farmer gleans from the soil and then go after it. People especially farmers, want something good to amuse them as well as to protect them from the elements and to nourish them.

"Select 'The Deemster' and make ready to collect your share of the farmer's wealth that fills the banks of Kansas."

"Whither Thou Goest" an Ince Subject

Klotz and Streimer, Inc., announces that the picture "Whither Thou Goest," which is being sold on the open market, has caused a good guessing contest among the different people associated in the motion picture industry.

"Up to this announcement there were 406 letters asking if they had guessed right by naming the director, and out of the lot there were 186 that named Thomas H. Ince," says an official of the company. "The picture was directed by Ince. One of the 186 was from Thomas A. Gregg, Melbourne, Australia."

Cabanne May Make Open Market Pictures

William Christy Cabanne, whose contract with Metro recently expired, has received offers of backing from large financial interests, who are ready to place him at the head of his own company for the production of pictures for exploitation in the independent field.

Mr. Cabanne, whose "Slacker" is playing to crowded houses throughout the country, was chief of staff to D. W. Griffith, and has to his credit over three hundred screen successes. It is stated that Metro may renew the contract with Mr. Cabanne at a larger yearly salary. Mr. Cabanne will make a definite announcement of his plans in the near future.

Rosetwig Controls "Corruption" for New York

Rosetwig Feature Films, 218 West Forty-second street, New York City, announce that they have secured the rights for the six-reel production "Corruption," for New York State and New York City.

The scenario was written by Jack Gorman, author of "The Soul of a Child," "The Little Orphan," and "The Little Mother." Mr. Gorman supervised the production of "Corruption," which will be announced for release shortly.

Anthony Ricci and Charles Rosenzweig are the managers of the Rosetwig company. Both men were in the exchange end of the business for some time previous to the formation of Rosetwig Feature Films.

"Deemster" Sold to Wolfberg

Harris P. Wolfberg, the Pittsburgh state rights magnate, has extended his field of operation by taking in Missouri and Kansas for "The Deemster." Mr. Wolfberg had already bought the rights to the Hall Caine feature for Ohio, western Pennsylvania and West Virginia, and through his purchase achieved such signal success that he decided to close with Arrow for additional states.

Optimistic reports of conditions and prospects in the Middle West are given out by Mr. Wolfberg, who goes on record with the statement that prospects were never better for features with some claim to distinction. He also states that he has booked "The Deemster" for early fall presentation at the best theatre in every city throughout his vast territory.

So good are the prospects in his new territory that he has already opened offices in St. Louis and Kansas City.

"The important thing for state rights operators to learn," said Mr. Wolfberg, "is co-operation with the exhibitor. My men must use every available means to boost business whenever and wherever one of my features is booked. Service, to my way of reasoning, is based upon results obtained through the combined efforts of the man who sells and the man who buys."

Bee Comedies Take Well in West

That the two-reel Billy West comedies are just what they have been needing to fill out their programs, is the word from the exhibitors to C. W. Taylor, manager of the Standard Film Company Exchange, handling Art Dramas and Billy West Comedies, recently opened at 1417 Farnam street, Omaha, Neb.

"We exhibited 'The Hero' at the Empress, Muse, Sun and Strand, big first-run houses in Omaha, and the reception was good," said Mr. Taylor. "This is the first of a series of thirty-six two-reelers. We are daily getting an increasing number of contracts.

"Our office force has now grown to twelve people in the front office. We expect to grow rapidly, as Omaha is one of the best exchange cities in the country."

President R. C. Cropper of the Standard Film Company spent a few days in Omaha. "It is a great city and a big territory for the future," he said.

M. R. Ward Seeks Position as Manager

M. R. Ward, manager of the Central Motion Picture Company, Kansas City, Mo., has resigned after a period of two years' association with the concern, and is open for an engagement in the same capacity with a company that wants a man whose work in the past has proven that he is thoroughly familiar with the independent field in the Middle West.

Mr. Ward was with the General Film Company for two years and one year with Paramount before joining the Central Motion Picture Company. He has a personal acquaintance with nearly every exhibitor in his territory.

Jacksonville Is Film Center, Says Randolph

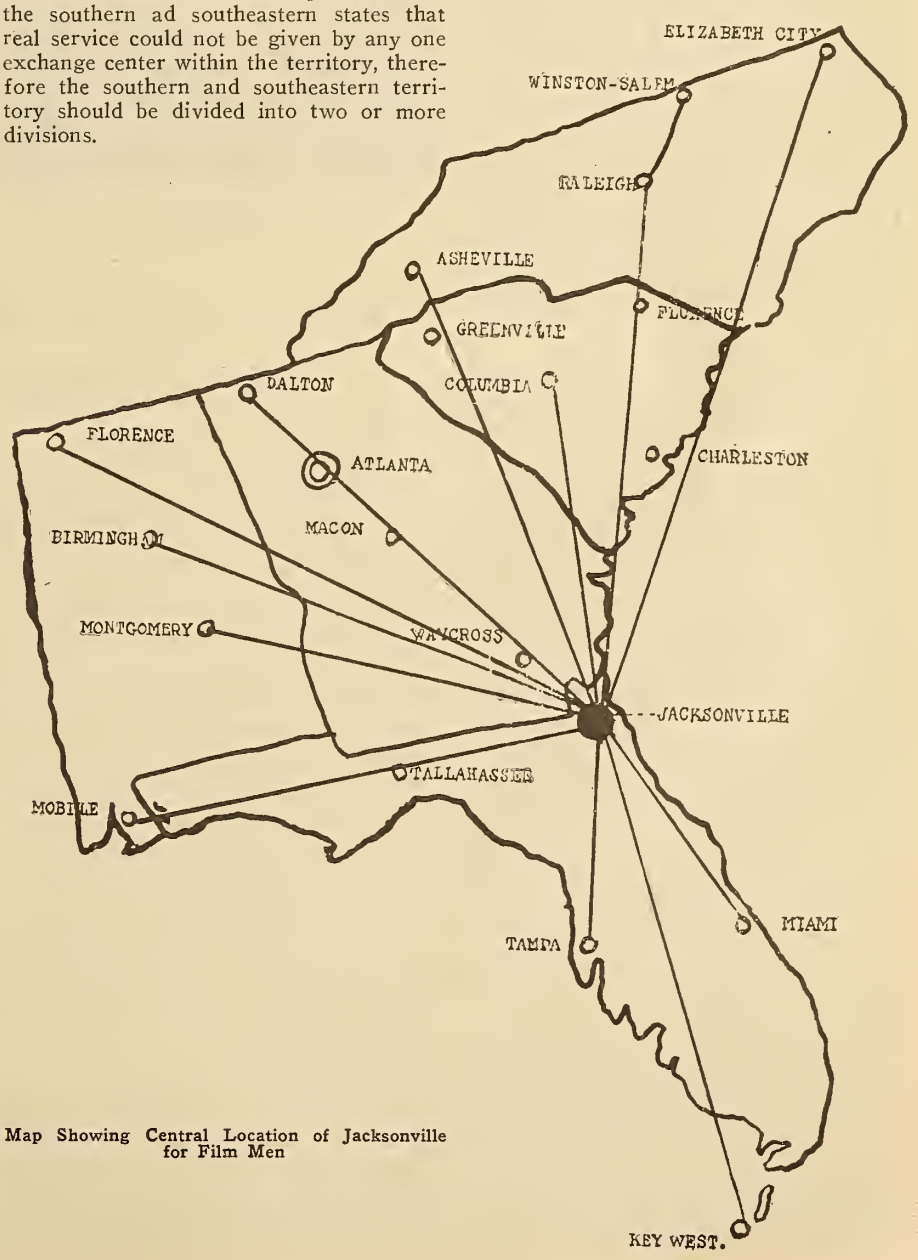
Manager of the All Star in That City Bases His Conclusion on His Study of the Transportation Facilities in Southeast

D. C. RANDOLPH, manager of distribution for the All Star Features Co., Inc., out of Jacksonville, for North Carolina, Kentucky, Tennessee, Virginia, South Carolina, Alabama, Mississippi, Georgia and Florida, has mapped out the southeastern part of the United States with Jacksonville as the distributing center.

Mr. Randolph states that his observation of film conditions in that part of the country and his long experience in the business leads him to the conclusion that the plan worked out by him is the most logical for an exchange using Jacksonville as the point of distribution. Mr. Randolph, in writing of his plan, says:

"Of course, the distributor in Atlanta will not agree with me that this territorial division is a correct one. However, I have made a study of the situation based on many years of experience in the South. I find from studying the transportation facilities offered at various points within the southern ad southeastern states that real service could not be given by any one exchange center within the territory, therefore the southern and southeastern territory should be divided into two or more divisions.

"It should be remembered that the territory included in this map is from my point of view as a distributor at Jacksonville, and that I have not considered the exchanges located in Atlanta, New Orleans and Memphis."



Map Showing Central Location of Jacksonville for Film Men

Zambreno Buys "Souls Redeemed"

Frank Zambreno of Unity Photoplays Company, Chicago, does not let the hot weather interfere with his operations. He just bought Edward Warren's production, "Souls Redeemed" ("The Warfare of the Flesh") for Illinois and Chicago and is preparing for a big campaign throughout his territory.

Edward Warren also reports the sale of the picture for Brazil and for British India.

Scowcroft, Ogden President, Is Theatre Owner

ALBERT SCOWCROFT, president of the Ogden Pictures Corporation, New York City, which will shortly release "The Lust of the Ages," featuring Lillian Walker, has had an active career.

"It was Mr. Scowcroft who built the first large theatre, exclusively for motion picture showing," says an official of the company, "and old-timers will remember the sensation which was caused when the Liberty theatre was first constructed in Salt Lake under the direction of Mr. Scowcroft. Several years later Mr. Scowcroft repeated his success with the Liberty when he constructed the American theatre in Salt Lake, and then went to Ogden, his home town, and put up the Alhambra. Ogden is a city of 30,000, and yet it maintains this playhouse with 2,500, wherein are shown the finest productions in the country. The Alhambra theatre is a first-run house, and Mr. Scowcroft has watched and picked with foresight pictures which have always become successes.

"Mr. Scowcroft has that valuable faculty—second-sight, some call it—of being able to deduct a winner or a loser instantly. When Mr. Scowcroft was first interested in the new corporation he was 'sold' on the idea behind 'The Lust of the Ages'."

He said the other day: "It struck me very forcibly; it seemed to me the biggest idea I had ever heard of in many months. It gave a reason for making a production. So many pictures are being constructed around 'nothing.' A cast is gotten together and a director is appointed—and the scenario is built up like a house of cards in the studio.

"To my mind no picture should be made unless there is a big reason for its being made—unless there is a gigantic theme underlying the construction. Here, in 'The Lust of the Ages,' we find the craving for wealth, a quality fundamental in all human beings. First comes the desire for sustenance and food; then comes the desire for the means to maintain existence; and then comes the desire for the home. It is surprising to me that none ever thought of the idea before—that no other film has ever been built around it!

"So I was ready to back the idea behind 'The Lust of the Ages' to the limit, and I wanted to see it brought into being with satisfactory material. That is why we chose the actress who, to our mind, is the most charming girl in America—Lillian Walker. That is why we sought and found Harry Revier. He is a director unspoiled by his successes, which are among the best, to my knowledge, that have ever been produced. I refer especially to his 'Fall of Troy,' which was made with that grim pugnacity and force behind it that represented the director.

"Many of the most prominent men of Ogden are interested in our production. Our studio is one of the finest in the country. For some of our scenes we had to 'call a holiday' in order to get all the people we wanted.

"By placing the picture on a state rights basis we have been enabled to handle this production exactly as we wished.

"We are getting up a splendid line of advertising matter for local use, such as illustrations and advertisements for the exhibitors to use in their own newspapers, and novel lobby displays."



Albert Scowcroft, President Ogden Pictures Corporation

"Cheese Tamers" Latest Fisher Cartoon

"The Cheese Tamers" is the latest release from Budd Fisher. It shows Mutt and Jeff as laborers in a cheese factory, boring holes in Swiss cheese. Later they decide to enter pictures, but after many mishaps they find that they have stepped outside their sphere and return to their gas-masks and the factory.

O'Donnell on Road for "I Believe"

E. J. O'Donnell of the Sherman Pictures Corporation will leave New York early in the coming week on an extended trip through the Middle West. Mr. O'Donnell will visit Detroit, Chicago, Indianapolis and St. Louis in the interest of the H. A. Sherman production, "I Believe."

Mutt and Jeff Not in "Minor Demand" Through Major

The Major Films Corporation, of 131 Columbus avenue, Boston, Mass., announces good bookings of Mutt and Jeff Comedies throughout its entire territory. New England audiences have taken kindly to the new Mutt and Jeff Animated Cartoons and they are in great demand.

"Even the staid Boston intellectuals seem to have unbent to the extent of permitting themselves to laugh nightly at their antics, and it is believed that these comedies have turned them into veritable fans."

Clune, California Exhibitor, is Producer

He Not Only Operates Five Large Theatres in the State, but Finds Time to Make Features of Magnitude

FEW men in the motion picture field occupy precisely the same position as W. H. Clune, the California veteran of this line of activity. Besides being one of its simon-pure pioneers, Clune is both producer and exhibitor on a large scale.

Operating five important theatres in California, one of them the largest devoted to the exhibition of pictures west of Chicago, he nevertheless had the ambition and financial courage, and found the time, to go into the producing end on a scale of magnitude. "Ramona" and "The Eyes of the World" stand to his credit, each having taken over six months in the making with the most painstaking care as to detail. The picturization of Helen Hunt Jackson's romance is so accurate historically that it has received the tribute of having a set of its stills placed on exhibition by the California State Library.

"The Eyes of the World" was made with the active co-operation of the author, Harold Bell Wright, and it is understood that Mr. Clune contemplates filming other works of this writer.

Paradoxical as it may seem, it was because Mr. Clune was an exhibitor that he became a producer. He made his great Auditorium in Los Angeles with its 3,000 capacity one of the leading houses in the country, exhibiting multiple reel subjects. He finally saw ahead of him a dearth of productions that he could depend upon. Thereupon he started to make pictures.

The Auditorium was built for legitimate drama and grand opera and is still the home of opera for southern California. It has a pipe organ costing $30,000 and maintains a symphony orchestra of twenty pieces. On top of the nine-story building is an electric sign six stories high which has more than six thousand lamps. Besides this capacious house this exhibitor operates Clune's Broadway and the Comedy on Broadway in Los Angeles, Clune's in Pasadena with a capacity of 1,300 and the leading house of that city for both stage and screen, and Clune's in Santa Ana.

Mr. Clune entered the motion picture industry in 1905. In the following year he was the proprietor of nine theatres in and around Los Angeles. He was the first man in America to employ more than one operator on a film and inaugurated the practice of continuous unreeling.

He was the first man in the West to leave the five cent field, and exhibitors in other cities marveled at his ability to get so high an admission price as ten cents. He established the first film exchange on the Pacific Coast and one of the first in the country. This exchange bought upwards of $20,000 worth of film a month—a prodigious amount in those days. He still maintains an exchange but has lately devoted more attention to the other phases of the business.

Revier Back in New York

Harry Revier, who directed "The Lust of the Ages" for the Ogden Pictures Corporation, has returned to New York after an absence of eleven weeks.

"Eleven weeks on a seven reel production, with 70,000 feet of negative having been taken for it, and two mob scenes with 1,100 persons in each, seems to strike the figure seven and eleven," says Mr. Revier. "It sounds like lucky numbers that presage luck for the reception of the

"It was left to the Ogden company to discover the possibilities of Utah for picture making. The atmospheric conditions were perfect and the scenery rivals California for outdoor scenes."

Mr. Revier has had a long career in the industry. First employed by Ambrosio, then by Gaumont abroad, he subsequently transferred his endeavors to America. The early pictures made by him were "The Russian Spy," "The Fall of Troy," "The Burning of Rome," "A Trip to the Moon," "The Carpenter Shop" and "When Mephisto Travels." Many of the present novel effects, by way of photography, including the bewildering number of trick actions, are due to Mr. Revier.

It was Mr. Revier who discovered the possibilities of the elimatic and scenie conditions of Los Angeles and Hollywood. In fact, it was he who was the first to open a studio and laboratory at Hollywood, which was subsequently sold to D. W. Griffith, when first he went to the Coast. Revier then built a second studio and laboratory, which was sold to Jesse L. Lasky, when he determined to operate a studio there.

Coming down to a more modern period, Mr. Revier's activities were as supervising director of the Popular Plays and Players, for which organization he directed Mme. Olga Petrova in her initial appearance in pietures, and also Edmund Breese in a visualization of the Robert Serviss poems, scenarioized by Aaron Hoffman.

Mr. Revier's latest endeavors were in the direction of the initial production of the Ogden Pictures Corporation, "The Lust of the Ages," starring Lillian Walker.

Patch Opens in New York for Italian Films

The Fort Pitt Theatre Corporation of Pittsburgh, of which William Moore Patch is president and managing director, has opened an extensive suite of offices on the nineteenth floor of the Times Building, Broadway and Forty-second street, New York. Mr. Patch has leased the entire nineteenth floor and will handle the official war films of the Italian Government, called "The Italian Battlefront," now running in the Forty-fourth Street theatre, New York, from these offices.

The Fort Pitt Theatre Corporation owns the Pitt theatre in Pittsburgh, one of the most successful big picture houses in America. For over two years Mr. Patch has conducted a high-class policy with only two performances daily, prices ranging from 25 cents to $1.50.

In addition to the Italian War pictures, the Fort Pitt Theatre Corporation is negotiating for the rights of several other big pictures for the United States and Canada. picture.

Priest Discusses Open Market Problems

General Manager of Arrow Classifies Independent Picture in Three Groups —No Risk to Buyer If Service Is Rendered with Sale of Picture

CERTAIN phases of the independent market and the pictures made for release by this plan have commanded the attention of Robert W. Priest, general manager of the Arrow Film Corporation. His discussion of these matters will be of interest to this branch of the trade.

THE simplicity of the independent plan of marketing pictures is seemingly so obvious to the meanest capacity, that at the present time there is a bewildering list of these productions to select from," says Mr. Priest. "But there is no mechanical method known of producing winners.

"It is usually very much a case of trial and error, as opposed to mathematical precision, when you come to filming and assembling your scenes. The finished result is a complex eonglomerate or personal equation which may be an artistic and financial success, or a dire failure on being shown to the public for the first time or thereafter. To this general rule, however, there are exceptions which I will subsequently site.

"But even so, you may roughly elassify the independent pictures. Yet more precisely, by the nature of things, they arrange themselves in some such order as the following:

(1) Features desirable in themselves.

(2) Features desirable in themselves and for their results.

(3) Features desirable for their results only.

"If the unbiased student of the matter will consult recent records, he will, I think agree with me that this method of classification is permissible. To the first class belong machine-made program features, to the third, sex and problem films and empirical junk. Now, when a buyer obtains a feature of the second class, he invariably secures prestige and profit as the result of his judicious handling of it.

"It follows then that from the available list of independent features a man of average intelligence can select productions that are bound to yield favorable returns. This is reducing state rights exploitation to a scientific basis. In other words, you may make a financial success reasonably certain.

"The success of the territorial exploitation of a picture is also as reasonably certain as the primary distributions, although this is not a subject that is within my province to discuss. What I am mainly concerned with on the present occasion, is to make it clear that the proper production and exploitation of independent features by responsible companies or individuals, is virtually unattended by risk, and that it is up to the buyer who obtains a franchise to profit by the data for making money out of the picture which is usually in possession of the producing company in question.

"Do we not, therefore, in these latter eonditions approach near to the ideal of open market exploitation."

Brock Percentages Gauge Film Popularity

Budd Fisher Associate Maintains System for Determining the Patronage Quality of Pictures Through Reports from Exhibitors

WITH the growth of the industry, we find an added daily demand for business efficiency and method. One of the pioneers in this branch of the field of motion pictures is W. A. Brock, now associated with the Bud Fisher Films Corporation.

Mr. Brock's training has fitted him for exactly the work that he is doing. For six years he was with Price, Waterhouse and Company, a firm of English aecountants, with offices all over the world. During that time he was engaged in auditing, investigating and systematizing work for about fifty different firms in half as many different kinds of business.

Following this, Theodore N. Vail, president of the American Telephone and Telegraph Company, took him as private secretary. Two years later, Mr. Brock started out on his own account as a public accountant, and in that capacity first became interested in theatrical work. Werba and Luescher employed him to install a system for them, at that time controlling such successes as "The Springmaid," "The Rosemaid," "Elevating a Husband," "Over the River," and numerous others.

His activities were so successful in this field that in a very short time he was called to assist the president of the Paramount Pictures Corporation. It was in this latter capacity that he first began to recognize the opportunity and need for effeetive accounting and organization in the motion picture field.

Therefore, he began to introduce his own methods of efficiency. One of his new ideas was to obtain a standardization of each release. For this purpose he instituted a system of criticisms by exhibitors. Each exhibitor sent in a monthly report as to the popularity of the current release. These reports were graded as follows: Paramount, 100 per cent; Excellent, 95 per cent; Good, 90 per eent; Fair, 85 per eent; Mediocre, 80 per cent; Poor, 75 per cent; Inferior, 70 per eent. These reports were tabulated eaeh month and if it was found that a release did not maintain a standard of 90 per cent, it was taken off.

Everything that Mr. Brock handled was put on a statistical basis, and charts were improvised for all branches of the work.

When Bud Fisher decided to assume charge of his own eompany for the production of Mutt and Jeff Comedies, he realized the necessity of having an assistant of this type, and selected Mr. Brock. The choice could not have been more fortunate, for under his able direction the business of the eoneern is booming and success has been assured from the beginning.

Italian Battle Front Pictures Shown in New York

THE first official war films of the Italian Government to reach the United States, called "The Italian Battlefront," were produced at the Forty-fourth Street Theatre last week before one of the most distinguished audiences ever gathered together in New York. Occupying boxes were the Italian Ambassador to the United States, Count V. Macchi di Cellere, and Countess Cellere; Lieutenant-General Guglielmotti, of the Italian General Staff, and General Pasquali Tozzi, military head of the Italian Commission to the United States. In another box sat Charles Evans Hughes, who received a tremendous ovation as he entered the house. The Italian consul general and vice-consul, the military and naval attaches of the Italian Embassy in Washington, and between forty and fifty other Italian officers now in this country on business for their government, were also in the audience. All the Italian officials, with the exception of the Ambassador, were in uniform, and as there were several hundred other American officers in uniform also, the house was resplendent with color.

The showing of "The Italian Battlefront" has been made under the direction of William Moore Patch, managing director of the Pitt theatre in Pittsburgh, who is directing the American tour of the films for the Italian Government He has left nothing undone to lend great beauty and dignity to the exhibition. A magnificent stage setting, showing an Italian sentinel standing erect in a blinding snowstorm on a lonely Alpine peak, precedes the first part of the pictures and strikes an atmospheric keynote for what is to follow. Between the last two portions of the film another stage setting is revealed, and in this setting soldiers of the Allied Nations are revealed. As each soldier passes before the audience, flag in hand, a veritable hurricane of applause breaks forth. At the end of the scene "My Country 'Tis of Thee" is thrown upon the screen, and the entire audience rises and sings.

The first showing of the Italian War Films in Boston will be in Tremont theatre. The Chicago exhibition will take place on Thursday, August 23, in the immense Auditorium. Other productions will follow in Cleveland, St. Louis, Kansas City, New Orleans, Philadelphia and San Francisco. Mr. Patch is planning to go to the Pacific Coast himself to personally supervise the San Francisco exhibition.

Nolan Handles Mutt and Jeff

H. T. Nolan, one of the foremost figures in the western exchange world, has opened an office in Denver, Col., from which he is handling the Mutt and Jeff comedies for Wyoming, southern Idaho, Utah, Colorado, northern New Mexico, and the Black Hills section of South Dakota.

He is also about to open an office in Omaha in order to take care of the territory of Nebraska and Iowa. He reports that he is booking the new comedies.

Motoy a Patriotic Release

The Peter Pan Film Company's next Motoy release is crowded with waving flags and tributes to Old Glory. It is of a distinctly military character, and the doll actors for the first time are dressed entirely in khaki.

There are doll drills and battles, and no little sawdust has been shed in the filming of the picture.

West Campaign Book Gives History of Star

The new Billy West Campaign Book will be of particular interest to exhibitors. It contains a brief history of this new comedy star, and describes in detail the advertising and publicity campaign which is being carried on for him.

Exhibitors are given ideas for advertising and filling their theatres, and are shown how the King Bee Company cooperates with its subscribers.

Mutt and Jeff Popular in Canada

The Regal Films, Ltd., of Toronto, Canada, reports that the Mutt and Jeff Animated Cartoons are growing more popular daily. Practically their entire territory is booked, and they attribute their tremendous sale largely to the favor which these cartoons have found with the military audiences throughout the country.

Woman Is Exchange Manager in Oklahoma

One of the very few women occupying the position of manager of an exchange is W. Ella Arthur, who is in charge of the Monarch Feature Film Company, Oklahoma City, Okla. Mrs. Arthur is probably the first woman to enter the field of road salesmanship in competition with her brother man. Five years ago she began her film career in the employ of A. D. Flintom as road representative for the Kansas City Feature Film Company, and remained with that firm until last January, when she accepted the management of the Monarch.

The entrance of Mrs. Arthur into the film business is significant of certain tendencies of the industry—the feminine factor which has begun to make itself felt, through women occupying prominent positions in the field.

Ogden Population Used as Extras

In order to get sufficient people for the mob scenes in "The Lust of the Ages" while the picture was in making at Ogden, Utah, a city of 30,000, the company was obliged to declare a "film holiday." It was impossible to find enough extras for the production by any other means. Ogden has not yet been able to support an army of "supes," neither could they be imported from New York or Chicago. There was only one thing to do—use the population of Ogden as actors. It is stated that the inhabitants responded to the plan with alacrity.

Segal, Globe, Buying in New York

H. G. Segal, general manager of the Globe Feature Film Corporation, Boston, arrived in New York City on August 13 and is stopping at the Hotel Astor. Mr. Segal has made the trip to the metropolis to consider productions of merit available for the New England states.

Humorous Cartoons a Serious Business, Says Fisher

"Thinking up ideas for humorous cartoons is a very serious business," says Bud Fisher. "In fact it's the most difficult job I have. I simply try to keep myself posted on the principal topics of the day and treat them in a universal way, keeping in mind that the laugh must always be most prominent and at the same time free from malice and unpleasantness.

"I believe people want good, wholesome humor, to remove the bad taste so often left in their mouths by suggestive pictures, put on for moral education. And it is the short, light comedy which does the business. The day for the sex pictures is gone. The whole game is getting cleaner and going after finer, and less morbid entertainment.

"There is a lot in choosing the right material for either newspaper or animated cartoons. The field for selection is narrow and the subjects must be general. Religion, politics, races of people, and various types of readers and audiences must be taken into consideration and treated according to their standards. For instance, a cartoon which is extremely popular in a Democratic community, will be anything but well received in a Republican district.

"The ridiculing or light handling of any particular race must be eliminated. For while using the negro as a butt for comedy might be popular in New England, in the South where the exhibitor is largely dependent upon colored patronage, it would be very unwise. The same applies to religion and other topics. Thus the cartoonist has but a limited field to draw from and he must make everybody laugh and offend no one. It is a difficult business."

Baier in Market to Play Percentages

The Walter A. Baier Film Company, Toy Building, Milwaukee, Wis., formerly operated under the name of O. H. Jacobs, which has Wisconsin and upper Michigan as its territory, is in the market to purchase features of merit and meritorious comedies.

The company will handle pictures on a percentage basis, a policy it is pursuing with several prominent manufacturers and distributors. Some of the productions which have been exploited by the company are "Neptune's Daughter," "The Little Girl Next Door," "Silver Threads Among the Gold," "Where Are My Children?" "Her Condoned Sin," "Fairy and the Waif," and other successes.

Heroine Proposes in "Think It Over," Art Drama

Herbert Blache, who wrote "Think It Over," U. S. Amusement-Art Dramas feature, is a great admirer of George Bernard Shaw. The heroine, played by Catherine Calvert, does not wait for the hero to propose, but does it herself. He at first objects, believing himself too old, but she argues him into marriage.

The situation reminds one of Shaw's play, "Man and Superman," in which the hero flees across the continent to escape the girl who wants to marry him.

Hoffman Plans Wide Extension of Exchanges

After Establishing a Branch in Boston He Will Inaugurate Distributing Centers in Chicago, San Francisco, Toronto and Other Large Cities

M. H. HOFFMAN, vice-president and general manager of M. H. Hoffman, Inc., is in Boston to prepare for the establishing of the Hoffman-Foursquare Exchange there—the "service station," to use Mr. Hoffman's words, that will supply the New England needs for this product.

After concluding his arrangements for this territory Mr. Hoffman will proceed to Chicago, which is to be headquarters for one of the most important pieces of territory in America. Immediately thereafter coast headquarters for Hoffman-Foursquare pictures will be installed in San Francisco and, at the same time, Canadian headquarters in Toronto.

This will give M. H. Hoffman, Inc., distributing outlets in the important sections of the country through the Foursquare Exchange branches of the main office in New York.

"This does not mean that there will be no further additions made to the Foursquare Exchanges," said Mr. Hoffman. "In point of fact, our plans include the addition of several other centers where we shall be hard at work within the next ninety days. But when we have gotten started in Boston, Chicago, San Francisco and Toronto we shall have adequate representation, for our present going 'service stations' include, besides New York, Philadelphia, Detroit, Cleveland, Cincinnati, and St. Louis.

"Before January first the Foursquare Exchanges will not be fewer in number than sixteen. Naturally, the firm of M. H. Hoffman, Inc., which is securing product for distribution through its Foursquare exchanges, is in the market for pictures of merit. We want nothing that hasn't the mark of distinction.

"Three fall features which will interest our exhibitors and the public are 'The Silent Witness,' 'Should She Obey?' and 'The Fringe of Society.' Personally, I have confidence in these pictures. They reflect the Foursquare quality. Each has a degree of excellence different from the other, and is different.

"'The Fringe of Society,' which is now being cut by Robert Ellis, who directed the picture, should attract the exhibitor and independent buyer. It impresses me as being an exceptional picture; one that will be recognized as having quality, and that will give the theatres splendid patronage.

"Then, just consider the cast: First, there are Ruth Roland and Milton, co-starring. And they have done great work in 'The Fringe of Society.' Then Leah Baird, who was especially engaged for this picture. Next, J. Herbert Frank, whose work in the feature will make a real impression upon the critics. Finally, George Larkin, Jules Cowles (who played Buck Moe in 'The Bar Sinister'), Ollie Kirkby and Tammany Young. It is to be given its first public showing in October."

"The Dipper" First of the Walt Mason Pictures

The Filmcraft Corporation, organized by R. V. Rothermel, announces it has obtained motion picture rights to the Walt Mason rhymes, running daily in over two hundred newspapers. The A. Kay Company will distribute the pictures.

The first of the series to be released is called "The Dipper." It is to be followed in rapid succession by "Bunked and Paid For," "Hash" and others which have been selected from Walt Mason's list of jingles.

Manager S. L. Rothapfel of the Rialto theatre in a letter addresed to Mr. Rothermel, says:

"It is the kind of comedy the industry needs,—clean, wholesome and done with good taste. There isn't any question about you finding a wonderful market for these pictures, not alone for their entertainment value but of the advertising possibilities."

Wholesome Films to Cut Out All Middlemen

To Begin Direct Dealing from Producer to Exhibitor, Saving Costs of Branch Exchanges and Giving Theatre Owners Profit

DIRECT dealing between the exhibitor and the producer is the basis of the new sales policy announced by Wholesome Films Corporation. This plan will call for one big central exchange in Chicago with which the exhibitors will deal direct, thus eliminating branches and go-betweens, on a straight, square deal basis.

"This plan we consider is one of the most progressive steps thus far taken in methods of film distribution," said M. J. Weisfelds, manager of Wholesome Films Corporation. "It is easy for any successful exhibitor to estimate the economic advantages of this direct sales policy by the saving on overhead expense, such as branch managers, clerks, rentals, et cetera.

"One big outstanding proof of the worth of our policy is this: We pay express charges both ways. We make only one requirement of the exhibitor, aside of course from paying for his rentals, and that is to book sufficiently far in advance so that on-time delivery may be assured any exhibitor anywhere in the United States.

"Wholesome Films Corporation is very much interested, too, in the success of the exhibitors' circuits recently announced. We will make special offers to exhibitors' circuits a sure, snappy proposition for the live-wire up-to-the-minute theatre man.

"The plans of Wholesome Films Corporation will fill for the industry a long-felt want, and our aim is to make friends with exhibitors right at the start by making our policy more than fifty-fifty as far as the exhibitor is concerned.

"Exhibitors will remember that the Wholesome Films Corporation has to be courageous to announce this direct exhibitor-producer sales policy, but we realize the success of each is the success of both; to give and take when business judgment dictates the wisdom of a certain policy."

Master Motion Picture Is Producing Lion Comedies

EXHIBITORS, exchange men and others connected with the motion picture business who have been puzzled about the ferocious looking Leo which has appeared in the various trade journals, with the inscription "Make 'Em Roar" underneath, may now have a sigh of relief and comfort, for the big mystery is solved.

True to his promise to unravel the mystery of "Make 'Em Roar," Harold J. Binney, the president and director general of a concern expressly organized for the purpose of making comedies that will "Make 'Em Roar," makes the announcement that the Master Motion Picture Company, otherwise to be known and advertised as "Masterpictures," of Houston, Tex., is the film company behind the phrase.

The Master Motion Picture Company has already completed a number of comedies in the spacious studio of the Houston plant. The comedies are one thousand feet in length and feature two comedy stars of ture to be released is entitled, "Nathan Dewing and Glorie Gaye. The first picture to be released is entitled, "Naathan Busts Into the Movies," and is the story of a country chap, who, after overcoming the many trials one must experience prior to getting into the movies, rises to the dizzy heights of fortune and fame. The second picture is entitled, "The Village Villain." This comedy shows some small town stuff to good advantage.

Nathan Dewing, a local man of Houston, is to act as leading man in most of the comedies. Miss Gaye, who supports Dewing in both of his productions, is also of Houston, and possesses ability as a comedienne.

A. C. Kater, who directed the first two pictures under the supervision of Mr. Binney, is a young man who has been engaged as the former's chief assistant. Mr. Kater, who is widely known in work of a theatrical nature, is a very helpful addition to Masterpictures.

Gaumont Making U. S. War Pictures for Release in France

Although it has not been generally known, the Gaumont Company has been making pictures of America's military preparations for release in France through the Societe des Etablissements Gaumont. The pictures have been made under the direction of Pell Mitchell, editor of the Gaumont-Mutual Weekly. Recently he spent a day at Yaphank, L. I., with Lawrence D'Armour, his chief of camera staff. At Yaphank the huge cantonment is being rushed to completion to house forty thousand men of the new national army.

The grounds and buildings were "shot" from all angles that the people of our sister republic across the ocean may see for themselves how whole-heartedly America is getting into the war. Among other pictures taken for release in France are a complete series of views of activities at West Point, the greatest military school in the world. Naturally, the Gaumont Company is also sending abroad many pictures which have appeared lately in the Gaumont-Mutual Weekly.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

New Feature by Crystal Co. Announced

The Crystal Photoplays Company of Chicago announce that they are nearly ready to place on the market their recently finished feature film, entitled "Mother Love and Law." The picture has been in the course of production for the past several months at the fine studios of the Crystal Company at Peoria, Illinois. George Seigmann, former associate of D. W. Griffiths, and noted for his ability both as an actor and director, directed the picture.

The story of this photo-drama has been suggested by the famous Dollie Matter's divorce case and her fight for her child. One of the biggest outstanding features of it is that Dollie Ledgerwood Matters herself plays the leading feminine role in this pictured chapter of her life. The production is in seven reels and is now in the studio vaults at Peoria waiting its first showing to the public.

This premiere is expected to take place about September 1, according to W. E. Burford of Crystal. The picture will be placed on the state rights market for the entire country, with the exception of the Illinois, Indiana and southern Wisconsin territory, which will be handled by the Crystal Company itself through Chicago exchanges.

New Comedy Series

A new series of comedies are ready to be published by the Ebony Film Corporation according to a recent announcement from their offices here. The films are to be issued on the schedule of one each week.

The direction of the comedies will continue in charge of Ralph G. Phillips and the following single reel subjects are ready: "Dat Black Hand Waiter Man;" "Misfit Army;" "Shine Johnson's Waterloo;" "The Hippocrites;" "The Porter;" and "The Dog Thief."

Pathe Offices Are Again Threatened by Fire

The serious fire that swept through the Pathe Exchange in the Consumers' Building some time ago so badly incapacitated them that the shipping and inspection departments were temporarily removed to the second floor of 168-72 West Washington street, formerly occupied by the Laemmle Exchange. On Thursday evening of August 2 a fire broke out in a restaurant below this floor and seriously threatened all of the film stored there.

The firemen, however, after a hard fight managed to subdue the flames before they reached the hundreds of inflammable reels. Manager Bunn, of the local Pathe office, declared that the repairs to the offices in the Consumers' Building are nearly completed and that in a short time the shipping and inspection departments will be moved back again.

LEAKS IN THE LOOP

The Standard Film Corporation's offices here, of which R. O. Proctor is manager, are proving the success of their recent drive with new film distribution by taking over additional working space on the fifth floor of the College Building. They are at present located entirely on the sixth floor of this building. The offices will be moved to the newly acquired space and what has been the office in the past will be used as a shipping room.

Metro's "Slacker" was given special showings at the stylish Beach theatre on August 2 by the Red Cross unit of the local Daughters of the Revolution. Captain W. A. Moffett of the Great Lakes Naval Station and a number of other military and naval notables were present.

Edwin Silverman, who for the past two years has been with V-L-S-E, has been chosen to assume charge of the promotion department for Butterfly Features in this territory. The appointment was effective beginning August 6.

Hughey Mack, formerly well known as a Vita comedian, stopped off in Chicago long enough last week to tell us that he has joined the L-KO comedy forces, releasing through Universal.

William Acheson of Fox Film stopped off long enough in Chicago last week on his way to the Coast to assure exhibitors here that the "Honor System" would soon be theirs in this territory.

With the advent of the cool weather a week ago the Gold theatre managers reopened their newly decorated house. The start was made with Frank Seng's "Parentage."

In the Selig picture being made by Lew Fields entitled "The Barker" a whole circus is necessary. Rather than build one the Selig Company transported a whole, real, live, honest-to-goodness three-ringer to the Western avenue studios to do the "shooting." It was figured cheaper to rent it than construct one.

Julius Singer, one of the veterans of the film game, is now in Chicago looking after the Alice Howell comedies.

Ike Van Ronkel, manager of the Bluebird's local office, was given a pleasant surprise by his employees last week in honor of his 4—th birthday. When he arrived at the office he found it filled with flowers, friends and food. As Longacre is wont to warble, an enjoyable time was had by all.

Samuel S. Hutchinson, president of the American Film Company, left last week for Santa Barbara to inspect his extensive film interests there. While on the Coast it is predicted that Mr. Hutchinson will supervise and get on the way several elaborate new productions for Mary of the M's.

The Reel Fellows held a reorganization meeting in their clubrooms on Friday night, August 3. They are trying to retrench on the financial standing of the club and President Proctor is making a strong appeal to all present members and prospective members to put their shoulder to the wheel and keep the Reel Fellows on the map in Chicago.

The E. W. Hamburg Company, makers of picture frames and lobby accessories, have moved their Chicago downtown offices from the Mallers Building to the main plant at 2021 Federal street.

M. A. Choynski and Louis H. Frank have returned home from New York City, where they attended the recent meeting of the N. A. M. P. I. Both these Chicago exhibitors are leading figures in the new exhibitors' association formed here, as well as in the new American Exhibitors' Association.

Paramounts and Artcrafts Secured by Hamburger

Alfred Hamburger has announced that he has secured the "first showing" rights for all Paramount and Artcraft pictures in Chicago. It was reported that Mr. Hamburger won out only after considerable and spirited bidding participated in by owners of other large circuits of theatres in the city. The price for the rights was said to be $200,000 of which $10,000 was placed on deposit. The deal for Paramount and Artcraft was handled by Max Goldsstein and Clyde Elliott.

Mr. Hamburger announces in connection with this that all of the pictures will be shown under the most elaborate auspices. Special advertising and augmented orchestras with special music will accompany each of the first runs.

Joins Crystal Organization

Henry G. Sells, for many years associated with the advertising and editorial end of the Chicago Herald, has resigned to take the position of sales manager and publicity director of the Crystal Photoplays Company of Chicago. He has also been elected a member of the board of directors and vice-president of the company.

His first real work in his new capacity has already commenced the launching of the Crystal's newest production, "Mother Love and Law," featuring Dollie Ledgerwood Matters.

JUST FOR FUN

By LONGACRE

TERRY RAMSAYE has written an "inside" story on Charlie Chaplin and his ways of doing things. Terry says that for two thousand feet of comedy Charlie uses nearly a hundred-thousand feet of film. Don't you think Charlie needs an efficiency expert, Mr. Ramsaye? Reading further we learn that Charlie knows comedy when it happens, for says Mr. Ramsaye, he "has worked out the great common denominator of fun." We wonder if Charlie has ever tried reducing his fun to the least common denominator. The great common denominator of 2, for instance, runs into the trillions. Charlie's, we understand, runs only into the millions. But one can never tell. You may be right, Terry.

"PAY ME" opened at the Broadway theatre, Sunday night. There were a number of reviewers present.

PETE MILNE and Pete Schmidt are back from the film colony in California. They report a good time. Every one, they say, was glad to see them—even Bennie Zeidman. Bennie hailed their arrival with a brass band and their departure with a bunch of copy. Welcome back, Petes—we think you more safe on the Atlantic seaboard.

MERRITT CRAWFORD left last week for "somewhere" in New York. He left with a uniform of the National Guard.. We are all with you, Merritt.

WE hear rumors along Broadway of much activity in the state rights' field. Joe Lee or Sol Lesser can give detailed information. If you see Joe don't tell him you saw Sol, and if you see Sol first tell him you didn't see Joe. That is, if you want to get the right dope. Joe and Sol are the best of friends but they don't agree on just how nine out of nine picture men should act on one proposition.

EDDIE MULLEN and Hyaat Daab are seen together frequently along Broadway. We wonder if the Polo Grounds figure in their conversation.

GEORGE PARDY expresses great concern for the safety of the two Petes. They are back George, as above noted.

HERBERT BRENON and Arthur Hopkins have entirely different opinions of the motion picture as an art. Mr. Brenon is right in his opinion, we think.

VALESKA SURATT in her late picture, "Wife Number Two," wears a different gown in every scene. We don't know just how many scenes there are in these five reels. Miss Suratt also had recourse to the hair dresser at frequent intervals during the production.

The Longacre Lampoon

All the News That Fits, We Print **Longacre Square, N. Y., August 25, 1917**

—"Abroad"—

—By Longacre—

News would not be so scarce if ye ed. were out here every week, like he has been the last one.

Hollywood and its suburb, Los Angeles, are great places, taking things from the m. p. point of view. (If anything deprecatory were said about them in the presence of native sons and boosters our ticket home would be without an owner.) The famous Artcraft poet, Pete Schmid, wouldn't kick if a few more telegraph stations and lunch rooms were installed, but then Pete was born and bred in New Jersey, where such things are as rampant as the w. k. mosquito.

"Rents are low, nights are cool (you sleep under blankets), gasolene stations are as frequent as saloons in the East; there is the Alexandria Mahogany, Levy's, the Hoffman, Vernon, Nat Goodwin's and various places where gentlemen of color mix with those of lighter hue." This isn't from the pamphlet the Chamber of Commerce has issued dwelling on the merits of the great and beautiful city, but merely the spiel that they hand you and put you through during the first night.

When the weather's hot, it's "UNUSUAL." But the weather misses fire more often than does Walter McNamara when telling a story about "Ireland a Nation" to Bill Hart and others. It would be very unusual if Walter didn't do this at least once a week.

Ye ed., propelled about by the famous western comet, J. C. Jessen, in, the M. P. News "Dogit," met sundry and divers celebrities. All the m. p. stars, more or less, and Hal Cooley, besides such famous personages as Ken McGaffey, Ken O'Hara, Ford Beebe, M. G. Jonas, Carl Robinson, Ray Badgley, H. A. Woodside, Pat Dowling, Ed Durling, and other p. a.'s, who haven't graced the white lights of Broadway for High, these many years.

And we almost forgot. Dear Old Charlie Fuir! It was years since we had seen this celebrated character. If we remember rightly, we knew him last when he was engaged in the opium traffic with George Pardy. He is a prominent figure in the western film city now, and is as bright and as spry as ever, even though time and riotous living may have dulled his once fertile brain to some slight extent.

We visited the various studios under the chaperonage of Charlie and Jessen and were duly photographed with such stars as Bill Hart, Mae Murray, Bob Leonard and J. Warren Kerrigan. There may be some difficulty about getting these pictures into print, as Charlie is so reticent about publicity for some dark reason which we know not.

Well, as the gang said to us when we departed, "Goodbye." Some day we're going to shake the dust and our vicious name from our person and light out for Los Angeles to take advantage of the "cool summers" and "warm winters."



Peter Milne at Paralta Studios
(Pete is the man with the smile on the left. Others, left to right: Peter Schmid, J. C. Jessen, Oscar Apfel, Tom Geraghty, J. Warren Kerrigan, Robert Kane and Kenneth O'Hara).

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

MANY changes were made in the past few days in the comedy section at Universal City. Al Santell, late director for the Ham and Bud Kalem comedies, is to alternate with Craig Hutchinson in the direction of a company headed by Dave Morris as leading comedian. Max Asher, who has been featured as comedian in this company, has left Universal.

A new comedy producing unit has been formed and will work under the direction of Will Beaudine. Mattie Comont, a French comedienne who came to this country with Max Linder, and who played in all the Essanay comedies with Linder, together with Henry Murdock, will be the featured players.

"Pop" Hadley, editor of comedy scenarios, has increased his staff by the addition of King Vidor, who takes the place of Bob Dillon, who has been transferred to the writing of railroad stories in which Helen Gibson will be featured.

What is spoken of as a remarkable mystery story—"The Winged Mystery"—was put in production by Director Joseph DeGrasse with Franklyn Farnum in the star role. This is an adaptation of a magazine story prepared for the screen by William Parker.

THE cast for the first Mae Murray Bluebird production has been selected and Director Bob Leonard has commenced work. Paul Nicholson, formerly in productions of the Shuberts' and Frazee interests, has been engaged as leading man. Jack Vosburg, last seen in American-Mutual features, will play the juvenile role and others who will take part in this first production are Jean Hersholt, Gretchen Lederer, Harry Von Meter and Clarissa Selwyn. The story was adapted for the screen by Fred Myton and is entitled "The Princess Virtue." It appeared as a magazine story. Mr. Myton, formerly of Lasky's, prepared the working script for Miss Murray's first screen appearance—"To Have and to Hold."

Monroe Salisbury, who is to be featured in western subjects of five reels or more, is now taking the stellar role in a Canadian Northwest picture entitled "Julio Sandoval," an original story and scenario by E. J. Clawson. Allen Sears, Arthur Tavares and Colline Moore are taking principal parts. The exteriors for the subject are now being made at Seven Oaks, Calif.

"Bitter Sweet," the Ella Hall Bluebird production, has been completed by Director Harry Salter, and this producing unit will commence work in filming "The Dynast," which was written by J. Grubb Alexander and Fred Myton.

The success attained by the Bluebird "Come Through" has caused the executives of this company to cast Herbert Rawlinson, star of this production, in other similar subjects and he is now working in "The Drag-net," a crook melo-drama which will be filmed by Elmer Clifton. Waldemar Young is responsible for the scenario.

DIRECTOR GEORGE MARSHALL, collaborating with Harvey Gates, has written a five-reel drama entitled "The Bumble Bee," which is nearing completion at Universal City. Neal Hart plays the principal role with Edward Peil, late American player, appearing as heavy.

Eddie Lyons and Lee Moran are being featured in a two-reel sleeping car comedy entitled "The Owl," which was written for them by the famous vaudeville star, Will M. Cressy.

Director Craig Hutchinson and his company of players, including Max Asher and Miss Gladys Tennyson, were granted the privilege of being the first picture company to shoot the swimming pool located on the spacious grounds of L. M. Armstrong, a member of Pasadena's Millionaire Colony.

CARMEL MYERS makes her first appearance on the Universal program in "The Dynast," under the direction of Henry Solter. Kenneth Harlan, formerly with Fine Arts and Triangle, and Charles Hill Mailes have prominent parts in this production.

Gale Henry and William Franey play the leads in a one-reel burlesque entitled "The Wart on the Wire," on the Universal feature, "The Voice on the Wire," under the direction of Allen Curtis.

Hal Cooley and Rena Rogers have joined the Universal forces and will make their first appearance in "The Cricket," a five-reel photoplay featuring little Zoe Rae.

The latest Universal thirty-reel serial is entitled "The Chang Fuy Treasure." Francis Ford is directing as well as playing one of the principal parts and the cast includes such well-known names as Ben Wilson, who is starred, with Neva Gerber, William Carroll, and Duke Worne. Director Stuart Paton is busy on the eleventh episode of the "Gray Ghost" and Director Jacques Jaccard reports that the eighth episode of his serial, "The Red Ace," is under production.

A five-reel Bluebird production, "It's Up to You," featuring Herbert Rawlinson and Brownie Vernon, is nearing completion under the direction of Elmer Clifton.

DIRECTOR DE GRASSE has completed "The Maverick," which was adapted for the screen by William Parker, at the Bluebird Studios. "The Maverick" is a five-reel comedy drama of the East and West and will feature Franklyn Farnum.

Director E. J. Le Saint with an all-star cast of players, including William Stowell, Millard Wilson, Helen Gibson, Betty Schade, Hector Dion and Mildred Davis, is filming a five-reel western drama entitled "The Man of God" at Universal City, written by J. Grubb Alexander.

Douglas Fairbanks, co-director Joseph Henneberry, Bennie Ziedman, and twenty others left the Studio last week for Evanston, Wyoming, where a number of locations are to be used. They expect to be away for about ten days. In scenes made at Evanston, J. H. Strickland, champion rider and roper, who received the greatest number of prizes at the Cheyenne round-up, will make his first appearance before the camera. Following this he will return with the company to Los Angeles and continue as a permanent member of the organization.

THE first Lois Weber production is reported completed with the exception of a small amount of film editing which is now being done personally by Miss Weber. This photoplay has been given several titles, but up to this time no definite announcement has been made what one will be used for releasing. The cast for this includes Mildred Harris, Kenneth Harlan, Helen Rosson, Gertrude Astor, Adele Farrington, Alfred Allan and a number of others.

Screen rights have been secured on the Mary Roberts Rinehart story, entitled "K," and this is now being adapted for the screen by Miss Weber, while Phillips Smalley is engaged in securing players for the production. True Boardman, it is announced, will play the title role and Ken Harlan will be given an important part. Mildred Harris is to continue as leading woman in this subject.

Sheridan-Bickers, who came to the coast to do special publicity work for the Triangle and after leaving there went to Paralta, where he worked as sub-title editor and writer, has been engaged by Miss Weber to assist her in scenario writing and supervise the publicity work. Bickers is a former newspaper man with experience on London papers, where he scored as the mighty critic. In America he has followed newspaper work for several years.

THE five-reel Vitagraph subject "Death Trap Baker" has been completed by Director-Actor William Duncan, and he is now working on script for new subjects. The completed picture incorporates a number of Wolfville tales and has Carol Holloway and Joe Ryan as leads. This is a decidedly western story.

Miss Holloway has been placed under contract by the Vitagraph Company and, according to the document, is to remain there for the next two years. In the coming Vitagraph serial—"The Fighting Trail"—Miss Holloway plays the leading role opposite Duncan. At the present it is the plan of Studio Manager W. S. Smith that Miss Holloway shall continue playing opposite Duncan in future made five-reel subjects.

A Vitagraph company directed by William Robert is continuing with the making of "The Red Crib," which has a Peruvian atmosphere. A number of attractive settings have been built at the Studio and it is reported this coming production will rival "Aladdin from Broadway" from the standpoint of attractive settings.

THE J. P. McGowans of the Signal Company are again at the Pasadena Avenue Studio after spending a week at the Pacific Ocean Oil Fields near Summerland, where they were making the finishing scenes of the fifth episode, "In Deep Water," for the "Lost Express" serial. This episode was completed at the end of the week and on Monday the sixth episode, the title of which will not be given out until later, was commenced. This serial, the first episode of which will not be released for one or two weeks by Mutual, will be well along in production by that date and Director J. P. McGowan feels confident of having the entire serial completed by the time the eighth episode is released.

While en route home from Summerland, a seven-passenger car purchased by the company for the purpose of wrecking was prematurely ruined when the steering knuckle broke and the car dashed through about sixty feet of heavy fencing and turned over in an irrigation ditch. The car was being used for the transportation of baggage at the time and the driver and his companion escaped without injury.

COLIN CAMPBELL is this week preparing the script for a multiple reel production adapted from the stage melodrama, "The Still Alarm." The cast for this will be announced next week when the production is commenced.

The Selig players have had several weeks' vacation following the completion of "Purple Dreams." This was partially due to the absence of Studio Manager J. L. McGee, who has been in a local hospital, where he underwent a severe operation. He has fully recovered, however, and is back at the Studio.

ACTIVITIES of the Lasky Artcraft studio have been centered in the C. B. DeMille-Geraldine Farrar subjects this week and a greater portion of the staff have worked with the director and hundreds of extras at a large setting built in the foothills along the coast near Santa Monica. At this point an Aztec village was built and among the elaborate portions of the setting which will furnish exteriors for practically all of the coming Farrar subject is one of particular importance in that it is the highest ever built by any producing company of the West Coast. This represents the building erected by the Aztec Indians to protect their treasure room where many precious gems were stored. To gain access to the treasure room it was necessary to scale the steep walls of the edfice, which rise approximately two hundred feet. In the battle scenes made last week, in which Director DeMille used more than five hundred warriors, a number of the daredevil divers who leaped to nets or rolled down the steep incline were injured to a more or less extent.

Anticipating such accidents would happen, Mr. DeMille had a Red Cross hospital tent and ambulance at the location. Those participating in the battle scenes represented the invading army of Spanish explorers and the Aztec Indians who attempted to protect their property from the invaders. The principal supporting players of Miss Farrar in the scenes made at the Aztec village location are Wallace Reid, Hobart Bosworth, Raymond Hatton and many others of the Lasky stock organization, including Theodore Kosloff, Russian dancer, who is conducting a school in Los Angeles.



"Our Mary" Mimics Eltinge

MR. DE MILLE will shortly take a big party of players to Yosemite Valley for the making of a number of scenes in a specially erected set there. It is announced so many will be required for these scenes that Mr. DeMille has chartered a special train to carry them to and from the National Park.

A complete western town has been built at the Lasky studio for use of William S. Hart for his first Artcraft subject. Mr. Hart has been working on this picture now for two weeks and is still on the exteriors, many of the scenes being made in the foothills north of Hollywood. The narrow roads in and about Lookout Mountain are serving for many of the chases that will prove a featured part of the western photoplay.

Florence Vidor, who has played leading woman parts in Paramount subjects, including those starring George Beban, Sessue Hayakawa and Julian Eltinge, has been made a permanent member of the Lasky organization and will play again with Hayakawa in a subject now being made under the direction of George Melford. The company is still at the location selected in Bear Lake Valley, working on scenes for this photoplay.

Wellington Wales, auditor; Claude Mitchell, chief assistant director; Edwin Mitchell, assistant auditor, and Roy Marshall, assistant to Director Marshall Neilan, all of the Lasky studio organization, have been called by the draft.

THE Mary Pickford Artcraft Company is working this week at San Francisco on exterior scenes for "The Little Princess," which is being made under the direction of Marshall Neilan. The company left for the northern city Monday and will be absent from the studio at least a week. Norman Kaiser, who came to the Coast several weeks ago to play, leads in the Paralta Bessie Barriscale subject, has been engaged to play opposite Miss Pickford in "The Little Princess."

THAT the recently organized Triangle-Keystone producing staff is working to advantage in every respect is pointed out by the fact that up to the end of the first producing week two single-reel Triangle comedies have been completed and one two-reel Keystone is almost ready for final showing. All three subjects have been in the hands of film cutters for several days. No permanent titles have been decided upon for any of the finished products.

The five producing units are continuing work with several additions. Rose Carter, who will be remembered as a member of the bathing girls' bevy, has been promoted to stardom and will shortly be featured in a subject made by Reggie Morris. Peggy Owen, who played in a number of subjects at Triangle Culver City studio, has been added to the stock company and will be given important roles in the unit directed by H. Raymaker. Joseph (Baldy) Belmont, who has played everything in Keystone comedies from juvenile to eccentric character parts, has returned to Keystone and will shortly be cast in the first subject. Recently Belmont was engaged by the William Fox company and there played an important role in a George Walsh subject. Belmont spent more than three years in the Triangle Keystone studio appearing in Komic Brand of Comedies, Reliance, Majestic and Fine Arts subjects, and while there built a bungalow which he used as a dressing room and which he has now taken possession of again.

THE Triangle producing companies at Culver City Studios were augmented this week by the addition of three actresses. Texas Guinan arrived Sunday from the East and is to be starred in forthcoming releases. Working scenario for the first subject is now in preparation and Miss Guinan will probably start within the next few days. Ruth Stonehouse, who for the past year has been with Universal, featured in Bluebird and other subjects, has been placed under contract for two years and is to be cast as star in subjects to be put in production immediately. The third new person on the Triangle lot is Claire McDowell, who since coming to the Coast more than two years ago, has been affiliated with Universal organizations. Miss McDowell has played in Bluebird, Red Feather and Butterfly subjects, in many of which she was given the featured part.

Director Lynn Reynolds, Olive Thomas, and company, which includes George Cheseboro as leading man, are roughing it, de luxe, in the mountains near Bear Lake, California. The story now in production gives Miss Thomas the role of a Western dance hall girl. This is quite a contrast from her most recent portrayals in Tri-

angle subjects recently finished. The photoplay now being made has been titled "Broadway Arizona."

DIRECTOR WALTER EDWARDS, in charge of the Louise Glaum Triangle Company, has recently completed the filming of "Milestones of Success" and has taken up the making of a story of an entirely different character. The one just finished gives Miss Glaum the role of a vampire in Egyptian settings, while the next to be made, titled "Gonda," takes her to the gold-rush days of Alaska. The story is spoken of as a companion one to the "Flame of the Yukon," with respect to settings, but having a decidedly different story. Jack Livingston, who has played the lead opposite Miss Glaum in several of the most recently made subjects, is to continue in "Gonda," and other important parts are taken by Lee Hill and William Ellingford.

Six consecutive days have been taken by Director Jack Conway and company in an effort to secure a sunset effect for the Western photoplay starring Roy Stuart, which is now being completed. A very desirable location was secured along the Pacific Ocean. Every evening the company has spent several hours here attempting to photograph the elusive sun, but in each instance a cloud has fallen at the "psychological" moment and consequently the effect needed to complete the photoplay could not be secured. Belle Bennett plays the lead opposite Stuart in this subject.

Margery Wilson, Charles Gunn, Director Tom Heffron and other Triangle players are home from Felton, Cal., where they have used the mountains for Kentucky locations in the making of moonshine whiskey and Kentucky feudist subjects. Miss Wilson takes the role of a Kentucky mountain girl, and Gunn, playing opposite, is seen as a short story writer and school teacher from the North.

THE Theda Bara Fox producing unit has completed the scenes for the "Cleopatra" spectacle or super-picture. The last were made the latter part of this week at Balboa Beach, where thousands of dollars has been spent in building elaborate settings which were used in the battle scenes.

The stage used for "Cleopatra" scenes at the Studio this week took on more the appearance of a magnificent zoo than a banquet hall. More than a score of the best animals to be obtained, including lions, tigers, leopards and others, appeared in the banquet scene which was tendered to Anthony.

Two accidents are reported from the Fox studio this week. In one an over-industrious extra landed on George Walsh with a break-away beer bottle which failed to break. The actor received an ugly cut on the head and was out of the studio for a day or two to recuperate.

While scenes were being made on one of the mountain roads out of Los Angeles for the first Willard Lewis comedies directed by Charles Parrott, Miss Doris Pawn was taking a ride down the mountain road when the horse plunged off the embankment, falling a distance of thirty feet. Fortunately it alighted in soft earth and the rider was not injured other than a few slight bruises and a bad shaking up.

ONE of the lesser results of the war has undoubtedly been the aroused interest of the two English-speaking nations of North America in each other. Canada and its magnificent natural scenery has been practically undiscovered by the picture producer, but the Balboa Company has realized its great value from a pictorial standpoint and has sent an expedition in charge of Cameraman E. L. Chinlund to secure some unusual effects for the serial productions which the company has under way. As it is rather late in the season for Mr. Chinlund to go very far before the cold weather stops him, he will probably not get very far away from the automobile trails, but will blaze the way for more extensive work next season.

A COMPLETE reorganization has been effected by Mack Sennett for the making of comedies for Paramount and now three of the four companies are at work on subjects at the studio on Allesandro street, formerly known as the Keystone.

No change has been made in the personnel of the executive staff. George Stout continues as business manager, John Waldron, assistant manager to Mr. Stout, Hampton Del Ruth, editor and production manager; Tony O'Sullivan, superintendent of studio, and Sam Roark, manager of the advertising department. The executive staff is as large as needed when the studio had from ten to eighteen producing units. This plan is followed by Mr. Sennett in order that he may have all the time he desires to devote to supervising productions instead of giving his time to business details concerning the business.

Four companies are to work at this studio under the direction of Edward Cline, Victor Hermann, Fred Fishbach and Clarence Dodger, but the rule which has been followed in the past of one organization of players remaining with one director for a number of pictures will not continue. It is the intention of Mr. Sennett to change players from one director to another and to have the personnel of the stock company take the parts that in the past have been played by people specially engaged for the roles. Every production will have three or more featured players and it is understood every man of the stock company must be a comedian.

MANY of former players of Keystone comedies will continue under Mr. Sennett in Paramount releases, the list including such well known comedians as Charles Murray, Mack Swain, Chester Conklin, Ben Turpin, George Summerville, Glen Cavender, Tom Kennedy, Jack Dillon, Bobbie Dunn, Wayland Trask and Teddy, the Great Dane dog. Mr. Sennett has also retained all his organization, almost a score of actresses who have been seen in Keystone comedies previously. Among them are Gloria Swanson, Polly Moran, Eleanor Field, Ethel Teare, Mary Thurman, Louise Fazenda, Peggy Pierce, Marie Precost, Draxy De Witt, Edith Volk, Roxie McGowan, Lillian Byron, and a number of others.

Working with Editor Del Ruth is John Gray, Walter Woods and Judge Boyer. This staff will probably be increased at a later date.

It is the intention of Mr. Sennett to continue the publication of the Mack Sennett Weekly and Harry Carr and Gardiner Bradford will continue in charge of the editing and publishing of this.

THE first release of the new brand, it is stated at the Studio, will not be made until about the first of October. This will give Mr. Sennett ample time to complete his plans for future productions and bring them up to a standard which he has heretofore aimed to reach, but because of the large number of companies at work special attention could not be given to any individual unit. Every day Mr. Sennett can now be seen working with the different directors in the making of this or that scene to put over one of his individual ideas.

A number of elaborate devices are now being constructed at the Studio for the making of these Paramount comedies. These will add new thrills to the melodramatic comedies that have made Sennett famous and will aid to work out new effects that will add materially to the value of pictures made here.

HERBERT STANDING, character actor of the Douglas Fairbanks Company, has received word from his son Guy telling of his appointment as lieutenant commander of the Royal Naval Reserves and that he has been decorated by the King of England for bravery in carrying despatches to and from the danger zone. Guy is one of the seven sons of Herbert Standing, all of whom are actors. He has been in service two years and during that time has undergone so many perils that his hair has turned snow white.

John Nicholaus, who for four years has been with the Universal as superintendent of laboratories, returned this week from a trip east and took up work as head of the photographic department of the Triangle Studio at Culver City. Mr. Nicholaus is accredited with building the Universal Laboratories in the East and building up the photographic department of Universal City to its present high state of efficiency. He has been engaged in motion picture photographic work since films were first made, following a career of photographer and stereopticon slide manufacturing.

NICHOLAS DUNDAW, Russian character actor, formerly for several seasons with Universal at both the Eastern and Western studios, has written two plays which are to be produced in the near future. The first one completed, "Too Late," has been purchased by the Shuberts and is shortly to have its premier in New York. The second, "The Spider," has been sold to Oliver Morosco and is to be produced first in Los Angeles. This play has three acts and a prologue.

PAUL CONLON, known along the Los Angeles Rialto as "Scoop," he being the personification of the well-known cartoon of the same name, has been promoted to the position of manager of the

Motion Picture, Drama and Musical Department of the Los Angeles Times, succeeding Edward Shallert, who left Saturday, August 7, to join the Hospital Corp of the National Guard. Mr. Conlon has been associated with the Los Angeles Times for the past several years, serving first as reporter and later as manager of different departments of this leading paper of southern California. Conlon is particularly well known in moving picture circles and because of his acquaintance will no doubt give this department more attention than has been accorded the industry in the past.

CHARLES CHRISTIE, business manager of the Christie Film Corporation, who is now touring in the East, has notified the Studio officials here that the Standard Feature Film Company of Cleveland, Ohio, will in the future handle all Christie releases for Ohio, Michigan and Kentucky and that negotiations have been completed for state rights in other exchange territory. Mr. Christie has now reached New York on a tour which will take him to probably every exchange center in the United States.

Al E. Christie, producing director, is now making plans for a five weeks' trip to Honolulu for picture making. He plans to take with him a complete company, including players and technical people, and will make from three to five one or two reel comedies. No date has been decided upon for departure by Director Christie, but he will leave as soon as his plans can be perfected.

IN anticipation of increasing the producing staff at Paralta Studios, Manager Robert Kane has added several new writers to the scenario department. In addition to Tom Geraghty and Monte Katterjohn, who were the first employed, Hayden Talbot, well known playwright and novelist, has been sent from the East and Julian Lamothe and Eugene Lewis have been engaged. Lamothe for the past year has written original stories for the American Company at Santa Barbara and Lewis, who for three years was editor for the old Biograph Company, has served in a like capacity at Universal City. For the past several months he has been with the Mack Sennett organization.

The Paralta have purchased an original scenario from F. McGrew Willis, which will shortly be put in production.

The Paralta Studios have leased a block of vacant ground immediately adjoining the studios and this is now being used for the erection of exterior sets. At the present time the technical force is building on this plot a big western set, which will consist of a dozen or more houses of business and dwelling types. Another large setting being erected here is the front of a millionaire's mansion.

E. T. Nailor, auditor of the Paralta Pictures, Inc., is spending a few weeks at the western studio.

TWO Pullmans and a baggage car were required to transport the members of the National Film Corporation of America from Los Angeles to New Iberia, La. The company departed this week and besides the technical staff there were acrobats and contortionists, who will play leading parts in the jungle scenes of the central African story, "Tarzan of the Apes." Director Scott Sidney, who is in charge of filming the scenes which will be taken in the cane-brake country, preceded the producing unit to Louisiana to select locations for the picture.

BERT BRACKEN, director of four or five years experience who has filmed a number of big subjects including several late releases for William Fox, Metro, and the Pathe program, was this week engaged to direct William Fox photoplays and will have Glodys Brockwell as star of his company. Mr. Bracken during his former affiliations with the Fox organization was director of Miss Bara. Otis Turner, who has been directing Miss Brockwell and company, has just completed an underworld story completing the filming of all scenes in twenty-two working days. The title for this is yet to be selected. It is not known definitely what star Mr. Turner will next direct, but there is a possibility he will be in charge of making pictures featuring some of the Fox kiddies.

FINDING that the supply of lumber on hand at the Famous Players-Lasky Corporation studio in Hollywood was sufficient for four or five months, Jesse L. Lasky this week turned the use of the company's lumber mills at Hoquian, Washington and the lumber carrying vessels and docking facilities at Los Angeles harbor to the government. The mills were notified by wire to suspend all preparations to supply lumber for the studios, and to add two shifts a day to prepare lumber for the army barracks which will be sold to the government at cost.

THE new stage recently built at the Lasky studio in Hollywood is being used exclusively by Cecil B. deMille for the Geraldine Farrer Aztec Indian subject. A very remarkable setting has been built on this stage which required the use of the large pool. The entire stage is covered with wire netting transforming it into perhaps the largest aviaries in existence. To secure semi-tropical atmospheric conditions, several hundred birds have been purchased and are being used in scenes made here.

Hollywood Hookum

August 25, 1917 NEWS MORE NEWS

HOOKUM

Hot and fair.

Fred Church dressed a doll once and it is sold for $1200.

Bless the kind little heart of Violet MacMillan! She sends stories to soldiers!

The severe cold Lewis Bacon has at this time he attributes to the draft hitting him.

Big Roy Stewart has taken a dare to ride a Hartville pony. You can't tell what a man will do when he is an actor.

Letters from Tom Forman, late Lasky actor, bring the information that he is now a first class private with rating as rifleman.

Frank Borzage is so proud of his ability as an actor that he is going to give up directing in order to put on the grease paint.

Bessie Love took the spot light at one of our theatres the other night and played her ukelele for a large and enthusiastic audience.

Clever, nifty, cute is the line used by a Triangle-Keystone comedian. He tacks this on all of his personally autographed photographs.

Fritz Schade saw Cabiria for the first time the other day and reports at the studio that there was not a laugh in it. (Yes, Fritz has played in comedy for over four years.)

Reggie Morris's wife has perfect confidence in him. She found him arresting a bevy of pajama-clad girls at Triangle-Keystone this week and smiled at him.

Now we know that Theda Bara is a real for-sure, honest-injun vamp. They turned her loose this week in a den of lions and she calmed them all with one look.

Bill Hart has found a convenient way to avoid being disturbed and now arrives at the studio, makes up and gets away before any of the other players reach there.

Bert Glassmeier finds it convenient to wear glasses that magnify materially. His claim is that it makes the situation of the scenario stand out materially.

"Slim" St. Clair, a former cartoonist, is now perfectly satisfied to put the fun on celluloid instead of paper and so he plays for the Triangle-Keystone camera.

Triangle Cameramen Griff and Carpenter are all shaving now every day for an attractive new person by the name of Ray Godfrey has come to the lot to play leads with Harry Dept.

Wally Young, that U scenarist, has coined a new bit of philosophy—You never can tell from the typewriter what the photoplay is going to look like on the screen.

Charlie Fuir is spending the week in San Francisco and it is understood that he will make application to the White Wash Committee for the job of kalsomining the Barbary Coast.

Since Col. Jap. Brady inaugurated the system of a writer for every director members of his staff feel they are pensioned and now eagerly awaiting the construction of an old soldiers' home at U City.

Herb Rawlinson just can't be kept down—he insists upon being original. His latest deed along this line is to make a Chinese fiddle with a cigar box. Others on dressing room row love him?

Western publicity writers are getting to be more like those of New York every week. This week we had a full page of carbon copy about one, lone publicity writer. But this publicity writer used to be an actor. (Wilbur Bates please write.)

M. G. Jonas claims Charlie, the U elephant, can remember the man who gives him a chew of tobacco for a year, and more than that Charlie demonstrates that he has a memory by rough-housing the actor for not giving a better brand.

H. Guy Woodward has come to the conclusion that his face is not his fortune and has financed a wireless controlled submarine and by so doing believes he has done more good, contributing his bit, than giving himself up for musket fodder.

Douglas Fairbanks has been arrested again. This time for smuggling a birthstone across the Mexican line. Bull Montana wanted to lick the revenue officer but was induced to permit the incident to pass without gaining more notoriety for himself.

Complaint has been filed with Lois Weber by players at the Studio concerning the long distance between their dressing rooms and the stage (forty feet in all). Miss Weber is now negotiating with an aeroplane factory for a new transportation system to save the weary folks.

Eddie Lyons and Lee Moran may be so famous that their names have become household words but nevertheless it required several telegrams back and forth to explain them to federal authorities when theiy attempted to stage a photoplay requiring the services of a railroad bridge.

A naughty wave caused embarrassment to Carol Holloway when she went to the ocean one evening this week to try her new silk bathing suit. Accustomed to one of thick material of strong texture, she did not realize that the wave would tear the beautiful new gown but—it did. Carol is going to have a new bathing suit, we hear.

P. Milne and P. Schmid, after a sojourn in our midst of studios, lemon groves, oil stations, and salt water, have departed for wicked America. Weather reports from the east indicate the noted writers will have difficulty again accustoming themselves to eastern climate for while in the wonderful Southern California they acquired the habit of sleeping under blankets every night. (For additional data see Chamber of Commerce Bulletin No. 34,-765.)

Fred Palmer has been the busiest individual in filmdom this week making all arrangements for the Toreador beef steak dinner at the Eddie Maier Brewery, and at the same time keeping two directors busy with funny stories and Eddie and Lee. Palmer seriously contemplates joining the aviation corps for he feels that he is now accustomed to being up in the air, so to speak.

Film Specialties

Essanay Enters One-Reel Educational Field

First Series of Ten, to Be Released by K-E-S-E, Is Titled "Wonders of Nature and Science"—Scenic Mostly in Canada

ESSANAY announces ten one-reel educationals for early release through K-E-S-E, to be knows as "The Wonders of Nature and Science." They will be in series, one each week.

This is a departure for K-E-S-E, and is stated to have been decided upon after careful inquiry among exhibitors. In almost every instance there was a demand for one-reel scenics to fill ont. The educationals, it is explained, may be used with any program.

The ten pictures will be divided between the subjects, the wonders of nature and the wonders of science.

The first half will present some of the scenic beauties of Canada, which never before have been seen on the screen. Views of the Canadian Rockies and their majestic splendor will comprise one unit. The four others will include scenes in old Quebec, showing the quaint old French dwellings, narrow streets and the unique characteristics of its people; Nova Scotia, made famous by the poet Longfellow, in his "Evangeline"; British Columbia and its wilderness of mountain-clad firs and everlasting snows, and views of the Upper Winnipeg River, one of the most picturesque streams in the world.

Even more wonderful than these are the wonders of science. Each of these five units is devoted to the intricacies of one of the nation's big industries, from beginning to end. The science of medicine and surgery, one of these units, shows from whence the ingredients of various medicines well known to the public are obtained, how they are prepared, and their uses. The surgical division of this reel shows the operating rooms of great hospitals and explains the uses of the delicate instruments with which human lives are saved.

The world's greatest industry, steel, is the subject of another unit. Huge steel mills are shown in intimate glimpses, together with instructive scenes of ore mining and the preparations of the finished product.

Other great industries are depicted in the succeeding units, in their entirety.

"Handling Mail" and "Beach Sport" in Gaumont Magazine

THE Gaumont Company has both magazine and news pictures—single reels—for release through Mutual the week of August 27. The Gaumont-Mutual Weekly No. 139 will contain its usual assortment of news pictures, including the pictures taken by the cameramen of the Societe des Etablissements Gaumont of war activities in France. It will be released August 29. These Gaumont-Mutual pictures are forming the greater part of the news contributions to the topical and magazine reel assembled weekly by the Rialto theatre, New York.

The magazine reel, "Reel Life" No. 70, will be released August 30. Its main section is "Handling the Mail." This is an entertaining trip with a letter after it has been posted through the various departments of the post office. How money orders are handled is also explained in pictures. A second section is "Using the Abalone," showing how these beautiful shells are worked up into jewelry and other ornaments.

"Beach Sports of California" is an exposition of the good times which the natives of that state and visitors have in the surf and upon the sand. A fourth section of the reel shows a boy nine years old doing one is accustomed to see only at a circus or upon the stage. The reel ends with two humorous animated sections founded upon drawings in "Life." These are called "The the marvelous stunts with a lasso which March of Science" and "What a Bachelor Sees at a Wedding."

Interesting Issue of Selig Library

Selig World Library No. 14, released August 15 through General Film, shows the California grapes on the way through the vintery, and has views of the rattlesnakes of southwestern America in action.

Views from Burma illustrate the ceremonies of the Buddhists, the religion of 147,000,000 persons. The pagodas at Rangoon are 370 feet high. Selig notices say: "You've bought clay images from the itinerant vendor, have you not? The clay used is a hydrous aluminum silicate, and is formed from the decomposition of aluminous rocks. Women are employed to cast small statues, and this library pictures it."

Rush to Coney, Tea in Japan, in Bray Pictograph

In the 81st release of the Paramount-Bray pictograph, from Bray Studios, Inc., the rush to Coney Island and scenes in the resort are depicted. Some of the fun was so fast it was taken with a Speedo camera.

Other views show how tea is grown, harvested and packed in Japan. The tea is of a kind that rarely reaches America, being all used by connoisseurs in London. Simon Lake's underwater and over-land submarine is pictured.

J. R. Bray's cartoon has to do with the adventures of Colonel Heeza Liar as a temperance lecturer.

"The Devil's Breath" in News Film by Universal

In the Universal Animated Weekly, for release August 8, are official French war pictures showing Pershing meeting the generals who saved France, and views on the front showing the throwing of gas bombs—"the devil's breath."

Other news action pictures reproduce the testing examination of the applicant for the army flying corps; the farewell to the soldier boys at Denver; the "kilties" at Bangor, Maine; future officers at Fort McPherson; "white wings" giving the boys a bath in the lower New York East Side; the actors' ball for soldiers' smokes at Great Neck, L. I., and cartoons by Hy Mayer.

Gaumont-Mutual "Rush" Pictures from France

Pictures of the landing of the expeditionary force in France are included in Gaumont Mutual Weekly No. 137. These are the first of these particular pictures to reach exhibitors and were sent to Mutual branches direct, with instructions to immediately issue them.

American pictures of peace and war and French pictures of the celebration of the Fall of the Bastile complete the news reel. Coast artillery men are shown leaving for target practice from an American port.

The film shows the Netherlands ships held up in the Hudson, and pictures city firemen bathing children from the hydrants.

WHEN DREAMS COME TRUE

I've forgotten the magic verse. But well I remember, never mind how many years ago, wishing my dolls happy adventures while I slept. Perhaps the dollies did come to life, but I never knew it. There wasn't a moving picture camera to catch them at it in those days. But the Little Mother of the Mo-Toys, smiling on her pillow, has only to look at the screen next day to learn how. in "Dolly Doings" (Peter Pan Film Corporation) Jimmy is forced into overalls, a Chaplin mustache, and the role of a tramp: how he is chased by Stuffy the Sleuth Hound. and how mean advantage is taken of his plight by Billy, who loses no time in courting the beautiful Jane. We hope Stuffy and Billy were properly spanked when morning arrived.

School days and trouble come to even the liveliest Mo-Toys. Billy and Jane, peacefully playing see-saw, lose their equilibrium at the unexpected arrival of Simple Sam. Stuffy, dispatched with an important letter, drops duty for the pleasures of the chase when a squirrel beckons from the tree. Someone is in for a fight down by the fence. But Teacher rings the bell, and Mo-Toys forget their pleasant animosities in common cause against the hated enemy.

C. DE L. BERG.

Short Subjects in Review

By Clara DeL. Berg

DESTRUCTION AND CONSERVATION

Active military preparedness characterizes Universal Animated Weekly 84. We see our boys fencing with bayonets of padded sticks, charging dummies swimming in midair and lying in trenches, and themselves "carrying on" over the top to imaginary victory.

Equally severe in another way are the tests applied to would-be airmen, where perfect vision and fine co-ordination of nerves and muscles are essential. That prospective hardship is no deterrent to thousands of young Americans, Denver's parade of 15,000 recruits bears witness. Seen from above, the long line of marching men is justly called "A Bar in Our Flag."

Valiant hearts are of little use if their owners are not armed with the actual tools to carry on their task. As the Universal Screen Magazine 36 points out, shrapnel saved England's first army; it may stand between our men and destruction. Fully one-third of the magazine is given over to picturing the making of this deadly instrument of modern war.

But while devastation spreads tragically abroad, conservation is the order of the day at home. Even while it is busy turning out unthinkable tons of ammunition, our Government is concerning itself with the crying problem of more food, better food, cheaper food. Under the auspices of the New York College of Agriculture a most attractive film has been prepared showing the making of butter. From different spigots in the separator come cream and milk. Buttermilk is added to the cream to sour it; then a brief thirty-five minutes in the swinging churn converts it into butter. The buttermilk is drained off, the butter washed, salted, and finally moulded into the neat pound prints that come to our kitchens.

Willie Hopkins, with his animated clay, takes away the curse—if there is any—of undue seriousness.

BOBBY, MOVIE DIRECTOR (Vitagraph)

What's the use of being the Greatest Child Actor in the World if they keep you "stickin' round studios set up like offices all day!" Nothing in it, says Bobby Connelly. Not even when the only Anita Stewart in an adjoining set of rich magnificence holds the scene to converse with Bobby, who for a brief moment has eluded the stern director. So Bobby breaks for outdoors and freedom. A friendly grocery boy, with whom he exchanges a macaroon for a chew of sugar cane, gives him a lift, a band of youthful crap players, who recognize him as the famous screen artist, accept his statement that he is a "director," and with these and three-year-old Aida Horton impressed as "leading lady" Bobby seeks the beach as a suitable "location." Here the company proceed to enact "Pokeyhantus." True, the leading lady's "attack" calls forth rebuke from the lordly director: "This isn't Chaplin stuff," but operations proceed with vigor until the lateness of the hour—or the pangs of hunger bring disquietude to the company. A white flag (we will not disclose how it is secured!) is run up on a barrel stave, and frantic parents are guided to their wandering hopefuls. Miss Horton, cozily ensconced between mother and Bobby in the homeward-bound automobile, looked quite willing to sign up with Director Connelly for an indefinite contract.

SPLASH AND DASH IN GAUMONT WEEKLY 136

"Twenty degrees cooler inside" seems literally true when this pleasant number of the Weekly is on the screen. There is such a lot of nice cold water in it! In Alameda, California, men and girls are tearing at breakneck speed in the swimming pool; others are diving and doing "stunts." Los Angeles seems equally fond of the fresh-water dip. The swimming pond in the beautiful Civic Park is filled with happy youngsters to whom scientific strokes are small matter. Enough to splash and tumble to their hearts' content!

Just to remind us that while the lucky grasshoppers (or water fleas!) enjoy pastimes suited to the season, the foresighted busy ants are toiling for the months to come, Gaumont shows us a token of autumn—fall hats fresh from the hands of the Parisian milliner. A hint as to black silk beaver and white straw combinations should be enough for even the economist who trims her own headgear.

Somewhere in France, in a convalescent camp, a lively boxing bout is amusing the wounded Tommies and poilus; somewhere in America splendid young Sammies, recruits of thirty days, show remarkably good form in drill and evolution. In Washington, dignified cabinet ministers and department heads are keeping fit for their part in war work by daily setting-up drills, solemnly twisting waists and gravely flexing knees. High school girls of Los Angeles show us how they save the nation's resources by canning great baskets of native peaches.

The "Footnote" is supplied by pretty Mollie King displaying the very latest in slippers and boots.

SARDINES AND SOMERSAULTS

Economists are advocating sardines as a nutritious food, even when used sparingly as a relish. An acquaintance with the cleanly method of their preparation should popularize their use. In Pathe's "Sardine Fishery at Monterey," the process of making the sardine ready for the market is set forth in attractive and interesting fashion. Tons of the silvery fish, caught at night, are delivered at the wharfs in the morning. In the adjacent sheds, deft workers quickly remove the heads, send the bodies down the cleaning sluices, spread them for drying, and put them through the last dread process of "boiling in oil."

Father ("Bringing Up Father," on reel with above) takes one step further into the higher life when he attends a demonstration of hypnotism and offers to stand up against the callow young thing deluded into believing he is the greatest boxer in the world. The Professor's art, however, proves stronger than Father's valor and Father takes a sudden and unexpected rest. But then, joys undreamed of! A complacent professor, obedient beer casks, an acrobatic horse! It is true that Father comes back to reality and a cake of ice resting on his damaged forehead. But it was certainly good while it lasted!

HOW NOT TO STICK PINS IN BUTTERFLIES

Every boy in the country for even a week has, with naive brutality, transfixed a struggling insect with a pin and fastened him to a board. If that boy could only see "Mounting Butterflies" (Educational Films Corporation), he would learn how to enjoy the legitimate interest and pleasure of catching and mounting specimens without inflicting pain. From the time the netted victim is dropped into the "sleeping jar" until, a perfect specimen, he is mounted on a card or placed in a glass-faced box ready for packing and shipment, every process is carefully shown by Mr. Ditmar and the young girl (his daughter, we understand) who acts as his assistant. The reel closes with a picture of hundreds of night moths clustered on a tree which has been baited with molasses and vinegar.

A VENERABLE RECLUSE

Centuries ago, China decided that she preferred her own company to that of any other people on earth. So she built a wall around herself—not a tariff wall, but a huge affair of masonry. A wall of this type is seen in the fourth issue of China and the Chinese (Educational Films Corporation), surrounding the city of Nankin.

The dead, it would seem, in so well-guarded a land, should be safe from intrusion, but evidently the Chinese do not think so. To insure the utmost peace of their deceased ancestors, lying in the massive Ming tombs, they set up a succession of enormous stone figures of animals. Were it not for their size and real majesty, one would be tempted to christen these various beasts "Noah's Ark animals."

LA REPUBLIQUE, INTRODUCING SAMMY

Word comes over the water that France has taken Sammy to her heart—likes him for his slim good looks, his quickness, and the real ability that underlies his debonair carriage. We don't wonder at her admiration when we see the fine chaps that (Gaumont Weekly 137) in thousands pour out from our transports on French soil. Equally gratifying to American pride is the splendid bearing of the generals in command, Pershing and Siebert. A number of views show Pershing in conversation with General Joffre, and give us an opportunity of renewing the pleasure which the actual sight of the famous French general when on his visit to America afforded us.

AMONG THE EXCHANGES

Author of "Fighting Odds" to Meet Goldwyn Managers

ROI COOPER MEGRUE, co-author of "Fighting Odds," in which Maxine Elliott stars, planned a trip to the North Woods. Megrue is also a director of Goldwyn company. The co-directors heard of the trip and asked Megrue to call in on the managers of Goldwyn branch offices.

Gradually this part of the "vacation" was extended until it is now arranged to have the author meet the exchange managers in Seattle, San Francisco, Los Angeles and Denver also. The managers are to introduce him to the owners of the motion picture theatres and these in turn to leading patrons of their houses.

This is the first time in the history of the industry that one of the big figures in dramatic authorship has ever been sent directly to the men who exhibit motion pictures to the public to ask these influential showmen their opinions as to what the public desires on the screen.

This information, given face to face to a successful author, will be brought back for the benefit of Samuel Goldfish, Edgar Selwyn, Margaret Mayo and Goldwyn's advisory board.

Irvin S. Cobb, co-author with Mr. Megrue of "Fighting Odds," Miss Elliott's first picture, smiles broadly when he thinks of the work ahead of his literary partner, and plans a North Woods fishing trip in a region where there are few if any screen theatres.

Among the cities in the Megrue itinerary are:

Canada—Calgary, Winnipeg, Banff, Edmonton, Vancouver, Victoria, and perhaps others.

United States—Seattle, Portland, San Francisco, Oakland, San Diego, Denver, Minneapolis, Olympia, Tacoma, Sacramento, Berkeley, Los Angeles, Butte, Detroit.

New Men in Pathe's Office at Omaha

C. E. Schmidt, branch manager for Pathe at Butte, Mont., has been named by the home office in New York as assistant manager to C. E. Holah in the rapidly growing exchange at Omaha. Mr. Schmidt was formerly an Omahan, serving in the Pathe exchange when C. W. Kirk was manager. C. F. Helgren and William Beale of Minneapolis have been transferred to the Omaha Pathe office.

Recent Shifts in St. Louis Exchanges

Midwest and Standard exchanges have been moved to the Empress Theatre Building, St. Louis. T. L. Morse is manager of the former and F. J. Fegan of the latter office.

G. F. Hennessy is new manager of the Bluebird Exchange, No. 3547 Olive street. He was a road representative.

Paramount Makes St. Louis Branch a Full Exchange

Paramount has a new St. Louis exchange with G. W. McKean in charge. Heretofore it has been a branch of the Kansas City office.

A. D. Flintom, head of the Kansas City office, was in St. Louis last week and final arrangements were then made.

With Vita Syracuse Office

The newest member of the Greater Vitagraph family is Mr. Lester D. Wolfe, whom Branch Manager Hartich has engaged to cover part of the Syracuse territory. He has been connected with one of the most progressive theatres in the territory, and was formerly manager of the Rex Film Exchange at Albany and the Mutual Branch at Syracuse.

Exchange Men in Cleveland Have New Organization

Exchange men of Cleveland, Ohio, have formed the Moving Picture Distributors' Board of the Cleveland Chamber of Commerce, being a subsidiary organization within the Chamber of Commerce. The Chamber has pledged itself to back legitimate legislation for the betterment of the industry.

The first meeting of the new organization was held last Thursday and the following officers were elected: President, E. A. Eschman, local manager of the World Film Corporation; vice-president, J. E. Flynn, of the General Film Company; treasurer, J. R. Johnson, of the Greater Vitagraph Company; secretary, Munson Havens, who is also secretary of the Cleveland Chamber of Commerce and a prominent man.

One of the first evils that the Motion Picture Distributors' Board will take up for consideration will be the conditions of the express service that exchanges have been forced to submit to.

The membership includes practically all the exchanges represented in Cleveland: Fox, Triangle, World, Pathe, Mutual, K-E-S-E, Victor, Bluebird, Standard, Metro, Exclusive, and Goldwyn.

Triangle at Dallas, Tex., Has New Manager

Diaz Callahan has been transferred from New Orleans to Dallas, Texas, to be manager of Triangle office, succeeding Charles D. Touchon. Mr. Callahan has been in Dallas before. He has many friends in the Dallas territory and is recognized as one of the better class film men. His management of the office is expected to give satisfaction. Mr. Callahan's number was drawn in the draft.

Fred Solomon General Film's Manager in Omaha

Fred Solomon, formerly booker in the General exchange in Omaha, has been promoted to manager since C. W. Taylor resigned to go with the Standard. Solomon has been in the film business for over six years. All but seven months of that time, when he was an exhibitor in Cheyenne, Wyo., being spent in the General exchange.

S. R. Kent, sales manager, and B. S. Riddle, traveling auditor, of the General Film Company were in Omaha last week looking over the affairs of the local exchange.

Universal Service Will Work Through Exchanges

Universal has established a service department to work in co-operation with both the Mecca and Universal Exchanges, taking care of all matters calling for adjustment with exhibitors.

If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once. Employees of the service department have been retained to represent the interests of the exhibitors, and they have been given a free hand to see the exhibitors get service.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

New Manager in Cincinnati Foursquare Branch

Hal Smith has been appointed manager of the Cincinnati exchange of the M. H. Hoffman Foursquare pictures, according to an announcement by George W. Weeks, division manager at Detroit. Mr. Smith for the past year has been in charge of the Drury Lane theatre, Detroit, of which Mr. Weeks is managing director.

D. Leo Dennison is in charge of Cleveland territory for Hoffman Foursquare pictures.

South Dakota Town Theatres Reported Closing

"Reports to me say nearly all the smaller theatres in South Dakota have closed for the summer," said Manager R. C. Herman of the Mutual exchange in Omaha.

"We supply a large number of these theatres, and those that have not closed entirely are running only one or two nights a week. In Nebraska and Iowa nearly every house is remaining open and most of the reports are of excellent business."

SCREEN EXAMINATIONS

"Iris"

(Pathe—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

GIVEN a "below-the-average" production by an English company and bearing all the "ear-marks" of a "made-in-England" picture "Iris," another of Sir Arthur Wing Pinero's stage plays has been adapted to the screen. It is released by Pathe. To those who can overlook a weakness in direction and a cheapness in production, this picture should appeal. Placed in the hands of an American director Pinero's play would have presented a picture that would have approached the high water mark of excellence. The material was in the script but it has not been brought out entirely. Alma Taylor, an English actress of unusual ability and possessing a charming personality, does remarkably well in the leading role. She is pretty and screens like a winner.

Like some other works of this English playwright which have been seen on the screen recently, "Iris" lacks a certain punch in presentment. It leaves the impression that it was produced years ago before the finer qualities of production were mastered. It looks as Ancient history reads. There is, without a doubt, a strong appealing note in all of Pinero's plays that have been seen on the screen. The defects lie in the production, not in the script nor in the cast. So it is with "Iris." If you look to the action, your satisfaction is complete. In the latter reels powerful dramatic action is given. There is nothing further to be desired in this respect. The question is, will the English version be accepted? We think it will and further we recommend it as one that will be well received by all, as presenting five reels of good entertainment. With all its faults, it is a far better picture than some which have shown satisfying box-office receipts. There is a smooth running story told—one that takes up the "eternal triangle" question and carries it through to the finish. There are no impossible situations to puzzle over, there is no "padding" of plot.

THE STORY AND PLAYERS

Iris (Alma Taylor), a wealthy English widow, retains her fortune so long as she doesn't marry. The will of her deceased husband so reads. She accepts a proposal from Fred Malonado (Henry Ainley), a rich clubman. She loves Lawrence Trenwith (Stuart Rome), a young engineer without a fortune. Shortly after she had accepter, Malonado's proposal, young Trenwith presents himself. He professes his love for her. She regrets her action in accepting the older man's proposal and writes him a note, breaking the engagement. She then consents to marry Trenwith after he has won success in Canada. Iris loses her fortune. Maldonado, seeking to get her in his power, offers her his check book and tells her to use what she wants. She accepts but leaves the city. Later she is notified by the bank that her account is over-drawn. He again traces her and again offers assistance. He gives her the key to a lavishly furnished apartment and tells her she is welcome to reside there. Not hearing from Iris, Trenwith returns to the city from Canada and learns from a friend that Iris is in the city. Molanado learns that a meeting between Iris and Trenwith has been arranged. Trenwith meets her at the apartment. Molanado has come in unobserved and sees the two embrace. She tells Trenwith the truth. He leaves. Molanado enters and orders her to leave. She goes to the river front to end it all but is saved by Trenwith and they are united.

"The Little Duchess"

(Peerless-World—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE LITTLE DUCHESS," featuring Madge Evans, the child actress, is a light drama with touches of comedy and pathos evenly distributed throughout its five reels. This Peerless-World feature can be shown with satisfaction to most any class of patrons, excepting the one that has to have the "blood and thunder" element to appease its picture appetite. There is, however, a bit of the "melo" contained.

Madge Evans is a clever child actress. She has been seen in many World productions in leading child parts and has a following among picture patrons. In the initial reel she is given the opportunity to present real, dramatic action and she does so with ability. During the remainder of the run, a light drama is enacted, its action never reaching dramatic heights, but presenting clean, wholesome entertainment.

Julia Burnham is the author. She has written a story which presents an old idea in a new way. Her work gives rise to some very human touches and these the director, Harley Knoles, and little Miss Evans have succeeded in bringing out delightfully. The events which take shape during the run of the first reel serve the purpose of a prologue or introduction to the main theme. The idea of the poor, little girl, taken into the household of a wealthy relative and bringing about a change for the better in the life of a grouchy, old man, is treated in a new way and given some original touches. The closing reel discloses events which can not be said to be in harmony with the light vein of drama which runs through the major portion of the reelage. The climax reached is, to be sure, unexpected and rather off-color. The disappearance of the Earl's wife and brother could have been explained in a more pleasing manner than to have their skeletons found in a tower thirty years after their disappearance. It served the purpose, however, and no doubt will be received with appreciation by those who can be convinced only by the gruesome facts.

Jack Drumier, as Earl Carnimore, makes a fine grouchy, old Earl. Others in the cast are: Pinna Nesbit, James Davis, Patrick Foy, Maxine Elliott Hicks and Sheridan Tansey. The photography is up to the standard.

THE STORY AND PLAYERS

Geraldine Carmichael (Madge Evans) and her mother, Evelyn Carmichael (Pinna Nesbit), an English widow, live in the tenement district. The mother dies leaving Jerry, as the daughter is called, alone. Before her death the mother directs a letter to Earl Carnimore in England and leaves certain papers which she tells Jerry will be of great value to her. She hides the papers behind a board in the wall. She is taken to an orphan asylum. Jim Dawson (James Davis), an unprincipled neighbor, finds the papers which Jerry has hidden. They contain Jerry's birth certificate. Dawson hits upon an idea. The papers show that Jerry is related to Earl Carnimore of England. Dawson's daughter Sophia (Maxine Elliott Hicks), is about Jerry's age and he prepares to take her to England and claim relationship. Jerry, in the meantime, with a boy friend, runs away from the orphanage and the two join a circus. The letter which her mother had written to the Earl Carnimore has its results. The Earl sends a representative to America to find Jerry. He locates her with the circus and takes her back to England. Jerry is given the freedom of Carnimore Castle. Dawson and his daughter, Sophia, arrive and are surprised to find Jerry. Their deception is exposed. Jerry organizes a company of soldiers from among the servants and puts them through daily drills. In search for a watch tower, she invades the tower of the castle and discovers two skeletons. They are the skeletons of the Earl's wife and his brother who disappeared many years before. The Earl's confidence in women is restored and little Jerry is made the mistress of the castle.

"At the Sign of the Kangaroo"

(Episode of "The Further Adventures of Stingaree")

(Kalem-General Film—Two Reels)

REVIEWED BY R. M. JOHNSON

IN this episode a fire—the destruction of the "Sign of the Kangaroo," which, it seems, is a shack of an inn, an ill-visaged hangout for loafers who prey on the men of the nearby runs. Of course it is Stingaree who is the hero of the fire scene.

The resourceful bushranger has tried his "sleep drops" on his pal, Howie, to ease the pain of toothache. Hiding from a trooper who sits drinking at a table on the porch of the tavern Stingaree pours the medicine into the man's glass, and in a moment he slumbers.

Watching his chance Stingaree carries the sleeping trooper into a room in the place, puts him on a bed, locks the door and throws away the key. No one but Stingaree knows this slumbering man is in the inn when later the place catches fire. The bushranger

rides from the bush to the fire, dares the smoke and flames and carries to safety the sleeping man.

True enough, this is hackneyed. But the spirit and action is refreshing after the series of stupid interiors one sees on the screen nowadays. These Stingaree pictures may glorify an outlaw but at any rate there is no slacker timidity about them. They are not half as apt to teach boys to want to be outlaws as they are to teach them to have a little wholesome courage. This is a lesson much needed here in New York.

True Boardman and Paul C. Hurst do characteristic work in this episode but Edythe Sterling has no opportunity in the part of Marion Fitzroy, wife of a sergeant of the mounted police.

THE STORY AND PLAYERS

Sergeant Keene (Barney Furey) of the mounted police is dismissed because he has not caught Stingaree (True Boardman) and his associate outlaw Howie (Paul C. Hurst). Sergeant Fitzroy (Ray Hanford), is sent to replace him and is accompanied by his wife, Marion (Edythe Sterling). The story is based on the woman's accidental discovery of the camp of the bushrangers and her attempt to lead her husband and his men to the place to capture the outlaws. After the fire the grateful hotelkeeper gives Stingaree and Howie horses and they again escape.

"In Love's Laboratory"

(Conquest-Edison-Kleine—Single Reel)

REVIEWED BY R. M. JOHNSON

IN this reel there are situations that in good hands might be made into comedy. Jessie Stevens is portly, which usually makes it easier to bring laughs, but only once is this accomplished. The final love-making when the woman hides behind a very large tree is funny.

Jimmy Burton's efforts at making matches might be humorous in story but it is dismal enough in pictures. William Wadsworth takes this part.

Other Conquest pictures at the same showing were good, particularly the educational reel showing crystals in formation and the scenic reel, "Playing in Florida"—though this is a bit unseasonable, now that New York has the Florida climate right at home.

THE STORY AND PLAYERS

Ellen Anderson (Jessie Stevens) likes the courage of Jimmy Burton, bankrupt inventor (William Wadsworth), who fails to get any money for his experiments in making matches from his crusty cousin. Charles Henderson (Ivan Christy). She first loses her purse so that Burton may find it and next loans him money, sending a letter purporting to be from Henderson. He is advised to heat the letter over sulphur after he succeeds in his invention of a safety match. He does so, and the invisible ink turns, disclosing a love note from Ellen.

"The Neglected Wife"

(Balboa-Pathe—Fifteenth Episode)

REVIEWED BY JOSEPH L. KELLEY

THE last chapter of "The Neglected Wife" serial, entitled "A Sacrifice Supreme," brings Kennedy and Norwood face to face in the presence of Margaret Warner. The decision is made. The identity of the "veiled woman" is revealed in strong, dramatic manner and the author has arrived at the climax in a logical sequence of events. He has impressed a strong, moral lesson and his conclusion is drawn without disagreeable reflection.

THE STORY AND PLAYERS

Kennedy (Roland Bottomley) and Norwood (Philo McCullough) meet in Margaret's apartment, unexpectedly. Kennedy pleads with Margaret (Ruth Roland) and Norwood takes a desperate chance. He tells Kennedy that he is married to Margaret. Margaret confirms Norwood's statement. Kennedy returns home and finds Mary (Corenne Grant). He is relieved to know that his wife has not deserted him. Kennedy, Mary, Norwood and Margaret are at a campaign rally. The identity of the "veiled woman" is revealed in the person of Doyle (Neil Hardin). Kennedy wins the election. Mary prepares to leave having accomplished her purpose. Kennedy pleads with her to stay. They are united, and Kennedy resolves to regain his self-respect and that of his wife. Margaret surrenders to Norwood and they are married.

"The Food Gamblers"

(Triangle—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE FOOD GAMBLERS" is a propaganda play setting forth conditions brought about by the manipulation of food prices. Robert Shirley wrote the scenario and Albert Parker directed. Wilfred Lucas and Elda Millar are co-starred. Like most plays of this nature, technique in the drama is sacrificed in order that the lesson sought to be taught may be brought out. Its timely subject matter, however, is its strong, appealing force and on this factor and the good characterization of Havens, by Wilfred Lucas, the popularity of the photoplay will hinge. The title is a strong one for it points to a most vital problem of current times and indicates a pictorial discussion which should prove of interest to all.

The scenarioist apparently made no endeavor to preserve continuity in his adaptation. He sought to drive home facts, and in his eagerness to do this he has permitted his actions to flit here and there from one locale to the other without attempting explanations. "The Food Gamblers" is not a story in the true sense of the term as applied to a good screen adaptation. It represents a series of events, each one a story in itself. But this strict adherence to the basic principles of technique in the drama is not to be expected in a problem play. The thought expressed is the dominating factor, and "The Food Gamblers" presents a pictorial discusison of a problem in which the public as a unit, is now deeply interested.

Until the latter part of the fourth reel the action lags. It never reaches those heights referred to as dramatic until this part of the run. A good bit of action is given in the scene, of the "third degree" method, and later the scene depicting the legislative investigation. Action in the climax leaves the impression that unnatural means are taken to place the hero in the right light. The usual good photography noted in Triangle productions, is evident. Wilfred Lucas and Elda Millar, both, are convincing. Mac Barnes, Russell Simpson, Jack Snyder and Eduardo Cianelli are in the supporting cast.

THE STORY AND PLAYERS

June Justice (Elda Millar) while in the country meets Henry Havens (Wilfred Lucas). Later June returns to her duties in the city as reporter for the "Globe." She is sent to "cover" a food riot. Taking a personal interest in the matter, she determines to learn the reason for the exorbitant prices asked for food. She interviews the retailer, the farmer, the commission merchant and gets the opinion of each. She concludes that a body of men "higher up" is regulating the prices. Her story is read by Havens and he sends for her thinking that she will accept a bribe to discontinue her attack against the "food trust." She goes to his office and is surprised to learn that he is the man whom she had met in the country. She denounces him and leaves. From that time, Haven's attitude changed. He realizes that he loves June. He opposes his own associates in the manipulation of food prices and works with June to bring about reform. He is shot by a "gunman" employed by his associates in the "food trust," to prevent his going to Albany to expose their methods. He recovers and attends the legislative hearing. His former associates are found guilty and he and June come to a better understanding.

"The Little White Girl"

(Episode in "Do Children Count?" Series)

(Essanay-K-E-S-E—Two Reels)

REVIEWED BY R. M. JOHNSON

LITTLE MARY McALLISTER has a much better chance in this picture to be easy and natural as a child. She is not required to depict any grown-up emotions. One watches the two reels with interest and reaches the conclusion that she is a most delightful little girl. This is not saying the child is an artist, which is just what a child, on or off the screen, should not be.

John Cossar as Captain Shay is much better as a philanthropist than as a stern father, both of which roles are put upon him. Mabel Bardine does well as Anna, the daughter, who is cast off and turns dressmaker, only to be discovered and restored to her father and child in the finale

THE STORY AND PLAYERS

Gyp, an orphan (Mary McAllister), wins the heart of Captain Shay, rusty old recluse (John Cossar), who adopts the child only to later discover the little girl is his own granddaughter, the child of his daughter Anna (Mabel Bardine).

"Eye of Envy"

(Art Dramas (Horsley)—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

CRANE WILBUR does good work in this pictorial allegory produced by David Horsley Productions and released on the Art Dramas program. Director Harrish Ingraham had an unusual story to work from for he is called upon to present on the screen a fantastic subject. When one attempts to have impersonated, subjects of such an abstract nature as Ambition, Avarice and Innocence, he has attempted something that is difficult, to say the least. But Mr. Ingraham by refraining from aspiring too high in his ideals, has produced for the screen a picture, that not alone, proves interesting because of its unusual subject matter, but teaches a lesson which all will do well to heed. It represents an average feature.

After the run of the first reel the action takes place in a dream. Most of the scenes are exteriors. The interior sets used, particularly the one showing the interior of the home of Avarice, are well done. Director Ingraham has good taste for "atmosphere." He has been careful as to detail and in the selection of "location" he has shown scenes which for their natural scenic beauty are in perfect harmony with the "dreamy" nature of the story. The action, at times, rises to dramatic heights. Crane Wilbur, in the role of Ambition, has a difficult part to interpret and he handles the many changes with skill. Jode Mullally carries the "heavier" part of Avarice with true feeling. In the latter reels his part calls for a complete change in character and he goes from one extreme to the other with ability. Gene Crosby, who has the principal feminine part, leaves a good impression. The other members of a strong supporting cast are: F. A. Thompson, Julia Jackson, Lillian Webster and Edgar Sherrod. Good work was accomplished by the camera man, Robert A. Turnbull. J. Francis Dunbar is responsible for the story.

THE STORY AND PLAYERS

Ambition (Crane Wilbur), who is shown as a young blacksmith in the opening of the story, sees the wealthy in their motor cars pass the door of his shop each day. He grows discontented with his lot and starts out to find Success. Avarice (Jode Mullally) is passed on the way, and Ambition rescues his wife from a muddy stream in which their automobile has been stalled. He continues on his journey until nightfall when he lies down to rest. In his dreams he meets Avarice again and the two exchange souls. Ambition then becomes the cruel, heartless, old man with the appearance of youth. Avarice in appearance, an elderly man, but with all the characteristics of youth wins the affections of his young wife, Innocence (Gene Crosby), who has never loved him before. Ambition desires Innocence, but since he has the soul of Avarice, Innocence loses her respect for him. He tries to steal her away from a reception. The automobile in which they are riding hits a tree and both are rendered unconscious. Avarice finds them and Innocence returns with him. Ambition is struck by lightning.

"The Fatal Ring"

(Astra-Pathe—Seventh Episode)

REVIEWED BY JOSEPH L. KELLEY

"THE SIGNAL LANTERN," seventh episode of Pathe's mystery serial, opens with a bang and closes with a quick succession of bangs. Tense, dramatic action characterizes this chapter. As in previous chapters, the director, George P. Seitz, has given as careful attention to details in production as he has to the obviously important. With practically half of the serial run, the suspense element still holds to a marked degree. There is always the something to be expected but just what it is, is held from an audience until it is flashed with telling effect. Pearl White is in evidence in every scene. Warner Oland continues to hold the attention of all by his clever work in the "heavy" role of Carslake. Ruby Hoffman is the same relentless, unforgiving Priestess and executes her part with finesse. The action is pretty evenly distributed between the studio and the out-door.

THE STORY AND PLAYERS

Pearl (Pearl White) is ordered by the Priestess (Ruby Hoffman) to recover the Violet Diamond within a fixed time at the penalty of Tom Carlton's (Henry Gsell) death. Tom is bound and thrown into a den. Pearl is to go to the jail and learn from Carslake (Warner Oland) where the diamond is. She sees Carslake and he tells her if she will secure his release from jail he will tell her the secret. She is directed to elicit the aid of "The Spider," a notorious gunman. She does so and he promises Carslake's release if she gives him $50,000. She gives him half the sum and says she will return with the other half. "The Spider" gives the signal by means of a red lamp and the machinery for the liberation of Carslake is set in motion. A gang of gunmen effect his release and he is brought to "The Spider's" den. "The Spider" makes him hand over the Violet Diamond. She leaves for the house of the Priestess. Carslake and the gang follow. She is overtaken and stopped in her race for the Priestess's house by Carslake. He gives her five seconds to deliver the diamond. She has only a few minutes to return the diamond to the Priestess before Tom pays the penalty.

"Bab, the Fixer"

(Horkheimer-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

AS "Bab," the Fixer, Jackie Saunders does not have very much opportunity to display her histrionic abilities, but she takes full advantage of what there are. As a western girl, full of life and go, she shows up well, although one could scarcely imagine her as a demure society bud.

Mollie McConnell, as Adelaide Porter, acquits herself creditably, particularly when endowed with plenty of this world's goods does she emulate the imperious, stern matron.

"Bab, the Fixer," is a picture that will be well received. It is a comedy drama of the financial fall and subsequent rise of a broker, the love of their daughter for a ranchman, and the few escapades of this daughter to outwit the mother when the latter would send her to a finishing school to break up her love affair.

Her first day at school is full of stirring incidents, for having overheard the principal warn the other "young ladies" not to mind any breach of etiquette on Bab's part, because she was just a rough western girl, Bab decides to act the part, which she does to perfection. She incidentally initiates the other young ladies into the mysteries of "penny ante," and when surprised by the superior, instantly turns the poker game into a "song service," and explains that the small coins on a saucer are intended for the foreign missions. Such is "Bab, the Fixer."

The photography throughout is good, the interiors being exceptionally well selected, and the production reflects creditably upon Director Sherwood McDonald.

THE STORY AND PLAYERS

John Porter (Leslie T. Hope), a wealthy broker of Wall street, has failed in business. After liquidation of his debts he has little left. With his wife and daughter, Bab, he buys a small ranch in the West, hoping to recoup his fortune in the cattle business.

The water on Porter's place plays out. He drills for a flowing well. He strikes the flow but it is oil—not water. The Porters become fabulously rich by the lucky strike.

Bab is sent to a finishing school. Mrs. Porter quarrels with her husband. They separate. When Bab returns from school she finds her mother queening it in society but her father is absent. Bab seeks her father out and learns the truth. Bab lays her plans to bring about a reconciliation between her parents and succeeds. Then she and Sterling (Arthur Shirley) are married.

"The Clean Up"

(Bluebird—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE CLEAN UP" speaks well for comedy drama on the screen. Wiliam Worthington has produced for Bluebird a photoplay that ranks well up in front with its best contemporaries. Humor predominates and it is presented in a clean, sparkling manner with a touch of originality in every episode. The story runs along without hitch. The continuity has been done with an eye for perfection in technique. Waldemar Young wrote the story and made the adaptation. A picture is presented that all will enjoy.

Franklyn Farnum and Brownie Vernon have seldom been seen to such a good advantage. Mr. Farnum makes a most genial press agent. His advance work for "The Girl and the Garter" show is to be commended even though the managers did decide not to play the town he has so industriously placarded. Miss Vernon presents the same dainty picture of girlish activity that she has so often portrayed before the camera. She makes a fine heroine and enters into the spirit of the occasion with all the charm and vivacity of youth.

It is not all comedy that "The Clean Up" presents. The author has, very deftly injected a bit of the melodramatic, which dovetails in with the comedy element.

The action throughout runs with a smoothness and directness, and progresses with that nice touch of the suspense element "hanging fire" to the climax. There is no "burlesqueing" of parts. Straight comedy drama is executed throughout. Mark Fenton, as the leader of the reform element in the town of Weston, gives an unusually good performance. His facial expressions spell humor. The other members of a good cast are: Mary Talbot, Martha Mattox, Claire McDowell, William Human, Clyde Benson and Albert McQuarrie.

THE STORY AND PLAYERS

Stuart Adams (Franklyn Farnum), advance press agent for the "Girl and the Garter" show arrives in his home town to start things moving. He finds that the inhabitants of Weston are divided into two factions on the question of social reform. James Richards (Mark Fenton), leader of the Purity League, refuses to allow the show to give a performance. Hazel Richards (Brownie Vernon), daughter of the reform leader, is an old sweetheart of Adams. He elicits her aid and between them they do a fine bit of publicity work. Adams enters a protest through the columns of the local paper. The advance sale of seats is beyond all expectation of the advance agent. A meeting is held by the League and Adams challenges Richards to a debate. In the meantime he has received notice from the managers of the show that the engagement to play Weston is canceled because of lack of funds. Adams, in a sacrificial manner, offers to cancel the show's engagement in his speech before the league. Of course, Richards thinks Adams the "greatest fellow on earth" and invites him to his home. He and Hazel find no stumbling block in Dan Cupid's way after the reception.

"The Midnight Man"

(Butterfly—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE MIDNIGHT MAN," of the Butterfly brand, with Jack Mulhall featured, is a melodrama. It has a good title; the story is told in an entertaining way; the cast is well chosen; the suspense element is kept at about par; the action is, in places, fast; in others, it lags—in a word, this late Butterfly offering will give satisfaction. The melodramatic is relieved by a touch of the love stuff, so that the exhibitor can depend upon this picture as one that will meet the demands of an average audience. It is not one that will be well received by the audience which demands the deeper vein of drama or the high spots in dramatic action. "The Midnight Man" is an average picture, produced at a small expense. There are no "high lights" to be found. "The average," hits this production squarely.

Bess Meredyth wrote the story. Tom Gibson did the continuity. Elmer Clifton directed. The author, it is apparent, was, at times, carried on by her thoughts beyond the line of logical reasoning. Parts of her story have been made very convenient as a means to an end. The one who did the sub-titles has also conveniently thrown in words to meet an emergency. There are sparks of originality in the story for which the author is due special praise. The idea of the patent safe lock is good and serves the purpose well. Jack Mulhall has been seen to better advantage. The part given him is a bit too "heavy" for his natural self and his experience is not such as to allow him to force matters without a show of the unnatural. He gives an average performance. Ann Kroman does her little bit well. Al McQuarrie in the "heavy" role gives a fine characterization of the crook. Uard Lamont, Hal Wilson and Wilbur Higby are in minor parts. Wilbur Higby makes a very poor John Hardin.

THE STORY AND PLAYERS

Bob Moore (Jack Mulhall) has invented a patent safe lock. For this reason he objects to his father's (Hal Wilson) proposal to consolidate with a competitor. Bob installs his invention at the safe in his home and that night The "Eel" (Al McQuarrie), in search of booty, succeeds in opening the safe. Moore's competitor Hardin (Wilbur Highby) has his man visit the Moores. During the absence of the family the man tries to open the safe with Bob's lock installed. Failing, he reports to his boss. Hardin is impressed and offers Moore a better proposition if he will consolidate with him. Hardin buys a valuable necklace for his daughter Irene (Ann Kroman). Bob loves Irene. Hardin shows Bob the necklace, afterward putting it in the safe and remarking that if Bob can open the safe he will grant any reasonable wish that Bob may make. Bob, wishing to obtain the consent of Hardin to marry his daughter, returns to the house after the others had gone to bed, opens the safe and taking the necklace out hangs it to the knob on the outside. The same night The "Eel" visits of home of Hardin and appropriates the necklace. Bob who has met The "Eel" associates him with the disappearance of the necklace. The "Eel" soon afterward reforms on the advice of his wife and is employed by Bob to further perfect the safe lock. Then everything turns out nicely for all concerned and when Bob wins Irene the consolidation takes place.

"Down to Earth"

(Artcraft—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

DOUGLAS FAIRBANKS' latest, "Down to Earth," is one of the cleverest bits of screen comedy ever done. With the thrill element practically eliminated and "Doug's" catching smile used as a substitute there is nothing left to be desired, unless it be the stunt element. It can be likened to a George M. Cohan Broadway success—the only thing lacking to make it such is the chorus singing the "hit." It is, without a doubt, a "corker." The comedy is original. There is no attempt made to imitate others in "putting" it over. The characters are true to life. The gentle but significant "slam" given the modern sanitarium and its curriculum gives rise to some original comedy situations which will bring out the laughs, if not by gentle persuasion then by the "extraction" route. If there is any humor hidden away for emergency cases, be prepared to spend it all in laughs. "Down to Earth" is meant to be a "laugh getter" and it is going to get them.

The initial showing at the Rialto last week verifies the above statements. A few were heard to say that it is not "up to the Fairbanks standard." This is true in a way. If we are to look closely at the story and judge it from the standpoint of a dramatic critic, we will, no doubt, say that something is lacking. It isn't a masterpiece in this respect. But it must be remembered that Douglas Fairbanks' strong points do not include Shakespearian repertoire. They are comedy, thrills, smiles and personality. Perhaps the above remarks of a small minority were suggested by the absence of the Fairbanks' thrills—such as jumping off the roof of two and three story buildings or the like. There is none of this in "Down to Earth." It is straight comedy drama. "Doug" takes it easy in his latest one. He makes his smile work a little bit more and his nimble body a little bit less and the change is more than acceptable. The next picture we see him in will probably be bubbling over with "stunts." "Doug's" idea of even distribution and variety approaches very nearly the brink of perfection. He keeps an ace up his sleeve all the time and the next time always finds him prepared to furnish the unexpected. This is the impression left after seeing "Down to Earth" and stopping for a moment to picture in our minds his last feature, "Wild and Woolly." Quite a contrast is noted.

Eileen Percy is again seen opposite Mr. Fairbanks. Miss Percy was preordained to present the part of Ethel, the girl. As the poets would say, she is a "vision of loveliness." And she can be stubborn, too. She has to be if she would imitate the modern girl. But Bill Gaynor knows just what tactics to employ to overcome stubbornness in a girl and he eventually convinces her that society "fops" and afternoon teas do not represent the real life. The girl comes "down to earth" and meets Bill on terra firma. The work of the supporting cast is nobly done. Gustave von Seyfortitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwine, Florence Mayon, Herbert Standing, David Porter and Bull Montana are the members. The production was given much detailed thought as the variety in "location" shows. There are few interior scenes. John Emerson is to be complimented. Mr. Fairbanks conceived the idea of the story and Anita Loos did the continuity.

THE STORY AND PLAYERS

Bill Gaynor (Douglas Fairbanks) is an outdoor fiend. Ethel Forsythe (Eileen Percy), whom Bill would like to marry, is strong for society and not on speaking terms with the great outdoors. Bill starts on a trip through the West and Ethel remains to attend as many afternoon teas as time will permit. Ethel is all for a young society "fop" (Charles Gerrard). The announcement of her marriage reaches Bill in the West. He hurries back. He learns that Ethel's health is broken down. The marriage is postponed. She goes to Dr. Jollyem's (Gustave von Seyfortitiz) sanitarium to recuperate. Bill decides to go there also and see what can be done toward bringing Ethel around to her right senses. He notes conditions and buys the "good-will" of the doctor's business and starts in to bring about a much-needed reforma-

tion. Once in possession he circulates the information that "smallpox" is in the air and advises all the patients to escape with him on his yacht. He has the yacht disabled and they are cast on a "desert" island. Then Bill commences to reform his patients. After days spent on the "deserted" island the patients all become very lively invalids. It is then discovered that the "desert" island is only a stone's throw from the city of Palm Beach. Bill and Ethel are, of course, united.

"The Varmint"

(Lasky-Paramount—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

JACK PICKFORD in "The Varmint" does his "derndest" and comes out on top. The entire family can see this adaptation of Owen Johnson's story of school life at Lawrenceville Academy, and each member can leave the theatre feeling that he or she has been touched by the human appeal that radiates from every action and every character. "The Varmint" will "go over" in any locality—small town or big town, neighborhood or that district commonly referred to as "downtown." Everyone who sees this Paramount production will find in it a certain heart interest. We have all been to school. It may have been the "little red schoolhouse on the hill" or it may have been the academy of "prep" school and finally the university. To whatever class our Alma Mater belongs it has housed a "varmint" as MacNooder or a Roman. This is why "The Varmint" will appeal to all classes. It's a sure thing—book it. Its appeal strikes home.

Jack Pickford's characterization of the "Varmint" approaches pretty nearly the top rung of the ladder of perfection. He endows the part with that degree of vitality so characteristic of the "varmint" class. His characterization is not perfect, for in spots he is not sure of himself and in others he is too sure. But these slips are trifling compared to his general good work in the part. Louise Huff, who plays opposite, is not prominently casted and therefore her work does not stand out as it has in some of her other pictures. The opportunity is not given her. The bit she does, however, is well done. Theodore Roberts is a master of parts. He makes the part of the Roman as near the reality as it could possibly be done. He is humorous without trying to be so. The others in support do fine. They are Henry Malvern, Ben Suslow, Milton Schumann, Maurice Kessell, Manfield Stanley, Miriam Comer and Ed Sedwick.

Owen Johnston's Lawrenceville School stories carry the same appeal that the "Skinner" stories carry. They are marked by simplicity and naturalness of action. There is no pretense. One can draw comparisons between every scene in "The Varmint" and happenings in his or her own days at school. Nor are the comparisons odious. His stories, if "The Varmint" can be taken as an example, adapt themselves to the screen without much difficulty. Gardner Hunting had a comparatively simple task before him when he did the continuity. Director William D. Taylor was not so fortunate. He had to impress his characters and scenes—one and all—with naturalness and simplicity, and his is no easy task. He has accomplished what he set out to do—transfer to the screen Mr. Johnston's own ideas. The camera man was "on the job."

THE STORY AND PLAYERS

"The Varmint" (Jack Pickford) leaves for Lawrenceville Academy, having been expelled from a co-educational school. On the stage which is carrying him to the school he boasts to the driver of his many daring deeds. Within hearing distance sits the Roman (Theodore Roberts), Latin professor at Lawrenceville and his daughter Laura (Louise Huff). He fails to make the impression he hoped for at school. The students make fun of his ungainly attire and mimic his awkward ways. His reputation goes from bad to worse and when through his error the Lawrenceville ball team loses its big game the Varmint's standing with his fellows in a minus quantity. The Roman is possessed of a sense of humor and leads the Varmint along. His pupil shows ability in his Latin classes, so much so, that the Roman becomes suspicious. The newcomer has a few fist fights, from which he emerges triumphantly, with the exception of one, and this is to be excused, and he becomes a favorite among his classmates. The two recognized leaders of the school, The Tennessee Shad (Miriam Comer) and Doc MacNooder (Mansfield Stanley), are the Varmint's close friends. They "put one over" on him but he gets back. Laura thinks pretty well of the Varmint, but he imagines that it is she who told the professor the secret sign he used in helping his classmates in the Latin translations and refuses to "make up." Before the Varmint can play in the football game the Roman says he will have to take an "exam." He does so and the Roman places him on his honor. The Varmint, after two hours, turns in his papers—blank. The Roman praises his honesty and passes him. From that time on the Varmint and the Roman are the best of friends.

"Mary Jane's Pa"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

AN appealing note is sounded in this late production from the Vitagraph Studios which together with good acting, will place it in rank with "above-the-average" features. Were it not for the fact that the direction of William P. S. Earle, is noticeably faulty, "Mary Jane's Pa" could be classed with the excellent. Mr. Earle had no easy task before him when he commenced work on this produuction. There is the main plot and many counterplots all of which have a particular bearing upon the story as a whole. No one of the counterplots could have been dispensed with and still have the story told as it was meant to be told and as it should be told, because in these sidelights to the main plot, lies the dominant appealing element of a very human subject. The director, apparently, considered this phase of his production without the proper application, with the result that smoothness in the story is lacking. With this exception, there is no reason why Vitagraph's production shouldn't be received with open arms by the average picture lover. It is particularly acceptable to the class of theatres which caters to the family patronage. To those exhibitors who look to lovers of heavy drama or the melodrama, this offering is not to be recommended. Edith Ellis, the author, has written an excellent story, full of human interest. She has given the plot an original twist, here and there without her work leaving the impression that action is forced. Marc MacDermott gives an excellent characterization of Hiram Perkins. He lives the part and his acting goes a good way toward removing the rough edges evident in direction. The errors of the director are forgotten in the acting of Mr. MacDermott. Mildred Manning, playing opposite in the principal feminine role of Mary Jane is convincing. She does better in some scenes than she does in others. As a whole, her work is to be commended. Eulalie Jensen is excellent as Portia Perkins. Emmet King, Clio Ayres, William Dunn, Mary Maurice, Templar Saxe and Edward Elkas are good in support. The photography is good.

THE STORY AND PLAYERS

Hiram Perkins (Marc MacDermott) is a cultured idler. He abandons his family of three, a wife and two children, when the children are babies. Twelve years later he comes back to the old home and finds his wife, Portia (Eulalie Jensen), the owner of the local printing press and daily newspaper. The two daughters, Mary Jane (Mildred Manning) and Lucille (Clio Ayres) are approaching the marriageable age. Mary Jane, still in short dresses, is the more vivacious of the two and she is a typical small-town girl of tender years. Portia having worked hard all the years that intervened between the disappearance of Hiram and his return, is not easily reconciled. She wishes to keep the identity of Hiram from his daughters for they have been lead to believe that their father would never return. Hiram is hired as the "maid-of-all-work." The neighbors begin to talk. Scandal is in the air. Rome Preston (Emmet King), a successful attorney, proposes to Portia but she puts him off. Preston is nominated for a public office and has for his opponent, Joel Skinner (Templar Saxe). Skinner is the richest man in town. Portia comes out for Preston in the columns of her paper. Skinner utilizes the scandal about Hiram's presence at the Perkins' home and a note which he had obtained telling of the intended elopement of Portia's elder daughter, Lucille. Portia obtains an affidavit exposing Skinner's past. The story comes out in her newspaper and Skinner organizes a mob and wrecks the printing press. Hiram shows his worth during the riot and Portia tells that Hiram is her husband.

"Pay Me"

(Jewel Productions, Inc.—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"PAY ME" is a strong, virile drama. It smacks of the melodramatic in its every scene. There is inaction in every line. The exhibitor can book this feature without hesitancy. His patrons will be satisfied—that is—if they be of the class that likes melodrama. There is not much of the "love stuff." There are

references made to the love element, but most of it is in opposition to the soft, rippling, romantic sort we find in most pictures. The hero, of course, is rewarded with the love of the girl, but this seems to be only incidental to a most gripping climax.

The story in the initial reels is told with a bit too much uncertainty. The author has taken some time to arrive at the point where the intentions of his plot and characters are clear, but once started he keeps the action moving with a jump and his plot clarified. This failure to come out frankly with the identity of his characters and the purpose of their actions has lessened his story's strength.

The picture should be considered as a whole. If it be, there is a powerful attraction for any exhibitor. There is a certain strength in characters and action that hits home. The suspense is pretty well kept excepting as noted in first reels. Here it is altogether too uncertain. There is too much suspense. The climax reached is well conceived and "put over" with a punch. The fight scene has been well staged. Director Joseph De Grasse might have shown the fistic encounter at shorter range. It was one that he needn't be ashamed for staging. Of course to the participants are due most of the credit. They put "pep" back of their blows and display earnestness.

Dorothy Phillips, who is featured, doesn't get much opportunity to impress her audience that she is really the star. As a matter of fact, Lou Chaney, William Stowell or Evelyn Selby vie with her for honors. These do unusually good work in character roles. Miss Phillips is excellent, but her part has not been made forceable by the author. She is deserving of much credit for making a rather unimportant featured role so impressive. She does not appear until somewhere in the third reel.

Tom Wilson, William Clifford, Clare Du Bray are all convincing. Director Joseph De Grasse has given it a good production.

THE STORY AND PLAYERS

The story tells of man's passions. Joe Lawson, the killer (Lou Chaney), murders that he might win the one he loves. He accidentally shoots the wife of a friend. The baby of this woman grows to womanhood. Marta (Dorothy Phillips) is her name. She is found in after years in a dance hall in the West, conducted by the "Killer" and Hilda Hendricks (Evelyn Selby), the girl whose love took him from his wife. Bill, the Boss (William Stowell), comes into town and visits the dance hall. He meets Marta. Martin (F. Brown) is the general overseer of the dance hall. He insults Marta and Bill interferes. There is a fight. Bill wins. A stranger comes into the dance hall and is recognized by Hilda. The stranger is told that Marta is his daughter. He attacks Lawson and in the fight that follows, Lawson is seriously injured. On his death bed he is told by the stranger that Bill, the Boss, is his, Lawson's son. Before Lawson dies he expresses the wish that Bill may never know who is father is. His wish is granted.

"The Italian Battle Front"—War Films

(U. S. Rights Controlled by Wm. Moore Patch—Nine Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE ITALIAN BATTLEFRONT" pictures were taken under the supervision of the General Staff, Italian Army. A most vivid picture of the hardships which the Italian troops undergo in crossing the Alps, is given. Far above the clouds, troops are shown, hauling big guns up steep mountain ascents. Heavy guns weighing thousands of pounds are dragged up the mountain sides by hundreds of soldiers. The feats they accomplish seem almost impossible. This is the main reason why these pictures can be described as wonderful. They are wonderful in every sense of the word.

The exhibit is shown in three acts or parts. The first revealing the activities of the Italian troops high in the Alps. The second and third parts give intimate views of the commanding officers, the big guns, the work of the ambulance corps and Red Cross. The battle ground is swept by the camera and the terrible ravages of war are revealed. The trenches are shown and troops in the first line.

These pictures should be seen by every man, woman and child. They reveal feats of strength and endurance in the Italian soldier which seem miraculous. There is no obstacle too great. Their efforts are inspiring and they have accomplished wonders.

WARNING

To the Managers and Proprietors of Motion Picture Theatres:

The United States District Court, in a suit brought by the undersigned, J. HARTLEY MANNERS, against the Triangle Film Corporation and Rialto Theatre Corporation, after an extended argument and careful consideration, granted the following injunction:

"The President of the United States, to Triangle Film Corporation and Rialto Theatre Corporation, their and each of their servants, agents, employees, attorneys and representatives, GREETING:

WHEREAS it has been represented to us in the United States District Court for the Southern District of New York, that J. Hartley Manners is the sole and exclusive owner of the title 'HAPPINESS,' as the title of a dramatic composition and that you, the said Triangle Film Corporation and Rialto Theatre Corporation have infringed the rights of the aforesaid J. Hartley Manners, in and to the said title 'HAPPINESS.'

NOW, THEREFORE, You, the said Triangle Film Corporation, and Rialto Theatre Corporation and each of you, your servants, agents, employees, attorneys, and representatives, each and all are strictly commanded and enjoined under pains and penalties which may fall upon you and each of you, in case of disobedience, that you forthwith and until further order, judgment and decree of this court, and during the pendency of the above entitled action, desist from using the title 'HAPPINESS' as the title of any play or photoplay or motion picture.

WITNESS the HON. LEARNED HAND, Judge of the United States District Court, for the Southern District of New York, this 26th day of June, 1917, in the 141st year of the independence of the United States of America.

(SEAL) ATTEST: Alex. Gilchrist, Jr., *Clerk.*"

Any manager or proprietor of a motion picture theatre, acting under a license from the Triangle Film Corporation, who advertises any photoplay under the title of "HAPPINESS" is guilty of a contempt of court, and the undersigned will, through his counsel, apply to the United States District Court, to punish him accordingly.

This does not apply to advertising the title "SEEKING HAPPINESS."

DAVID GERBER, *Counsel.* J. HARTLEY MANNERS.

LATE NEWS

J. Warren Kerrigan Falls from Horse; Breaks Leg

J. Warren Kerrigan, the star of the J. Warren Kerrigan Feature Corporation, had his leg broken Friday evening by the fall of a horse he was riding near Santa Barbara.

Mr. Kerrigan had just finished his second Paralta play, Frederic Chapin's "Turn of a Card," and had gone out into the country about Santa Barbara in the cool of the evening for a ride with some members of his company. While crossing some open country about ten miles from the city his horse stepped in a gopher hole and went down so suddenly that his rider was caught unawares.

The members of Mr. Kerrigan's company who were riding with him caught his horse and lifted him into his saddle. The party rode slowly into the city, Mr. Kerrigan suffering intense pain from the broken bone. At the Cottage Hospital the physicians said that the injury was a simple fracture and that Mr. Kerrigan would be confined to his bed for five to six weeks.

The accident to Mr. Kerrigan will not result in an interference of more than two weeks' time in the schedule of his productions. His third photoplay is to be a very important one, requiring unusually elaborate preparations, and for this reason Mr. Kerrigan had contemplated taking a month's vacation following the finish of "Turn of a Card" to give his staff time for this preliminary work.

"God's Law" and "People" from Elmont

"God's Law," in six reels, and "The People Against John Doe," which on their appearance were well received, are now handled by the Elmont Feature Film Company, 1600 Broadway, New York City.

All communications concerning these subjects should be sent to the Elmont Company.

Good Business Reported by Rosetwig

Rosetwig Features Films, 218 West Forty-second street, New York City, which have the rights for New York to "Corrupt," "The Wrong Road," and "The Test of Womanhood," report excellent bookings throughout the state.

A. Ricci, of the company, is encouraged by present conditions to look forward to excellent business in the Autumn.

"Redemption" in Baltimore

The Auditorium, one of Baltimore's largest theatres which runs regular stock throughout the winter, will open on August 13 with "Redemption," Evelyn Nesbit's picture. It is contemplated by the management to present several big picture productions before going into regular stock for the winter.

Goldwyn Breaks Record of Advance Booking

Under Its Slogan "See First, Then Contract" It Has First Run Customers in Every Important City, Many of Them Leaders

ALMOST on the eve of beginning to release its productions, Goldwyn Pictures Corporation, after a careful survey, finds that it has under contract a larger volume of business than was ever before booked in advance of a first release in the history of the industry.

Last February Samuel Goldfish, president of Goldwyn, determined to market the Goldwyn pictures under a system that comprised the following ideas:

That no exhibitor would be asked to take the word of Goldwyn's owners with regard to Goldwyn pictures.

That Goldwyn would make not less than twelve finished productions in advance of its first release on September 9, 1917.

That Goldwyn always would keep from six to eight months ahead of its releases, thereby eliminating the possibility of ever marketing any hastily made pictures.

And above all else, that all Goldwyn pictures would be sold only after submitting them for examination and inspection to the men who were being solicited to rent them.

Ten months of work has resulted in the completion of nine Goldwyn productions of extreme excellence and quality—productions that through advance showings have received the indorsement of the ablest and most careful critics in the larger American cities. Three additional Goldwyn pictures are under way, which means that the company has lived up to its promises of last Winter.

Goldwyn takes pride in the fact that its first-run customers throughout the country include many of the ablest and most successful exhibitors in the industry, among them being:

New York: Mitchel H. Mark's Strand.

Chicago: Jones, Linnick & Schaefer's Colonial and other theatres, and the entire chain owned by the Ascher brothers.

Philadelphia: Stanley V. Mastbaum's Stanley, and backed up by the entire chain of Mastbaum houses.

Boston: The Boston, managed by R. G. Larsen and owned by the Keith interests.

Detroit, Mich.: John H. Kunsky's Madison and other theatres.

St. Louis: William Siever's Grand Central; Kansas City: William Flynn's Twelfth Street.

Los Angeles: J. A. Quinn's Rialto; Worcester, Mass.: Gordon Bros.' Park; Lowell, Mass.: B. F. Keith's Lowell; Portland, Me.: Keith's; New Orleans, La.: Saenger Bros.' Strand; Atlanta, Ga.: Strand; Columbus, O.: The Dusenbury Bros.' Grand; Denver, Col.: Samuel Baxter's Isis; Omaha, Neb.: A. H. Blank's Strand; Newark, N. J.: Mrs. L. H. Webb's Goodwin; Dallas, Tex.: E. H. Hulsey's Old Mill; Waco, Tex.: E. H. Hulsey's Hippodrome; Beaumont, Tex.: E. H. Hulsey's Opera House; Galveston, Tex.: E. H. Hulsey's Queen; Houston, Tex.: E. H. Hulsey's Queen.

Emily Stevens Delays Her Tour and Will Star for Metro

AN agreement has been reached between Metro Pictures Corporation and the Oliver Morosco forces whereby Emily Stevens, star of both screen and stage, will postpone her annual New York engagement and tour of the country in a stage production, until early in 1918, to appear in feature pictures for Metro.

Miss Stevens will for the next six months play only in special productions at Metro's Studio, under the supervision of Maxwell Karger. An extension of Miss Stevens's contract with the Metro Pictures Corporation has been effected proportionate to the high figure mentioned in the body of the document.

Last season Miss Stevens was seen on Broadway as the star of John Galsworthy's play, "The Fugitive."

Miss Stevens will begin work at once for Metro, with George D. Baker as her director, in a seven-act feature adapted by Mary Murillo, from a story by Charles A. Logue. The only item at present divulged in connection with the story is that it is a "crook" play.

Miss Stevens has just completed her work in "Sleeping Memory," a seven-act screen adaptation of E. Phillips Oppenheim's novel of the same name, adapted by Albert Shelby Le Vino and directed by George D. Baker. In this production the star takes the part of Eleanore Styles Marston, upon whom a scientific experiment is performed, robbing her of memory and knowledge of identity.

Distribution Plan of "K" Is Undecided

An annuoncement was recently made in the trade press to the effect that Lois Weber would soon begin the film production of Mary Roberts Rinehart's novel.

Since starting work upon the book, Lois Weber is undecided whether to market "K" as an independent feature or as one of the Lois Weber Productions, as originally announced.

Although "K" will be issued as one of the regular Lois Weber productions, the exact plan for marketing this big feature has not yet been decided upon. "K" is rapidly nearing completion.

Previous announcements regarding its distribution were given out somewhat prematurely, and will be subject to such change as Lois Weber may consider most desirable.

The Sweetest and Most Engaging Personality of the Screen

LILLIAN WALKER

in

"THE LUST OF THE AGES"

An original stupendous story written especially for Miss Walker by Aaron Hoffman, Directed by Harry Revier.

See Pages 1248, 1249 of this issue.

OGDEN PICTURES CORP.
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ANNOUNCEMENT
HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT—COMEDIES



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RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....9 reels

Bernstein Film Production
June —. Who Knaws 6 reels

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy Goes to War (Billy Quirk)....1 reel
July—Billy's Day Out (Billy Quirk)....1 reel
July—Billy's Elopement (Billy Quirk)....1 reel
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5.reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Brides.....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fox Film Corp.
The Honor System.....10 reels
The Conqueror ..... 8 reels

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Who Knows? .....5 reels
The Bar Sinister.....5 reels
Her Fighting Chance.....5 reels
Madame Sherry .....5 reels
Should She Obey?.....5 reels
A Trip Thru China.....10 reels
The Silent Witness.....10 reels

Honor System Booking Office
The Honor System (Milton Sills and Miriam Cooper) .....10 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier ..... 1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies
Back Stage .....2 reels
The Hero .....2 reels
Dough-Nuts .....2 reels
Cupid's Rival .....2 reels
The Villain .....2 reels
The Millionaire .....2 reels
The Genius .....2 reels
The Modiste .....2 reels

Klotz and Streimer
Whither Thou Goest.....5 reels

Edgar Lewis Productions
The Golden Woman..... — reels

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions
Who's Your Neighbor ....

Moral Uplift Society of America
It May Be Your Daughter..... ....

Mo-Toy Comedies
Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Newfields Producing Co.
Alma, Where Do You Love?.....6 reels

Paragon Films
The Whip.....8 reels

Peter Pan Film Corporation
(Mo-toy Troupe)
May 10. Jimmy Gets the Pennant.....1 reel
May 17. Out in the Rain.....1 reel
May 24. Jungle Land.....1 reel
May 31. A Kitchen Romance.....1 reel
June 7. Mary and Gretel.....1 reel
June 14. Dinkling of the Circle.....1 reel
June 21. A Trip to the Moon.....1 reel
June 28. Goldie Locks and the Three Bears.1 reel
July 5. Dolly Doings.....1 reel
July 12. School Days.....1 reel
July 19. Little Red Riding Hood.....1 reel

(Continued on page 1320)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—Educational
Aug. 8. Alaska Wonders in Motion, No. 4 ——
DITMARS—"Living Book of Nature"
July 23. Wolves and Their Allies.....2 C
July 30. Water Fowl.....2 C
Aug. 6. Mounting Butterflies.....2 C

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
"Little Speck in Garnered Fruit" (Carlton King, Nellie Spencer).....2 C-D
The Coming Out of Maggie (Nellie Spencer, Carlton King).....2 C-D.
The Venturers (J. Frank Glendon, Jack Ellis, Agnes Eyre) ..... 2 C-D
Discounters of Money (Carlton King)....2 D

ESSANAY
("THE BLACK CAT STORIES")
The Quarantined Bridegroom.....2 C-D
Two Laughs (Ben Turpin).....2 C
A Corner in Smiths (Robert Bolder, Rodney LaRock, Hazel Daly).....2 C-D
Seventy and Seven (Ellis Paul, Julien Barton) .....2 C-D
Our Boys (Ellis Paul).....2 C
Pete's Pants (Ben Turpin).....2 C
Vernon, the Bountiful (Virginia Valli)....2 C-D
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

George Ade Fabies

Twelve Cylinder Speed of the Leisure Class..2 C

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Vanished Line Rider.....2 D
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagehrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
At the Sign of the Kangaroo.....2 D
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....25D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)
A Menagerie Mix-Up.....1 C
A Hobo Raid.....1 C
A Day Out of Jail.....1 C

JAXON COMEDIES
The Baggage Man.....1 C
Getting the Coin.....1 C
Tough Luck .....1 C
Play Ball .....1 C

JOHNNY AND EMMA RAY COMEDIES
Casey the Fireman.....1 C
The Candy Jag.....1 C
Muggsy in Bad.....1 C
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
Love, Luck and Loot.....1 C
A Mixed Color Scheme.....1 C
A Suit and a Sailor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The L. X. Clew.....1 D
The Toll of Sin.....2 D
The Bush Leaguer.....1 C
The Smouldering Spark.....2 D
The Love of Malee O'Mara.....1 D
A Man, A Girl and A Lion.....2 D
Her Perilous Ride.....1 D
The Sole Survivor .....2 D
Her Heart's Desire .....1 D
Between Man and Beast.....2 D
Her Salvation .....1 D
Pioneer Days .....2 D
In After Years .....1 D

Fal-son Features

The Mastering (Henry King).....4 D
The Mars na he Marriage (Margaret Landis, Phi o McCullough).....4 D
The Stolen Play (Ruth Roland, Wm. Conklin) .....4 D

SPARKLE COMEDIES
An Attorney's Affair.....1 C
Her Peignor .....1 C
Those Terrible Telegrams.....1 C
The Stag Party.....1 C
Bragg's Little Poker Game.....1 C
Mixed Nuts .....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine-Edison-Selig-Essanay

CONQUEST-EDISON
Saturday, Aug. 4, 1917
The Half Back.....3 reels
The Boy Who Cried Wolf..... } 2 reels
Playing in Florida..... }
Crystals in Formation..... 1 reel
Joy Riders of the Ocean.....
Love's Laboratory.....1 reel
Saturday, August 11, 1917
The Little Chevalier (Shirley Mason).....4 reels
Birds of a Far-Off Sea.....500 ft.
A Vanishing Race.....500 ft.
Soldiers of the Sea.....1 reel
Gold and Diamond Mines of South Africa..500.ft.
The Dinosaur and the Bahoon.....500 ft.
Saturday August 18, 1917
The Customary Two Weeks (Kathryn Adams, Alhert Ellis, Herhert Evans and Joseph Burke).....4 reels
The Story of Plymouth Rock.....1 reel
The Grand Canyon of Arizona.....500 ft.
The Four R's.....500 ft.
Nature's Perfect Thread Spinner..... } 1 reel
The Magic of Spring. }
Saturday, August 25, 1917
J. Haviland Hicks, Freshman.....3 reels
Gallagher .....2 reels
Turning Out Silver Bullets.....1 reel
Young Salts..... } 1 reel
The Holy Land..... }

ESSANAY-LINDER COMEDIES
Max Comes Across.....2 C
Max Wants a Divorce.....2 C
Max in a Taxi.....2 C

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES
Aug. 6. A Midnight Bell.....2 C
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Ball.....2 C
Sept. 17. A Contented Woman.....2 C

SPECIAL TWO-REEL COMEDIES
Apr. 15. The Fixer (Harry Watson, Jr.)..Kleine
May 13. The Politicians (Harry Watson, Jr.) Kleine

Metro Pictures Corporation

Monday, August 6, 1917
DREW—His Ear for Music (Mr. and Mrs. Sidney Drew) .....1 C
Monday, August 13, 1917
DREW—Her Economic Independence (Mr. and Mrs. Sidney Drew).....1 C
Monday, August 20, 1917
DREW—Her First Game (Mr. and Mrs. Sidney Drew) .....1 C
Monday, August 27, 1917
DREW—The Patriot (Mr. and Mrs Sydney Drew) 1C

Mutual Film Corporation

Wednesday, August 22, 1917
MUTUAL—Mutual Weekly, No. 138, 1 Top 05724
Thursday, August 23, 1917
CUB—Jerry on the Farm (George Ovey) 1 C. 05725
GAUMONT—Reel Life No. 69: Hunting Alligators for their Skins, Harvesting Potatoes on the Eastern Coast, Coney Island Thrills, Oil from Japan, A Leaf from "Life," "Something Going to Happen," Animated. 05726
Wednesday, August 29, 1917
MUTUAL—Mutual Weekly, No. 139, 1Top.
Thursday, August 30, 1917
GAUMONT—Reel Life, No. 70, Handling the Mail, Using the Ahalone, Beach Sports of California, A Boy and a Rope, Leaves from "Life", "The March of Science," "What a Bachelor Sees at a Wedding."

Paramount Pictures Corporation

Monday, August 6, 1917
BURTON HOLMES—Geysers of the Yellowstone, 1 Trav.....
Monday, August 13, 1917
KLEVER PICTURES—Summer Boarding (Victor Moore).
BURTON HOLMES—Wonders of Yellowstone ..... 1 Trav
Monday, August 20, 1917
BURTON HOLMES—Tropical Nassau..1 Trav
Monday, August 27, 1917
BURTON HOLMES—Madrid to Madeira.1 Trav

ARBUCKLE COMEDIES
April 23. The Butcher Boy.....2 C
May 21. A Reckless Romeo.....2 C
June 25. The Rough House.....2 C

Pathe Exchange, Inc.

August 19, 1917
The Neglected Wife, No. 15 (A Sacrifice Supreme) (Ruth Roland, Roland Bottomley, Philo McCullough, Neil Hardin and Corene Grant), Drama 2 R. Balhoa.
The Fatal Ring, No. 7 (The Signal Lantern) (Pearl White, Henry Gzell, Ruby Hoffman and Warner Oland), Drama 2R. Astra.
Along the Baltic Sweden (Sveafilms), Sc., ½ reel.
Japan the Religious (Colored), Ed., ½ reel.
Jerry On the Joh (On the Border) (International), Cart., ½ reel.
Fine Feathers (International), Ed., ½ reel.
Lonesome Luke, Mechanic (Rolin), 2C.
Wednesday, August 22, 1917
Hearst-Pathe News, No. 68, Topical, 1R.
Saturday, August 25, 1917
Hearst-Pathe News, No. 60, Topical, 1R.
August 26, 1917
The Fatal Ring, No. 8 (The Switch in the Safe), Drama, 2 R.
Know America No. 20 (Near Pike's Peak, Colo.), Sc., 1 R, Comhitone.
Wednesday, August 29, 1917
Hearst-Pathe, No. 70, Topical, 1 R.
Saturday, Sept. 1, 1917
Hearst-Pathe, No. 71, Topical, 1 R.

Triangle Komedies

Sunday, August 5, 1917
His Perfect Day.....1 C
A Matrimonial Accident.....1 C
Sunday, August 12, 1917
His Cool Nerve.....1 C
A Hotel Disgrace.....1 C
Sunday, August 19, 1917
A Love Chase .....1 C
His Hidden Talent.....1 C
Sunday, August 26, 1917
Their Domestic Deception.....1 C
Her Donkey Love.....1 C

Universal Film Company

Week of August 27, 1917
GOLD SEAL—The Winning Pair (Ruth Stonehouse and Roy Stewart).....3 D
NESTOR—The Night Cap (Eddie Lyons, Lee Moran and Edith Roherts).....1 C
L-KO—Props, Drops and Flops (Gladys-Varden, Walter Stephens, Bert Roach and Harry Griffith).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly, No. 87.
STAR FEATURETTE—Hands in the Dark (Warren Kerrigan and Edith Johnson) 2 D and Old French Towns (Short Scenic)
JOKER—Why They Left Home (William Franey) .....1 C
VICTOR—Scandal Everywhere (Max Ascher and Gladys Tennison).....1 C
UNIVERSAL SCREEN MAGAZINE—Issue No. 34
UNIVERSAL CURRENT EVENTS—Issue No. 16 (Shipping date Aug. 25)
JOKER—Busting Into Society (Gale Henry and Milton Sims).....1 C
BISON—Jungle Treachery (Eileen Sedgwick and Fred Church), 2 reel animal drama.
UNIVERSAL SPECIAL—(Title Not Decided)—(10th Episode of The Gray Ghost) (Priscilla Dean(Eddie Polo and Harry Carey) .....2 D

Vitagraph

(BOBBY CONNELLY SERIES)
Aug. 6. Bohhy, the Boy Scout.....1 C
Aug. 13. Bohhy, Movie Director.....1 C
Aug. 20. Bohhy, Philanthropist .....1 C
Aug. 27. Bohhy, the Pacifist.....1 C

BIG V COMEDIES
Aug. 6. Boasts and Boldness (Lawrence Semon .....1 C
Aug. 13. Worries and Wohhles (Lawrence Semon .....1 C
Aug. 20. Shells and Shivers (Lawrence Semon .....1 C
Aug. 27. Chumps and Chances (Lawrence Semon .....1 C

FEATURES—CURRENT AND COMING

Have your releases in by Saturday noon—The Exhibitor wants them

Art Dramas, Inc.

July 2. The Peddler (U. S. Amuse.)..... 5
July 9. Miss Deception (Van Dyke)..... 5
July 16. When You and I Were Young (Apollo) 5

Bluebird Photoplays

Aug. 6. The Clean Up (Franklyn Farnum and Brownie Vernon)..... 5
Aug. 13. The Show Down (Myrtle Gonzales and George Hernandez)..... 5
Aug. 20. Mr. Opp (Neva Gerber and Arthur Hoyt) 5
Aug. 27. The Charmer (Ella Hall)..... 5
Sept. 3. Triumph (Dorothy Phillips)..... 5
Sept. 3. Mother of Mine (Bluebird Extraordinary) (Rupert Julian and Ruth Clifford) 5
Sept. 10. A Stormy Knight (Brownie Vernon and Franklyn Farnum)..... 5

Butterfly Productions

Aug. 6. Follow the Girl (Ruth Stonehouse). 5
Aug. 13. The Midnight Man (Jack Mulhall). 5
Aug. 20. The Lair of the Wolf (Donna Drew, Gretchen Lederer and Joseph Girard) 5
Aug. 27. Straight Shooting (Harry Carey and Molly Malone) 5
Sept. 3. Who Was the Other Man? (Francis Ford 5

Fox Film Corporation

July 1. Patsy (June Caprice)..... 5
July 8. Two Little Imps (Jane and Katherine Lee) 5
July 15. To Honor and Obey? (Gladys Brockwell) 5
July 22. The Innocent Sinner (R. A. Walsh and Miriam Cooper)..... 5
July 29. Wife Number Two (Valeska Suratt) 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

Kleine-Edison-Selig-Essanay

Aug. 6. Skinner's Baby (Bryant Washburn), Essanay 5
Aug. 13. The Barker (Lew Fields) (Selig).. 5
Aug. 20. Open Places (Jack Gardner), Essanay) 5
Sept. 3. Efficiency Edgar's Courtship (Taylor Holmes) (Essanay) 5
Sept. 10. Pants (Mary McAllister) (Essanay) 5
Sept. 24. Man of the Desert (Jack Gardner) (Essanay) 5

Metro Pictures Corporation

Aug. 6. The Jury of Fate (Mabel Taliaferro) Metro 5
Aug. 13. The Girl Without a Soul (Viola Dana) Metro 5
Aug. 27. To the 'Death (Mme. Petrova) Metro 5

Mutual Film Corporation

July 16. Betty Be Good (Jackie Saunders)... 5
July 23. Melissa of the Hills (Mary Miles Minter) 5
July 30. Pride and the Man (William Russell) 5
Aug. 6. Souls in Pawn (Gail Kane), American 5
Aug. 13. Bob the Fixer (Jackie Saunders), Horkheimer 5

Paramount and Artcraft Pictures Corp.

Aug. 2. A Kiss for Susie (Vivian Martin).. 5
Aug. 5. The Amazons (Marguerite Clark).. 5
Aug. 5. The Varmint (Jack Pickford and Louise Huff) 5
Aug. 12. Down to Earth (Douglas Fairbanks) 5
Aug. 12. The Law of the Land (Mme. Petrova) 5
Aug. 19. Seven Keys to Baldpate (George M. Cohan) 5
Aug. 19. The Mysterious Miss Terry (Billie Burke) 5
Aug. 19. Hashimura Togo (Sessue Hayakawa) 5
Aug. 26. Close to Nature (Douglas Fairbanks) 5
Aug. 26. Little Miss Optimist (Vivian Martin) 5
Sept. 3. Lost in Transit (George Beban)... 5
Sept. 3. Rebecca of Sunnybrook Farm (Mary Pickford) 5
Sept. 10. The Hostage (Wallace Reid)..... 5
Sept. 10. Barbary Sheep (Elsie Ferguson)... 5
Sept. 17. Double Cross (Pauline Frederick).. 5
Sept. 17. Exile (Madame Petrova) 5

Pathe Exchange, Inc.

Aug. 5. Captain Kiddo (Baby Marie Osborne, Philo McCullough, Marion Warner, Henry Van Meter and Roy Clark), Lasalida..... 5
Aug. 12. The Streets of Illusion (Gladys Hulette, J. H. Gilmour, Wm. Parke, Jr., Richard Berthelmess, Wm. Dudley), Astra 5
Aug. 19. Miss Nobody (Gladys Hulette, Cesare Gravina, Marcia Harris, A. G. Andrews, William Parke, Jr., J. H. Gilmour), Astra..... 5
Aug. 26. Iris (Alma Taylor, Henry Ainley, Stuart Rome), Hepwood 5
Stuart Rome), Hepworth..... 5

Selznick Pictures

May —. The Lone Wolf (Hazel Dawn and Bert Lytell), Brenon ..... —
May —. Poppy (Norma Talmadge) ..... —
May —. A Modern Othello (Robert Warwick) —

Triangle Distributing Corporation

Aug. 5. The Food Gamblers (W. Lucas and Elda Millar) 5
Aug. 5. An Even Break (Olive Thomas.... 5
Aug. 12. Master of His Home (William Desmond) 5
Aug. 12. Golden Rule Kate (Louise Glaum).. 5
Aug. 19. Wee Lady Betty (Bessie Love)..... 5
Aug. 19. They're Off (Enid Bennett)..... 5
Aug. 26. Wooden Shoes (Bessie Barriscale).. 5
Aug. 26. The Jinx Jumper (J. Devereaux and Vera Searl) 5

Vitagraph V-L-S-E.

July 23. Richard, the Brazen (Harry Morey and Alice Joyce)..... 5
July 30. By Right of Possession (Mary Anderson and Antonio Moreno).. 5
Aug. 6. The Second Mrs. Tanqueray (Sir George Alexander and Hilda Moore) 5
Aug. 13. Mary Jane's Pa (Marc MacDermott and Mildred Manning)..... 5
Aug. 20. Transgression (Earle Williams and Corinne Griffith)..... 5
Aug. 27. The Divorcee (Mary Anderson)..... 5

Favorite Film Features

Aug. 6. A Regiment of Two (Anita Stewart, Edith Storey, Rose Tapley, Josie Sadler, Harry T. Morey, Sidney Drew, E. K. Lincoln, Ralph Ince, Charlie Edwards) .....
Aug. 6. Happy Go Lucky (Clara Kimball Young, Earle Williams, Rose Tapley, Bobby Connelly, Helen Connelly, Edward Elkas)..... 5
Aug. 13. Chains of an Oath (Earle Williams, Edith Storey, William Shea, Kate Price, William Humphrey)..... 5
Aug. 13. Betty in the Lion's Den (Clara Kimball Young, Josie Sadler, Darwin Karr, James Lackaye, Donald Hall, Charles Wellesley, Wm. Shea) 5
Aug. 20. The Violin of M'sieur (Clara Kimball Young, James Young, Little Helen Connelly, Etienne Girardot) 5
Aug. 20. Father's Hatband (Norma Talmadge, Flora Finch, Leo Delaney, Van Dyke Brooks, Harry Lambert)... 5
Aug. 27. The Feudists (Sidney Drew, John Bunny, Wallie Van, Lillian Walker, Flora Finch, Josie Sadler, Little Helen Connelly..... 5
Aug. 27. The Master Painter (Rosemary Theby, Sidney Drew, Courtney Foote) 5

World Pictures

Aug. 6. Youth (Carlyle Blackwell and June Elvidge) 5
Aug. 13. Jerry for Short (Madge Evans)... 5
Aug. 20. Souls Adrift (Ethel Clayton)..... 5
Aug. 27. The Guardian (June Elvidge, Montagu Love and Arthurd Ashley), 5
Sept. 3. The Marriage Market (Carlyle Blackwell, June Elvidge and Arthur Ashley) 5
Sept. 10. Betsy Ross (Alice Brady)..... 5
Sept. 17. Creeping Tides (Alexandra Carlyle). 5
Sept. 24. The Woman Beneath (Ethel Clayton) 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 1319)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sheriott Pictures Corporation

The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Superior Films Company

The Faucet..... 5 reels
The Cowpuncher.....6 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives .....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Warner Brothers

Robinson Crusoe (Savage).....5 reels
Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

Edward Warren Productions

The Warfare of the Flesh.....

Lois Weber Productions

Even As You and I.....7 reels

Wharton Releasing Corp.

The Great White Trail (Doris Kenyon)..8 reels
Below Zero (Eddie Vogt), Comedy.....2 reels

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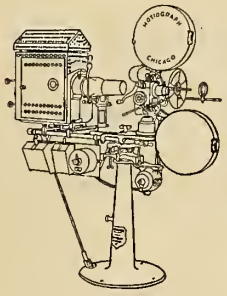
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Accessory News

– SECTION OF MOTION PICTURE NEWS –

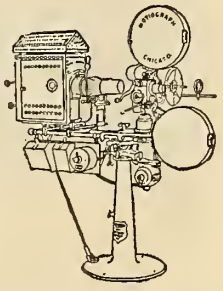
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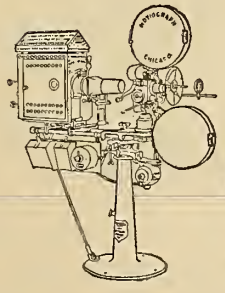
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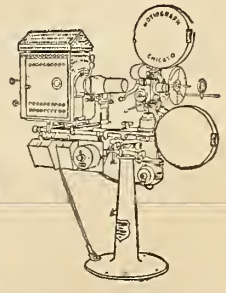
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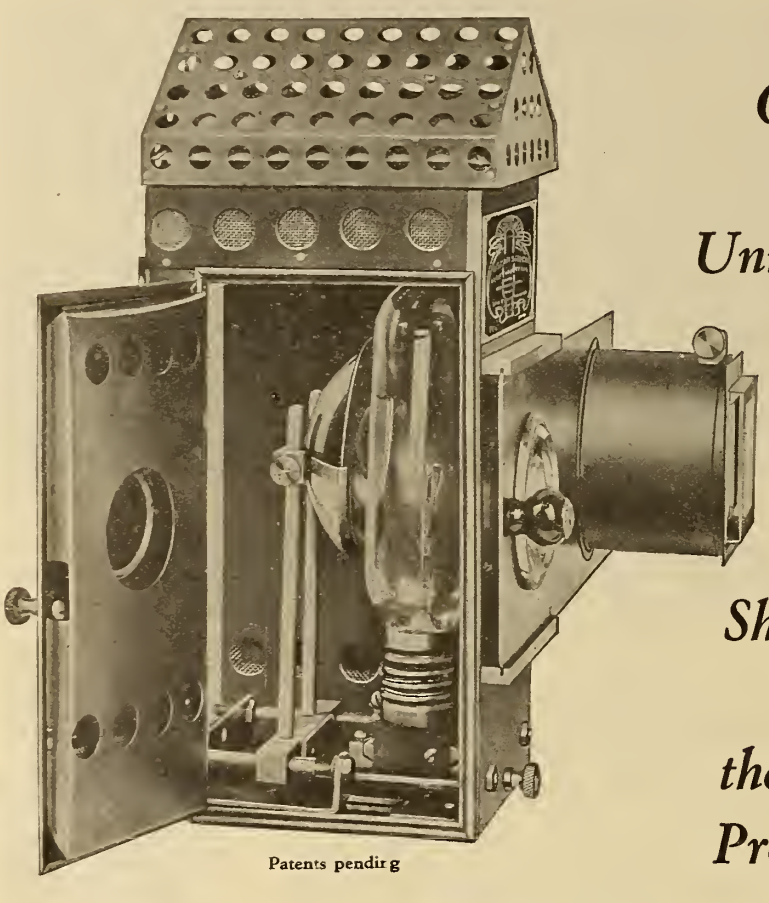


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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

Edited by E. Kendall Gillett

The Music Status

THE Motion Picture Theatre as an advertising medium for popular songs is now a thing of the past or will be before the American Society of Composers, Authors and Publishers get through carrying out the decision of the Supreme Court.

The many inquiries which we receive lead us to believe that the activity of tax collecting has begun in earnest. Some of our largest theatres have submitted, whereas the majority have decided that there is more to be gained by not falling in line.

One thing is certain and that is that the publishers who have lined up in this fight will undoubtedly regret their stand when they find the effect which their action has had on their total sales to the public. The gross revenue may seem large, but after the charges for the tax collection have been added to the loss through falling off of counter sales the net will show up as but a fraction of the anticipated revenue.

The theatre end of the industry today will not stand much more burden. It has just about all that the traffic will bear. The film rental has gone up, the cost of theatre employees has increased, yet the increase in admission fees has not kept abreast of the rest. Now comes the music tax as an added inducement for men with money to undertake the exhibiting of pictures.

THERE is only one answer to the whole thing and that is a National Exhibitors' Association which is united and can fight for its rights inside and outside the industry. Not the affiliations of the past, but a real organization which is supported by the exhibitors with real money behind it, capable of taking care of any emergency, such as this present music trouble, advance deposits, credit rating, etc.

As this association has not developed yet, each exhibitor must, as an individual, fight his own battles, merely taking council with those immediately about him or from those without whose ideas he has access to.

In this particular case the only reason for playing this copyrighted music is because it is more or less a fad and is often not worth playing at all. The old standard classical music by Shubert, Wagner, Chopin, Beethoven and others is far superior, and among these compositions are numerous selections which will fit any scene ever screened. Then, too, this is real music written by people who in their day forgot more about music than most of the "taxing authors" ever knew.

If the tax is logical and just, why do some of our largest publishers, such as A. G. Schirmer, Carl Fischer and others stay outside the ranks of the society? Is it because they want to help the exhibitor or because they are making too much money now? Offhand I should say neither was true. They are not philanthropists. They want all they can get of the coin of the realm and don't let anyone tell you otherwise.

This would seem to bear out the theory that perhaps the best way for the far sighted publisher to make more money is to let the picture theatre give them all the free publicity they can possibly get, on the theory that it popularizes the music, makes sales to the patrons. If one theatre helps sell six sheets of music per day, is the profit greater or less than the tax revenue derived from that house as a result of its using that same piece of music? The theatre should logically demand a percentage of the profit from the sales of the sheet music which it helps promote.

Picture music today is improving, but now that much of the more recent publications have forced themselves into the background it should still make greater strides for the classics and the product of several large publishers combined are of such quantity that the choice of good tax-free music is almost unlimited.

E. K. GILLETT.

EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

"Gold Button" for Pastre

EDWARD KLINE, Lorain, Ohio, writes: "I was just about to mail you a letter when I received a letter from "brother" Gillett, and some labels. My purpose in writing was to make a suggestion I had thought of for some time. Why not have small rubber stamps made bearing the emblem of the A. M. F. L., and the following words: NO INSPECTION NEEDED. Returned by Name....., Date..... These stamps could be made small enough so that when a piece of paper was stamped it would just fit under the reel band string. The stamp and ink pad could be sold at cost as the League stated it needed no financial support. I was, I say, just about to mail the foregoing to you when I read in the NEWS about the labels and at the same time received mine. They sure are the thing and I hope will do a great amount of good to the "NEXT" operator. Another thing: I have not received my membership card and would like same as soon as possible. (See my reply to Brother Alles.—ED.). I think Brother Pastre is the only member that should have a "Gold" button. Hoping for the success of you, yours and the League, I will close with best wishes."

IN REPLY: Your letter doesn't need much replying to, does it? The points you had in mind have already been worked out, and the work of the League is under way. One thing I would like to suggest, however, is this: Quite a number of the brothers have written that Brother Pastre should receive some recognition for his "brain storm" which evolved the A. M. F. L., and your suggestion that he should be the only one to have a gold button is, I think a good one, and why not each and every member of the League have a finger in the pie? This can be accomplished if each member will send in *one cent*. The pennies to be placed aside until a sufficent amount has been received with which to have the button made. I am sure Pastre would more than appreciate this little token, coming as it will from the members of a progressive and growing league of which he was the instigator. If this suggestion meets with the approval of the members they can begin sending in the pennies at once. Remember, no more than ONE CENT is wanted from the members. When the fund has sufficient money with which to purchase the button, a testimonial letter containing the names of all subscribers to the fund will be sent to Brother Pastre, which I feel confident he will treasure above riches.

The Roll of Honor follows:

1. E. P. BARBER, Fort Smith, Arkansas.
2. D. J. ODSTED, Treverton, Pennsylvania.
3. SAMUEL SWINEHEART, Treverton, Pennsylvania.
4. THOMAS CLEMMONS, Beaumont, Texas.
5. JAMES E. MURRAY, Elizabeth, New Jersey.
6. P. A. HAGEN, Sioux Falls, South Dakota.
7. GLENN W. BOSSARD, Rochester, New York (253).
8. FRED G. KITTREDGE, Washington, District of Columbia.
9. RALPH R. BARTELS, Troy, New York.
10. MORRIS HELLER, Brooklyn, New York.
11. HOMER MARVEL, Fairfield, Illinois.
12. H. V. THIELKING, Covington, Kentucky.
13. PAUL BANCRAFT, Coshocton, Ohio.
14. LOUIS H. ULFFERS, Hoboken, New Jersey.
15. HOMER KESTERSON, Wilkes Barre, Pennsylvania.
16. L. C. VAN ORSDALE, Pittsburgh, Pennsylvania.

Members previously recorded	219
Members registered this week	16
Total membership to date	235

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If they will fill out the blank and mail to me, button and membership card will be forwarded to them.

Member's Name .....
Home Address .....
Name of theatre where employed.....
Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but is for those who have neglected doing so, many of whom have merely given their name and name of city, without any street address, making it impossible for the post office employes to deliver the letters addressed to them. Now let us all get together and raise our "Army of 1000," and show that we are sincere in our efforts to better conditions in general.

I. G. S.



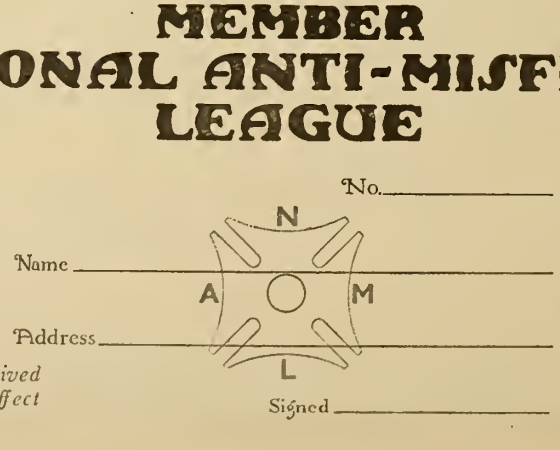
National Anti-Misframe League *Pledge*

AS a motion picture operator who has the interest of his profession at heart, and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remove all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Membership Cards Are Now Ready

THE card here illustrated is one of the membership cards of the National Anti-Misframe League which have just been delivered by the printer, and are now being sent to all members who have registered in the "Boys of Progress" League. The card which has an orange background is printed in black, with white scroll decorations. To Brother John C. Pastre, Gary, Indiana, the originator of the idea, belongs the honor of holding card No. 1.

We hope the membership of the league will rapidly increase, and that the mark which has been set by Brother Pastre, a thousand members, will soon be attained.



Slackers—War—Draft—A. M. F. L.

HOMER KESTERSON, Wilkes-Barre, Pa., writes: "I am sorry to say that I have been a "slacker" to the Anti-Misframe League, but now you can place my name on the Roll of Honor for I am willing to help fight for the betterment of the industry. Let us keep up the good work and *go after* the slackers, even if we have to "draft" them. Then we will win our "war" against the exchanges for better service and incidentally better projection. I notice in last week's issue of the NEWS that one of our brothers, Fred Alles of Local 325, had joined the League and as I am a member of Local 325 I did not want Brother Alles to think he was alone in the fight, so please make me a member of the League."

IN REPLY: As you do not claim "exemption," you will see by looking over the Roll of Honor that you have been accepted as a member of the "National Army" of Anti-Misframe Leaguers. Now, if you are sincere in your desire to help me keep up the good work, I will appoint you "recruiting officer" for Wilkes-Barre, and it shall be your duty to "go after" the slackers, and enroll *them all* under the banner of the A. M. F. L. I await your further report.

Asylum Installs Simplex

THE Manhattan State Hospital on Ward's Island, N. Y., which houses over five thousand of the state's insane, have installed a Simplex Projector which will be used every Thursday evening for their amusement.

Dr. M. B. Heyman, the superintendent, recently gave an exhibition at which two thousand patients were in attendance.

Installations of this kind call attention to the splendid work that the motion picture is doing among the unfortunate and of which the public hears so little.

Damage to Be Paid For

WAUSAU, Ind., writes: "There are certain film exchanges who are making the attempt to have the operator pay for damaged film and I would like to say that before this is done they—the film exchange—should first see that the films are sent out in perfect mechanical condition. There is no justice in the exchange charging the operator for damage to film where the said operator spends from one to three hours looking over his show and putting it into condition that will allow him to give a creditable performance and for which he received no extra pay. And furthermore, I claim that *this work is* NOT *part of the operator's duties* but is the duty of the so-called inspector of the film exchange. To be consistent, if the exchanges are going to charge for damaged film, then the operator should charge the exchange for his time and labor in looking over and repairing film. The theatre manager refuses to pay for this work, and rightly so; they pay an exhorbitant price to the exchange for "service" and are entitled to receive *service,* but do they? For instance, the other day I received a film that was practically first run, and no less than seventeen patches pulled apart while the film was running through the machine. Is it any wonder operators get sore? Misframes, bad patches, mismatched sprocket holes and other complaints too numerous to mention are the rule and not the exception, and with it all who is the sufferer? The operator, of course. Now I want to get in on your Anti-Misframe League, and would suggest that the exchanges should reverse the order of things that has so long prevailed, and instead of the operator putting the film in condition for the exchange, *let the exchange put the film in condition for the operator.*"

COMMENT.—All of the above is, to a certain extent, true, but with the formation of the League we have noticed an improvement, and when we say improvement, we mean that fewer complaints are being received. A number of exchanges have promised their cooperation, and have endeavored to reduce the number of complaints to a minimum by having their film really INSPECTED. Inspection has for a long time been a joke, and when one realizes that in most exchanges the films are examined and inspected(?) by girls who in many instances have never even seen a projector, and know nothing of its operation, the joke is more pointed. We may be accused of radicalism, but we believe that by the expenditure of a little more money, enough to pay a competent and experienced operator whose duties would be to supervise the inspection and be personally responsible for every reel of film that went out there would be less cause for complaint. This is something for local unions to take up with the various film exchange managers. Show them where they can SAVE both money and film by paying a union operator to act in the capacity of supervisor, for taking it all in all, the operator is the only one who KNOWS whether a film is in proper condition to run or not. We do not believe there will be many derelictions, but should there be it is up to the local union to see that they punish the offender and replace him with one who is absolutely honest and one who can be depended upon to perform his duties conscientiously. Girls cannot and will not do for this work. As well put them to work as operators as to permit them to perform this labor upon which so important a matter as perfect projection depends. The day is passing when cheapness is a recommendation, and unless sufficient wages are paid to make it possible for the employment of OPERATORS for this class of work, damage, destruction and monetary loss will continue and all identified with the industry will suffer.

Another Crank—On Inspection

HARRY E. BAKER, Ponca City, Okla., writes an interesting letter, as follows: "My real enjoyment is in reading the projection department of the NEWS, of which I have been a reader for some time, and I am sure if an operator will read and digest the articles contained therein, he will find it a great help to him, no matter how good an operator he may think he is. I am another crank (See heading.—Ed.) on inspection and every one of my films receive INSPECTION before they are shown. I have always done this and will continue to do so as long as I am operating a picture machine, as I believe that it is easier for me to spend an hour or so in going over the film than to have misframes, bad patches pulling apart and loosing the loop during the performance. I am sending in my name to become enrolled in the League, and let me say right here, my heart goes out to the man who proposed this League, as I think it is bound to do some good among operators. May the originator of the League live long and enjoy seeing the reward of his endeavor. (So say we all of us.—Ed.). I must admit that I, too, was one of those who formerly used a 'meal ticket' punch, but I have been converted and the old punch lies in the trash can, never again to be in evidence in my operating room. I am working in Ponca City, Okla., at present, but my home is in Oklahoma City, where I am a charter member of Local 380 and of which local I was also secretary up to the time I left for this city. I am working for a real live manager, Frank R. Powell, Jr., of the Mission Theatre. I GET WHAT (REPAIRS) I WANT WHEN I WANT THEM, just for the asking. My equipment consists of a Fairbanks-Morse 12-h.p. gas engine, driving a Fairbanks-Morse 7½-k.w. generator, which furnishes 'juice' for the house lighting as well as the arcs. Machines are two Power's 6 B's, pulling 45 amperes on a 90-foot throw, no drop, picture 12 feet, using half-size Gundlach lenses, and I get SOME picture. Kindly enroll my name in the League and send me all information and literature, if any, regarding it. And here's hoping real deep in my heart that every operator who takes the pledge will take it to heart as he would an obligation in his union or fraternal society, and keep it in mind so that every time he unlocks his operating room it will come to refresh his memory. Let us all keep this pledge and put projection on a higher standard than ever and by so doing make our work a pleasure for ourselves and others so all can say, "Well done thou good and faithful servant." Projectionally yours."

ANSWERS First let me say that I appreciate your kind words of commendation on my humble efforts to conduct the Projection Department of the NEWS. I can not, however, hope to conduct as good a department as I would like to see unless I have the cooperation of those, who like myself, have spent years in "twisting the crank." I heartily endorse your remarks regarding Brother Pastre, and am glad to know also that you have become "converted." It might not be remiss to say that I too *was* a punch wielder, but while never as destructive as some operators appear to be, from samples of film which is sent for my inspection, I am glad to say that "Never Again" is the motto I will adhere to hereafter. There are a few *real* managers, and I am glad to learn that you are working for *one of them.* Insofar as operating equipment be concerned you are particularly fortunate and I can see no good reason why you should not obtain SOME picture. Your local is, to my mind, the loser by your migration, for your letter speaks for itself, and there are not many local secretaries who can write a letter so well worded. You will see, by looking over the Roll of Honor that your name has been entered thereon, and there is no literature or other information except which appears on the first page of the Accessory News section by E. K. Gillett, and that which appears in the department conducted by yours truly.

—— "Ye Towne Knocker," by I. G. S. ——

TO-DAY
* * *
I WENT to the
* * *
STRAND THEATRE
* * *
TO SEE Pathe's
* * *
PRODUCTION of
* * *
TO-DAY featuring
* * *
FLORENCE REED
* * *
I SPENT a perfectly
* * *
GOOD QUARTER and
* * *
entered
* * *
THE THEATRE where
* * *
THE USHERS require
* * *
AN INVITATION to
render
* * *
SERVICE
* * *
I DID not give them
* * *
ONE HOWEVER.
* * *
ON TAKING our seat
* * *
good
a WERE greeted by a
* * *
HEARST-PATHE Weekly
* * *
SHOWING THE celebration of
* * *
INDEPENDENCE day
* * *
IN FRANCE.
* * *
THE FRENCH soldiers
* * *
MOVED so swiftly that
* * *
WE WONDERED how
* * *
OUR "SAMMIES"
* * *
COULD EVER overtake
them

IF THEY were
* * *
ENEMIES.
* * *
MANAGER EDEL is a
* * *
GOOD MANAGER.
* * *
THE OPERATORS are
* * *
GOOD OPERATORS.
* * *
BUT THE theatre was
* * *
HOT
* * *
AND WE sat beside
* * *
A GIRL
* * *
WHO LOOKED at the
* * *
PICTURE with
* * *
ONE EYE.
* * *
THE OTHER was
* * *
TURNED in our direction
* * *
CROSS EYES
* * *
ASTIGMATISM.
* * *
SPHERICAL ABERRATIONS
* * *
OR whatever
* * *
IT WAS
* * *
IT MADE us uncomfortable
* * *
AND manager
* * *
EDEL should not
* * *
CHARGE full fare
* * *
FOR THOSE so
* * *
AFFLICTED.
* * *
I THANK YOU.
(With apologies to K.C.B.)

Philadelphia Local Moves Quarters

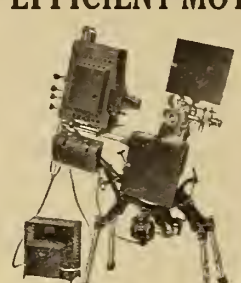
LOCAL 307, I. A. T. S. E., of Philadelphia, having increased its membership to over three hundred has moved its headquarters from 1237 to 1325 Vine street, over Swaab's supply house. It was through the courtesy of L. M. Swaab that the arrangement was effected.

Only the executive offices and club rooms are at the new address, the general meetings being held at the Central Labor Union, 232 N. Ninth street. The boys moved in record time having the new rooms fixed up four hours after leaving the old.

Local 307 has shown its patriotism in various ways. About twenty of the boys have enlisted. One thousand dollars was subscribed for Liberty Bonds. Recently there was a flag raising over headquarters at which the two young sons of President Benjamin Franklin Bache, Harry Watson and Ben. Franklin, Jr., assisted. President Bache is a great great-grandson of Ben Franklin himself.

The committee in charge were: Lou Krouse, fifth national vice-president; B. F. Bache, 307's president; Walter G. Murray, secretary; John Harris and Harvey Ringler.

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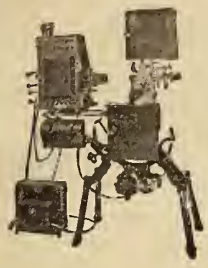
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As Shown by These

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THE CAMERA

Optical Glass

(Continued from last week)

AS it is well known that the extent to which a ray of light is refracted by a lens or prism differs for various kinds of glass, and also that the resultant color dispersion varies with the wave-length of the incident light; it will be readily appreciated that in determining the optical constants of a specimen of glass, we must take into consideration other regions of the spectrum besides the D line, in order to secure comprehensive data concerning the glass.

Since the optical constants of glass are computed from the refractive indices, it is apparent, therefore, that we must determine the indices for light of various known colors, these determinations of n being carried out in the same manner as is practised in obtaining the index for D.

Following the fashion of Frauenhofer, Abbe determined the refractive index of all optical glasses at five different points in the solar spectrum, corresponding to the spectrum lines:

A', C, D, F, G'.

His reason for selecting these lines was that light of a sufficiently monochromatic nature can be readily obtained corresponding to any of these five spectral lines. For instance the red line A' can be secured from the flame spectrum of Potassium, while the D line, as has been shown, is secured from the Sodium flame. The three other lines are to be found in the spectrum of Hydrogen, and are easily produced, through the medium of a Plucker tube, filled with Hydrogen gas and operated from an induction coil.

In achromatising photographic objectives the index of the glass used is sometimes also determined for the Mercury line 4046, in the violet, and this line may be obtained from the spectrum of the mercury vapor tube.

Using these approximately homogeneous light sources before the slit of the spectrometer, the refractive indices (n) are determined for the specified spectral lines, after which the dispersive properties of the glass under examination have next to be computed.

The "partial dispersions" of the glass are first reckoned for the different regions of the spectrum, which merely consists of determining the difference between the indices for the several lines, Thus the dispersion of a given glass between the C and D lines would be written C-D, and in a table of glass constants the dispersions in various regions of the spectrum would be denoted under the headings C-D, D-F, and F-G'. The A' line is seldom taken into account in tabulating glass constants, since it is located so far in the red that it plays no part in the achromatising of most varieties of optical instruments.

Another constant, always determined for optical glass, is that known as the "mean dispersion." This is the dispersion of a given glass between the C and F lines (*the spectral region of greatest visual brightness*), and is expressed in tables of glass constants by C-F, or sometimes by the symbol Δn.

There is still another glass constant to be determined, which is of great importance to the maker of telescopic and photographic objectives, or, in fact, any kind of objective which requires to be achromatised. This constant has been termed by the late Silvanus P. Thompson* the "achromatic refractivity" of a given glass. This constant expresses the ratio of the mean refractivity of a glass to its mean dispersion, and no harm can result if we go into detail a bit to make clear the manner in which the achromatic refractivity is determined.

As we have seen, the index which is always stated for any optical glass is the index for the Sodium, or D, line, and the index for D is denoted by the symbol ^nD. The effective refracting power of a glass, however, is the difference between its refractive index and that of air (*the latter being taken as unity*). Expressed in symbols this is $^nD - 1$, which represents the mean refractivity of the glass. According to our previous statement the "achromatic refractivity" is the ratio of the mean refractivity of a given glass to its mean dispersion, so having regard for what has gone before we can now show that the achromatic refractivity of a glass is expressed in symbols by:

$$\frac{^nD - 1}{C - F} \quad \text{or} \quad \frac{^nD - 1}{\Delta n}$$

For the sake of brevity the above constant is frequently, denoted in optical formulae, or in glass catalogs, by the Greek letter ν. The use of this latter symbol to denote the achromatic refractivity of a given variety of glass, or, in other words, its refractive power for a given amount of dispersion, is quite extensive in modern optical literature, so it should be borne in mind that the symbol ν is in every instance synonymous with the more complex expressions given above for this same constant.

In the case of photographic achromatism the achromatic refractivity should not be reckoned from the mean dispersion C-F, but, as Silvanus Thompson (*loc.cit.*) points out, the dispersion taken into account should be that from the D line to the G' line. This would give us as the achromatic refractivity for photographic correction:

$$\frac{^nD - 1}{^nD - ^nG'}$$

As a practical illustration of how the properties of various sorts of glass are tabulated (*in terms of their optical constants*) in a glass maker's catalog, we set forth in the following table the data on a pair of modern optical glasses.

Kind of Glass.	n_D	Mean Dispersion or C — F	$\frac{n_D - 1}{\Delta}$ or ν
Telescope Crown	1.5254	.00852	61.7
Telescope Flint	1.5211	.01007	51.8

In studying the nature and characteristics of optical glass it becomes apparent that optical glass is divided, roughly speaking, into two main varieties, *e. g.,* Crown glass and Flint glass. Crown glasses are generally considered as being those containing lime-silicate, but are more broadly described as being those which have a high ν value, while Flints are taken to be glasses containing lead and characterized by a high index of refraction and a low value for ν. The production of Crowns and Flints in which the relationship between index and dispersion is considerably different from that of the conventional types has made possible great improvements in photographic achromatisation, and the nature and effect of these improved glasses will be more intimately considered at a later stage of this article.

As a measure of relief from the essentially technical nature of the foregoing paragraphs we will next turn to the description of the interesting process of optical glass manufacture, and while it may, at first glance, appear somewhat inconsistent to treat of the use of optical glass before discussing its preparation; it will subsequently become apparent that this method of procedure makes for a better understanding of that which follows.

Considered chemically, glass may be said to be produced by the fusion at high temperature of silica and an alkaline earth with one or more basic substances, of which one must be an alkaline metal. Reduced to the simplest terms, the materials which are therefore required in the manufacture of glass are (1) silica as the acid element; (2) soda or potash as the alkaline base; (3) lime and lead oxide as the alkaline earths. The silica employed in glass manufacture is usually sand of special quality; the lime is in the form of chalk or marble, free from iron compounds; while the soda or potash content of glass is generally in the form of the sulphates or carbonates of those elements. In the case

* "Contributions to Photographic Optics"—by O. Lummer. Translated by S. P. Thompson. Pages 52-53.

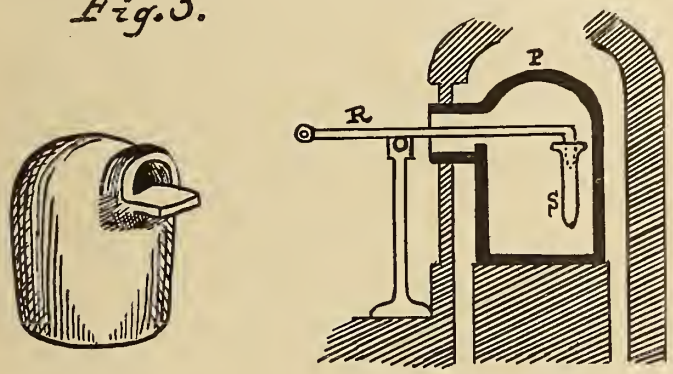
of flint glass lead is a requisite ingredient and this is usually employed in the form of red lead. It has been found that the quality of optical glass is improved by the addition of borax to the melting, so borax is also included in most formulae for optical glasses. At a later stage we shall consider more narrowly the actual formulae from which crown and flint glass may be produced.

We have now to consider the actual production, or melting, of optical glass, which is a difficult and highly specialized, although thoroughly commercial undertaking.

First comes the preparation of the pots in which the various ingredients are fused during the glass-making process. While some common varieties of glass may be made in an open topped pot, the refined nature of optical glass prohibits the use of any such vessel in its manufacture, so an enclosed pot of the type shown at *a*, Fig. 3, is employed. As the drawing shows, this pot is entirely enclosed, with the exception of a dome-shaped mouth at one side. When in place in the melting furnace only the mouths of these pots protrude through the furnace wall, and it is through these openings or mouthpieces that the glass ingredients are introduced.

Great care is necessary in the making of these pots in order that they may not contaminate the melted glass, and in order that they may also withstand the terrific heat of the melting operation without cracking. The pots are prepared from refined clay of special quality, and are slowly built up, bit by bit, eight weeks or upwards being commonly consumed in the making of a single pot. After completion they are dried at regulated temperatures for six to eight months, and when about to be used they are first placed in a special kiln and raised to a red heat. After a week's heating they are quickly transferred to the glass furnace, which latter has previously been raised to the same temperature as that of the pot.

Fig. 3.



a *b*

A few words in description of a melting furnace will not be amiss here. In the production of optical glass each pot is placed in an individual furnace. This furnace may be in the form of a simple chimney or stack, but is frequently a dome-shaped kiln, such as is shown in the diagram *b*, Fig. 3. In the center of the melting furnace is a large block, made of fire-clay, upon which the pot is placed, and on either side of this block are deep grates in which the fire is kindled. The front of these glass furnaces is of temporary nature, being torn down each time a pot is withdrawn from the furnace at the conclusion of a melting.

When, now, the heated melting pot is introduced into the furnace, preparatory to a melting, the front of the furnace is quickly built up with firebricks and clay, leaving nothing but the mouth of the pot projecting from the furnace front, as shown at *b*, Fig. 3, where P is the pot.

When the pot has come to a bright red heat, within the furnace, a quantity of glass fragments (known as cullet), of the kind of glass about to be made, is introduced into the pot through its mouthpiece. When these glass fragments have become melted the interior of the pot is thereby glazed, and the remaining ingredients are placed in the pot. When the contents of the pot have all melted the molten mass is full of bubbles, and the furnace is now raised to high temperature to drive off these bubbles. A much greater heat is required to free a melting of Crown glass from bubbles than is the case with Flint glass. At various times, following the first forty-eight hours of melting, samples of the glass are taken from the top of the pot with an iron rod, and when molten glass is free from bubbles stir.

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In the early attempts at optical glass production the molten glass was stirred with a stick, with the result that the finished glass always contained black specks due to the charring of the stick by the intense heat of the molten material. A great advance was made in the technique of glass manufacture when Guinand proposed to stir the melted glass with a stirrer made of fire-clay similar to that used in making the melting pot.

To return to the stirring operation as practised in modern optical glass manufacture, the stirrer consists of a cylinder of fire-clay having a ring or flange at its top. There is also a square hole in the center of this clay stirrer whereby it is attached to a long iron stirring rod. After being heated red-hot, the clay stirrer, attached to its iron rod, is now introduced into the pot of molten glass as shown in *b*, Fig. 3, where S is the stirrer and R is the stirring-rod, the latter, of course, protruding outside the mouth of the pot. As some more bubbles are produced in the contents of the pot by the introduction of the stirrer, the temperature of the furnace is again raised for a time, to drive off these bubbles, after which the stirring of the glass is commenced.

Like all other manipulations connected with the production of optical glass, the stirring operation must be conducted with great care. By means of the long iron handle the stirrer is moved around in the molten glass with a circular motion—great care being exercised that the stirrer does not touch the sides of the melting pot. After numerous stirrings and reheatings, during which latter intervals the mouth of the pot is of course closed, the glass becomes exceedingly stiff and difficult to stir, whereupon the stirring rod is detached from the clay stirrer and the temporary front of the glass-furnace is torn down. The pot with its molten contents is now drawn out into the open air to cool down, and the pot after having undergone its fiery ordeal usually cracks in many places at this stage of the proceedings.

As soon as the surface of the molten mass has cooled to the extent of becoming superficially hard, the pot, and its contents are placed in a slightly heated kiln and allowed to cool for several days. When finally cold it is usually found that the lump of glass has cracked into many pieces, which are now carefully examined, and the purest fragments isolated. These perfect pieces of glass are moulded into blocks and slabs, and after being surfaced and further examined for defects, the best of the glass is put through the so-called "fine annealing" process. This process, which was originated by Abbe and Schott, has for its purpose the elimination of any non-uniformity or internal strain in the glass (*due to uneven cooling*), and consists, briefly, of cooling the highly heated glass slabs, by very gradual stages between the temperatures of 400° and 200° C. The rate of cooling, in the fine annealing process, is so gradual, and so perfectly regulated, that the decrease in temperature does not amount to more than 8° or 10° in each succeeding twenty-four hours throughout the course of the annealing.

Internal strain causes the refractive index to vary in different parts of a piece of glass, and may also set up double refraction within the glass. Such glass could not be employed in the production of good optical instruments, so it is readily apparent that the fine annealing process is a factor in the preparation of high-grade optical glass.

(*To be continued next week*)

Initial Installation of Sheck Adapter

H. H. CUDMORE, of Cleveland, Ohio, well known in electrical circles through his connection with the Mazda lamp industries and recently made general manager of the Argus Lamp and Supply Company, of Cleveland, will be in New York this week to personally superintend the installation, in several of the larger motion picture theatres in the city, of the new Sheck Adapters, by which motion pictures may be projected with Mazda incandescent lamps.

The new appliance, which Mr. Cudmore will personally introduce in New York, is the invention of Oscar M. Sheck, of Cleveland, one of the best known electrical engineers in the country. By his invention it is possible to use the Mazda incandescent lamps with the ordinary equipment in any motion picture theatre.

In discussing the merits of the Sheck invention with a number of electrical engineers who visited the Argus Company's plant in Cleveland recently, Mr. Cudmore said he was confident that the new device was the most important step that had been taken ahead in the motion picture business in a number of years.

MUSIC AND THE PICTURE

Long or Short Model Cornets?

By Edwin Franko Goldman. Reprinted by courtesy of Metronome

STYLE seems to play a prominent part in almost everything nowadays, and just as fashions change in dress, they seem to change in cornets, too, although, of course, not as frequently as in the former. It seems strange to relate that in the making of string instruments, it is the ambition of the manufacturers to adhere as closely as possible to the models of the old masters who lived hundreds of years ago. Every possible attempt is made to secure the same precise measurements, the same lines, the same color. In fact, every detail is as closely reproduced as human ingenuity can devise. This, of course, proves conclusively that until now no new model or design has been invented which is superior to the older ones.

The question therefore arises, "Why are there so many different models of cornets, and are the new ones really better than the old? Until ten or twelve years ago, only the short model cornet was known, and while each manufacturer made an instrument that was somewhat different in design, they were all about the same in size. The difference in the models was only slight, too, in most instances. During the last years, so many new and aspiring manufacturers have entered the field all over the country, and the competition among them has become so keen that each is trying his utmost to outdo the others. This is in truth the reason for so many new and varied models.

Some years ago one firm produced what was known as a long model cornet. Immediately thereafter, another firm made one that was still longer, and a third firm lost no time in making one of even greater length. To whom did these new instruments appeal? Not to the professional player, but to the amateur. It took a long time indeed before the professional would even try one of these new cornets. Most firms soon discontinued the shorter models entirely, and now after years of rivalry and sharp competition, some firms are beginning to advocate short model cornets again. What does this mean? It means that a good many manufacturers had gone beyond the limits. They began to make their cornets so long that they were really not cornets any more. In some instances, makers turned out instruments that were as long or longer than trumpets. Naturally, such instruments were not and could not be satisfactory. They were deficient in tone, and lacked the desired smoothness and flexibility.

It is, of course, true that in many instances the longer cornets are more handsome in model than the shorter ones, and are also superior in tonal quality, ease of blowing and intonation, but it would be folly to say that all short model cornets are better than all long ones, or that all long model cornets are superior to short ones. This depends entirely upon the care and precision with which each instrument is made. Personally, I have used a short model cornet for twenty-six years, which has given me satisfaction in every possible detail. I still use it, but my long model cornet also meets all my requirements. It is only 15⅜ inches long (low pitch). No cornet should be much longer than this if the best results are desired. After all it is greatly a matter of personal taste.

When all is said and done, the designs, models, etc., may differ considerably, but few people realize that if all low pitch cornets were to be measured, it would be found that they all contained or should contain an equal amount of tubing. For instance, if the main tubing (exclusive of the three valve slides) were straightened out, it would be found to be about 53¼ inches long. This applies to all low pitch Bb cornets, no matter whether they be of long or short model. The spread of the bell might make a slight difference, but this would not be very noticeable. In order to attain the proper pitch, the above-mentioned length of tubing is imperative. The Bb trumpet and the Bb fluegelhorn contain the same amount of tubing as the Bb cornet. The tubing of the trumpet is differently distributed, and the bore is somewhat different, which results in another quality of tone. The compass and register of these three instruments are the same, and they differ only in tonal quality, due to the difference in bore and tubing. The cornet is conical and narrow in diameter.

tubing, cylindrical in two-thirds, and conical in one-third of its length. The fluegelhorn is of conical bore. Conical means having the form of a cone, round and tapering. Cylindrical means that the tubing is of equal dimensions and does not taper. If the tubing of high pitch Bb cornets, Bb trumpets or Bb fluegelhorns were straightened out (exclusive of the three valve slides) it would measure 51 inches.

Trumpet tubing is, as a rule, about an inch shorter than the measurements given above, because of the longer mouthpiece which is used. The mouthpiece, however, gives the necessary additional inch which is required.

Now we come to the important point—the one which seems to puzzle most people. How is it that one cornet can be long and the other short, and still both have the exact same amount of tubing? This is very simple. If you will observe carefully, you will readily notice that on all short model cornets the turns or bends in the tubing are longer and wider, and more round. On all long model cornets these turns and bends are more narrow. It is easy to see then, that larger and wider bends will make the instrument more compact and short, while the narrow bends will give greater length. That is the whole secret in a nutshell.

My personal opinion in the matter is that many short model cornets are superior to those of longer models, and many long ones are better than short ones. Both have their good points, and the performer himself must be the judge. Some will find the one more to their liking than the other. The "over-long" cornet is not the instrument that will give the best results. Many players seek the longest instrument that it is possible to get, thinking they can use it as a cornet or trumpet. This is a serious mistake. As mentioned above, there is a considerable difference between a cornet and a trumpet, particularly in the construction and the tubing. The taper of the bore has much to do with the tonal quality.

"THE SAWDUST RING"

(A Triangle Production)

(Reviewed on page 627)

Theme: "Heart Wounds" (Dramatic Melody) by Grieg

1—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: "Girl alone near wall."
2—"Longing" (Dramatic Andante) by Bendix until—T: "His father an argument for prohibition."
3—Continue to action until—T: "We know you was too busy."
4—"Intermezzo" from "Goyescas" (6/8 Andante Sostenuto) by Ferrari until—T: "The day of days."
5—Select good circus march until—T: "The Celestial music of the circus."
6—"Hot Time in Old Town" (Old Popular Song). *Note—Must be produced as an organ solo ff (watch screen)* until—S: "Boys getting tickets."
7—Repeat "Circus March" until—T: "Bringing back bitter memories."
8—Theme until—T: "Yes, them's fine horses."
9—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "The haunting conviction of the years."
10—Continue pp until—S: "Girl in her room with doll."
11—"Les Sylphes" (Impromptu Valse) by Bachmann until—T: "Her greatest fear that the germ bred."
12—Theme until—T: "Ladies and gentlemen, this way."
13—"Angel Serenade" by Braga until—T: "But I'll hate you all my life."
14—Organ improvise to action until—T: "Then days of ever darkening shadows."
15—"Dawn of Hope" (Dramatic Andante) by Casella (with ad. lib. Tympany Rolls) until—T: "All the time she's been callin' for daddy."
16—Theme until—T: "The venture into the great unknown."
17—"Serenade" (3/4 Moderato) by Karganoff until—T: "After many trying experiences."
18—"Lanetta" (Valse) by Henton until—T: "After a night as the royal guests."
19—"The Three Graces," Intermezzo (3/4 Allegro Vivace) by A. Herman until—T: "At Richdale with the natives."
20—"Circus March" ff until—T: "What's the big idea—kids."
21—Continue pp until—T: "The man who has never given up hope."
22—Theme until—T: "The afternoon performance."
23—"Circus March" to action until—T: "You are about to see, etc."
24—Continue or repeat to action until—S: "Girl hanging on cord."
25—Select good Galop until—S: "Girl falling down."
26—Organ improvise to action until—T: "Mister Simonds, ain't you my daddy?"
27—Theme until—T: "Heeding her call."
28—Continue ff until—T: "I have been trying to find you, etc."
29—"Vision" (6/8 Andante Characteristic) by Blon until * * * * * END.

"PARENTAGE"

(Frank J. Seng Production)

(Reviewed on page 3945)

Theme: Serenade (4/4 Dramatic Moderato) by Widor

1—Theme until—T: "This is a plain story."
2—"Adagio Expressivo" from "Symphony in C Major" by Schumann until—T: "John, don't you want a baby?"
3—Continue pp until—T: "Robert Smith, etc."
4—"Nocturno in F" (Melodious Allegretto) by Krzyzanowsky until—T: "Few people do business well."
5—"Cavatine" (Dramatic Moderato) by Bohm until—T: "A mother is as different from anything, etc."
6—"Baby Sweetheart" (6/8 Allegretto) by Corri until—S: "Telephoning."
7—Popular Song until—S: "Man near his wife's bed."
8—"Lamento" (Pathetic Cello Solo) by Gabriel-Marie until—T: "In the passing years Brown decided, etc."
9—Organ or piano improvise to action (short scene) until—T: "The seeds of character are planted."
10—"La Grace" (Piece de Salon—Melodious Intermezzo) by Bohm until—S: "Mr. and Mrs. Brown at table."
11—"Melody" (4/4 Andante Cantabile) by Huerter until—S: "Schoolroom."
12—"School Days" (Old Popular Song) (to be played twice).
13—"Sweet Jasmine" (Melodious Alegretto) by Bendix until—T: "John Brown's estimates, etc."
14—Continue to action until—T: "Like father, like son."
15—"Garden of Love" (Melodious Caprice) by Ascher until—T: "The inspection."
16—Continue to action until—S: "Boy shoots at teacher with rubberband."
17—"School Days" (Old Popular Song) until—S: "Accident at building."
18—Tympany Roll—ff followed by
19—"Dramatic Tension No. 1" by Reissiger until—S: Flashback to schoolroom."
20—Repeat "School Days" until—T: "When the things a boy should know," etc.
21—"Poor Relations" (Mysterioso Moderato) by Bendix until—S: "Two boys fighting."
22—Agitato to action until—S: "After the fight."
23—Continue pp until—T: "Give a little love to a child, etc."
24—"Romance" (6/8 Allegretto Expressivo) by Nevin until—S: "Samuel Melton had become, etc."
25—Piano improvise to action until—T: "Young Smith is coming to town."
26—Theme until—T: "Childhood is like a mirror."
27—"Dialogue" (Andante) by Meyer Helmund until—T: "The board of trade of Oventon."
28—Short Orchestra Rest—Organ or piano improvise to action until—T: "Mrs. Melton regarded Horace Brown, etc."
29—Theme until—T: "They called Frank Hasting lucky."
30—"Ein Maerchen" (Dramatic Melodious Fantasia) by Bach until—T: "Robert knew he had big news."
31—"Adoration" (4/4 Andante) by Borowski until—T: "With a dwarfed soul which had, etc."
32—"Meditation" (Dramatic Cello Solo) by Pilzer until—S: "Interior of cafe."
33—Piano improvise to action until—S: "Telephoning."
34—Repeat Cue No. 32 "Meditation" by Pilzer until—T: "Welcome Oventon."
35—"Good March" (Watch steam whistle) until—T: "Shocked by the knowledge, etc."
36—"Nocturne Op. 15 No. 2" (2/4 Larghetto) by Chopin until—T: "I'se ready for that job."
37—"Electra" (Intermezzo-Caprice) by Levy until—T: "Half the gossip of society, etc."
38—Repeat Cue No. 36 "Nocturno Op. 15 No. 2" by Chopin until—T: "Stunned by her husband's reports, etc."
39—Theme until—T: "Robert anticipated trouble."
40—"Romance" (6/8 Allegretto Expressivo) by Rubens until—T: "Would you welcome one like this."
41—"Lanette" (Valse) by Henton until * * * * * END.

"THE INNOCENT SINNER"

(Fox Production)

Theme: Extase d'Amour (Dramatic Melody) by Roze

1—"Capricious Anette" by Borch until—T: "Neighbor Hawkes finds something."
2—"Just a Gem" (Moderato Intermezzo) by Tobani until—T: "At Hotel Shoreham."
3—"Valse Poudree" (Intermezzo Valse Lente) by Poppy (repeat if necessary) until—T: "And of these happy days, etc."
4—"Nocturno in F" by Krzyzanowski until—T: "I'll tell my cousin to-night."
5—Theme (short scene) until—T: "Bull Clark commits a first offence."
6—Short Hurry to action until—S: "Interior of room—young man with girl."
7—Continue or repeat Theme until—T: "The Dazzling Dream of her life."
8—"Daisies" by Bendix until—T: "I'm sorry Mary Ellen, etc."
9—Organ improvise to action (very short scene) until—T: "Here at Cafe de Paris."
10—Agitato begin pp then to action until—S: "Fade out to exterior scene."
11—Popular Trot to action until—T: "So he brought you here to the big town."
12—Continue ppp until—S: "Girl enters her own room."
13—Organ improvise to action (very short scene) until—S: "The fight."
14—Agitato action until—S: "After the fight when young man is jumping out of the window."
15—Theme until—T: "If he don't marry you, I'll kill him."
16—"Allegro Agitato" by Beeker begin pp then to action until—T: "Doctor Graham about to leave France."
17—"Awakening of Spring" (Dramatic Andante) by Bach until—T: "The only door open."
18—Piano improvise on rag pp until—S: "Interior of railroad train."
19—Short hurry tympany ff during scene when young man is jumping out through window until—T: "No room for one whose heart, etc."
20—"Berceuse" by Karganoff until—T: "The other woman's careful methodical habits."
21—"Second Movement (3/4 Allegro) from Beethoven's Egmont Overture until—T: "Doctor Graham now back from Europe."
22—"Fifth Nocturne" by Leybach until—T: "The hang out of the waked musketeers."
23—"Aragonaise" from "Le Cid" (6/8 Allegro) by Massenet until—T: "In her curious companionship."
24—Short agitato pp then to action until—S: "After the fight."
25—Theme until—T: "With her usual strong sense of duty."
26—"Meeting" (Andante) by Bendix until—T: "Well, and on the road to happiness."
27—"On Wings of Love" by Bendix to action pp or ff until—T: "In this true is Mary Ellen, etc."
28—"Violetta" (Characteristic Concert Piece) by Herman until—T: "Roy Edwards was Doctor Graham's cousin."
29—Theme until—S: "Men carrying out girl in arms."
30—"Olympia Overture" by Ascher until—S: "Girl alone in her room."
31—Long, heavy, hurry to action until—S: "Doctor enters room and sees girl."
32—Silence, just watch bugle calls (Assembly) twice until—S: "Sailors marching."
33—Short hurry until—S: "Close up of sailor with girl."
34—Theme until—T: "While for fame and honor."
35—Silence during the Title—Bugle Call ad. lib. for warship scene, then silence until—S: "Fade out of navy."
36—"In a Garden of Melody" (Melodious Allegretto) by Sudds until * * * * * END.

"THE MIDNIGHT MAN"

(Butterfly Production)

Theme: "Yester Love" (Intermezzo Andantino) by Borch

1—"Serenade" (Allegretto) by Kautzenbach until—T: "Hello, how is the inventor boy to-night?"
2—"Petite Serenade" (Allegretto) by Horton until—T: "Irene's father also manufactures safes."
3—"Sunshine and Shadows" (4/4 Allegretto non tropo) by Sudds until—T: "Dad, the blueprints are complete."
4—"Pasteul Menuet" (3/4 Allegro Giocoso) by Paradis until—T: Mr. Bob sure has invented, etc."
5—"Inspiration" (Andante Sostenuto) by Edwards until—T: "The cellar somewhere in the east side."
6—"Adoration" (4/4 Andante Moderato) by Barnard until—S: "Woman leaves her house."
7—Piano improvise to action until—T: "If you won't go straight for me, etc."
8—Theme until—T: "I've got a big job to-night."
9—Piano improvise to action until—T: "Pete Enright's search for information."
10—"Admiration" (Moderato Grazioso) by Jackson until—S: "Policeman near door watching man at safe."
11—"Mysterioso Agitato" by Becker until—T: "I know this man, you've made a mistake."
12—"Tendresse" Melody Expressive (2/4 Andantino) by Ravina until—S: "Burglar near window."
13—Mysterioso to action until—S: "The fight."
14—Hurry to action until—S: "The cunning fingers of the Eel."
15—"Romance" (Andante Sostenuto) by Karganoff until—T: "I'm going to find that chap, etc."
16—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Is Mr. Reeham home."
17—Theme until—T: "Solitaire Joe sees a chance."
18—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "The cellar gang, etc."
19—Piano improvise to action until—T: "I'm going down the cellar."
20—"Quietude" (4/4 Moderato) by Gregh until—T: "Captain, we got the goods on the cellar gang."
21—Theme until—T: "Burglar scene."
22—Long Mysterioso to action until—S: "Telephoning."
23—"Chanson Joyeuse" (Allegro) by Ravina until—S: "Interior of cellar."
24—Piano improvise to action until—S: "Police raiding the cellar gang."
25—Heavy Agitato to action until—S: "After the fight."
26—"Lunita" Intermezzo (2/4 Moderato) by Loraine until—S: "Telephoning."
27—"Dramatic Tension No. 15" by Reissiger until—T: "You see, ladies and gentlemen."
28—Theme until * * * * * END.

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BUILDING AND FURNISHING

Theatre Protection

IT is interesting to note the various requirements made by municipalities throughout the country concerning the construction and operation of motion picture theatres. Certain sections of the code in operation in Galveston, Texas, are worthy of note.

The control of the lights in the auditorium are of particular importance. These, as the ordinance says, are to be controlled from two sources. One the operating booth, and the other a convenient location accessible at all times. The keeping of extra film in the projection room in a metal box having a tight fitting cover, should be absolutely adhered to throughout the country, as it is only by means of this careful protection that we can be absolutely sure that risk through carelessness can be eliminated. The operating of the machine by hand is a thing of the past. The climination of the motor drive by law is ridiculous, this in itself being a practical safety device as it allows the operator time to watch the lamp and the rest of the mechanism as it should be watched.

There are very few machines being put out today which are not equipped with a motor drive and those which have been put out without this convenience are being rapidly rejuvenated and brought up-to-date.

The equipping of the ports of the projection room with fireproof doors should always be done. The question, however, is whether it is possible to put up a combustible cord which will act quickly enough to close these ports before a panic has been started should fire occur. Many ingenious operators have arranged their own booth with far better contrivances than are suggested in this Galveston ordinance. The size of the door leading into the projection room can also be questioned. Whether it is feasible to limit the size, as has been done in the ordinance, is open for discussion. It should, however, be built of metal, and so arranged that, as the operator leaves it, it will trip and automatically close.

Below are extracts from the ordinance which should be of national interest.

ORDINANCE IN PART

That inside lights and all lights in halls, corridors or any part of the building used by the audience, except the general auditorium lights, shall be fed independently of the stage light and shall be controlled only from the lobby or other convenient place in the front of the house, and there shall be two circuits into the auditorium, one controlled by the operator in booth and one controlled from without the auditorium, in lobby or without the entrance.

That every portion of the building devoted to the use or accommodation of the public, all outlets leading to the streets, all open courts, corridors, hallways and exits shall be thoroughly lighted during every performance, and the same shall remain lighted until the entire audience has left the premises. One sixteen-candle power incandescent lamp or the equivalent thereof for every 400 square feet of floor surface is hereby ordained as sufficient illumination.

That each arc lamp, used as a part of the moving picture machines, shall be constructed as specified in the National Electrical Code, and the wiring of same shall not be of less capacity than No. 6, B. & S. gauge. All wiring inside of enclosure to be in conduit and all switches and cutouts in steel cabinets, except operator's switch to lamp which must be placed under machine supports. One reinforced extension cord permitted.

That rheostats shall conform to rheostat requirements of the National Electrical Code.

That top and bottom reels shall be encased in an iron box, which boxes shall have holes only large enough for films to pass through. No solder to be used in the construction of these boxes.

That the handle or crank used for operating the machine shall be secured to the spindle or shaft, so that there will be no liability of such handle or crank coming off or allowing the film to stop in front of the lamp.

That an automatic shutter shall be placed in front of the condenser, arranged so as to be closed normally.

That extra films shall be kept in a metal box having a tight fitting cover.

That all machines shall be operated by hand. Motor-driven machines are hereby prohibited.

That the picture machine shall be placed in an enclosure or house made of or lined with fire-proof material, thoroughly ventilated to the outside of the building, and large enougth for the operator to walk freely on either side or back of the machine. Such enclosure or house shall have no openings into the auditorium other than the openings where the light for the picture is emitted. (To be not larger than six inches high by twelve inches long), and operator's window (to be not larger than twelve inches high by four inches wide), and these openings must be provided with fire-proof coverings or doors, arranged to close by strong springs, and to be held open by a fine combustible cord which shall be easily in reach of the operator so that it can be released by hand, which doors must be constructed so that they can be securely closed. Furthermore, if the city electrical inspector shall decide that the arrangements are such as would require it, such doors must be so arranged that they may be released automatically. Only one entrance to enclosure permitted, same to be not over five and one-half feet high by two feet wide, and such entrance shall open into some other part of the building or theatre than the main auditorium, and be arranged in accordance with the above requirements. No electrical pictures or material of any kind shall be permitted in the operating booth other than the picture machine and its accessories.

No audience of a greater number than the seating capacity of the auditorium shall be permitted in the auditorium during the operation of any moving picture machine, and no one (other than employees of electric theatre) shall be permitted to stand in the aisles. All aisles leading to exits shall be kept open and free of any obstruction and all doors of exit shall open outward.

All operators and assistant operators shall within a prescribed time after the passage of this ordinance appear before the city electrical inspector and each shall fully demonstrate his ability and fitness to operate moving picture machines. It shall be the duty of the said city electrical inspector to issue permits to all operators that he may deem competent (each permit bearing a number), upon the payment of a small fee in each case, said fee to be credited to the fund set aside for employment of city electrical inspector. Within a few days after the passage of this ordinance no moving picture machine shall be operated by any person who has not secured a permit to operate, as above shown. Each operator or assistant operator shall before running any reel show on the screen a plate reading as follows:

"This machine is now being operated by Operator (or Assistant Operator). Permit No. , City of ."

It shall be the duty of the city electrical inspector and the city fire marshal to make weekly inspections of each and every moving picture machine, its enclosure and the building containing same for the purpose of ascertaining any violations of this ordinance, and it shall be the duty of such officer to report immediately to the Mayor any violation of this ordinance.

All electrical work must conform to the requirements of the National Electrical Code.

DIRECTORY OF NEW THEATRES

CONNECTICUT

The municipal building department has issued a permit to P. Arthur King to make interior alterations for I. Wise in the Hartford theatre building on Main street, at an estimated cost of $8,000.

IDAHO

Reports current for some days to the effect that Wallace is to have a new moving picture house, have been verified and articles of incorporation filed for the Metropolitan Theatre Company. The incorporators are: L. C. Wilson, Herman J. Rossi and James A. Wayne. The authorized capitalization is $50,000.

Reports are that the showhouse will be built on the corner opposite the Press-Times office on Bank street and the full fifty feet of the two lots being held for the purpose.

Reports current connect the names of Ellis L. Hale, Henry White, W. R.

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NOT IN THE TRUST

Miller, Harry R. Allen and others with the new enterprise. Advices are that work will be begun on the new buildings at an early date, in order that the winter show season may be made available for the new enterprise.

ILLINOIS

A new theatre is in course of construction at Stonington. The contractors have their scaffolds on the grounds and will in a few days begin the brickwork of the Opera House, which will be reinforced with a four-inch brick wall around three sides of the building. The foundation has already been prepared for the work.

Manager Olson of the Orpheum theatre, Galesburg, has announced that the theatre would be closed for a few weeks while the house is being thoroughly renovated and brightened up.

Mr. Olson plans to reopen the latter part of August under a new policy. Since the close of the vaudeville season Mr. Olson has been showing pictures of a high grade.

Woodhull is soon to have a new combination picture house. Messrs. Erickson & Son are the promoters.

The theatre at St. David is being remodeled and the seating capacity increased.

INDIANA

A Fine Arts theatre for Indianapolis and Indiana with stage and auditorium conforming to the most recent developments in theatre architecture awaits the approval of the finance committee of the Propylæum at a meeting soon to be held. The plan to convert the Propylæum building into a modern theatre seating about 700 persons was proposed to the finance committee recently at the home of Mrs. Frank D. Stainaker by Ona B. Talbot, in behalf of herself and Stuart Walker, who has been conducting a remarkably successful season at the Murat since the middle of May.

The proposal to convert the Propylæum into a Fine Arts theatre has come as the result of a number of co-ordinating influences, chief among which are the public demand that Mr. Walker and his company be retained permanently in Indianapolis, the satisfaction Mr. Walker has found in playing here and the belief Mrs. Talbot has that her own ideals for the artistic life of this community are identical with those of Mr. Walker and that in co-operation with him she can realize her ambitions.

Marion citizens are to be given the opportunity within the next few weeks to obtain shares of stock in the Royal-Grand Realty Company, a corporation recently organized here to erect a magnificent $40,000 theatre on West Fifth street.

W. L. Verigan, of Indianapolis, is in the city to promote the sale of the stock. Mr. Verigan, in commenting on the fact that Marion was to have a splendid new theatre, emphasized the fact that the movie house will not be owned and controlled by a few individuals, but is to be a community affair. "The new theatre will, of course, be a big boost to the town," said Mr. Verigan. "People, in thinking of Marion, will think of the theatre wherein they spent a pleasant evening. And it will bring many visitors, too."

The new Royal-Grand theatre is to be erected directly opposite the Marion Hotel on the site formerly occupied by the A. M. E. church.

It is to have a 66-foot frontage and will be 90 feet deep. The theatre will have a seating capacity of 1,000.

IOWA

Negotiations are completed for the construction of a new 2,000-seat motion picture theatre in Des Moines, at the corner of Eighth and Walnut streets. Abe Frankel, prominent exhibitor of Des Moines, Ira B. Thomas and C. C. Taft are the lessees.

Work of construction will start about the first of October and the building is to be completed by January 1.

Clarence is to have a new modern opera house in the near future.

KENTUCKY

Robert Gaddie, of Hodgenville, has purchased the picture machine of R. M. Munford, and will establish a picture show in the building to be vacated by Marcum & Gaddie. Mr. Gaddie will have the show ready for operation in a few weeks, and will contract for high class features, and will give Hodgenville an amusement place to be proud of.

LOUISIANA

The Fern theatre, New Orleans, is a new place of amusement which will have a strong appeal to the residents of the uptown section of the city. It is a new theatre and is being erected by Messrs. Peritz and Yochin, at the corner of Roberts and Franklin streets. The enterprise represents an expenditure of $20,000, and the new building will be an ornament and a great convenience in the neighborhood in which it is situated. It is a most commodious structure thoroughly modern in all of its appointments and will have seats for 900 persons. Opera chairs are to be installed and every convenience for the patrons, such as telephone service, ladies' and gentlemen's rest-rooms will be provided. Especial provisions have been made for the ventilation of the theatre and a myriad of fans will keep the air pure and comfortable. The floor of the theatre is on an incline and the whole structure is to be beautifully illuminated.

The old Pastime theatre at Alexandria has been purchased by Frank Wilson, an old-time exhibitor from Denver, Colo., and the building is to be entirely remodeled and opened under the new name of the Strand theatre. The Pastime theatre was formerly owned by C. F. Bode, but has been closed for some time. The location or the concentration camp at Alexandria has given the motion picture business a great impetus in that place.

MISSISSIPPI

The Tri-State Amusement Company of Meridian, Mass., has made arrangements for the opening of a new motion theatre at Hattiesburg, and the details of the enterprise are being rushed to completion. The new house is to be under the management of C. R. Hatcher, an experienced exhibitor, and it will be run in the most modern fashion, having every appliance necessary for the perfect projection of pictures.

MISSOURI

Frank G. Root, who has been operating the Eagle, a motion picture theatre in south St. Louis for a number of years, has just completed a transaction whereby he becomes owner of the lot adjoining his house on South Broadway, between Lafayette avenue and Soulard street, on which he will immediately begin construction work on a modern and fireproof theatre building to be ready for the opening of the coming fall season. Mr. Root began his theatrical operations in a very small way, with a little house not seating more than 200 persons. It was no time until the little house had to be enlarged to take care of its increased patronage, and now this second house has again become too small to accommodate the crowds that come to the Eagle theatre, hence to the new building.

The Melba Amusement Company have closed a transaction under the terms of which they will erect a modern motion picture theatre on Miami street, St. Louis, a short distance east of Grand avenue. The building

will be modern in every respect and will be used for high-class moving picture shows and also be so constructed that vaudeville can be used if necessary.

The Lorclei Building at 4525 Olive street, St. Louis, will open on September 30, as the Liberty theatre. A. E. Morelock, former proprietor of the Pageant, will operate the Liberty, and will show only big spectacular features that will warrant a week's run or longer. The Liberty will be remodeled and redecorated to the extent of making it one of the most modern and up-to-date theatres in the west end. Only one performance will be given each evening, and the program will last from eight to eleven o'clock. The doors, however, will open at seven, and the early comers will be entertained by musical concerts, solos, short lectures and educational slides until eight o'clock. The price of admission will be based on the strength and merits of the productions that are shown, and the seats will be reserved.

NEBRASKA

Summer business is so good Nebraska exhibitors are not hesitating to open their new theatres in August. Mayland Brothers, of Omaha, on August 3, opened their brand new, 500-oapacity house at Seward, Neb., and report a highly satisfactory attendance. Their house is well constructed and equipped, two Power's 6-B machins and a Minusa screen being among the equipment.

William Buettner opened a brand new house seating 250, at Amherst, Neb., during the last week in July and is doing excellent business for the summer, he says. Among the other modern equipment in his theatre are a Simplex machine and a private lighting plant.

The big, new Rialto, at Lincoln, L. M. Gorman, manager, will open September 1. It seats 1,600, is modernly equipped and is one of the best houses in the state. It is on the same site and replaces the old Majestic. Full details of construction and equipment will be given in a later issue.

Will and Fred Mayland are laying plans for the opening of a motion picture theatre at Seward.

NORTH CAROLINA

Work is progressing rapidly on the new Auditorium theatre, Winston-Salem. The theatre will cost $100,000, exclusive of the ground, and will seat 1,800. It is to be operated by the Piedmont Amusement Company, and will play legitimate attractions and high-class feature pictures.

OHIO

Lorain will have a new motion picture theatre in the fall. A new company is being organized at the present time to erect a two-story building, the second floor to be used for office space. Twenty thousand dollars is to be expended on the structure. R. S. Silsbee, 901 Lorain County Bank Building, Elyria, is the architect.

Preliminary plans are in progress for the erection of a four-story motion picture theatre and office building combined at 1862 East Ninth street. George A. Grieble, 707 Park Building, is the architect for the owner, Max Schoehtel.

OKLAHOMA

The contract for a new theatre building for Quapah, was let last week by W. I. Bingham. The building will be 50 x 125 feet, of brick construction and two stories high, and in the business center of the city. Work is to be commenced at once and rushed to completion.

M. S. Simpson intends opening a new motion picture theatre at Lawton with "The Barrier" as the feature. All of the Selznick productions will be shown in this new house.

TENNESSEE

The Bijou theatre, Knoxville, announces through Don P. Trent, manager, that the house will be closed for a few weeks, during which time many much-needed improvements will be made. The house is also to be thoroughly renovated and it is expected to open about Monday, August 20.

VERMONT

The Comique theatre, Montpelier, is being remodeled under the supervision of George H. Almon. The owners, G. H. Almon and Mayor Mitchel are taking advantage of the quarantine to put the place in shape for handling capacity audiences. To that end the stage is being moved back, which will give 100 more seating capacity. The ventilating system which was partly finished, when they bought the house, will be completed. A change will be made in the front, the entrance being shifted to the center of the front, back of which will be a construction to do away with the draft of which many complained in the past. Other improvements are also to be made.

WEST VIRGINIA

The old Alpha moving picture theatre at Edgington lane, Wheeling, will reopen about August 15, according to reports. The picture house was formerly operated by Leopold Miller, but he shut it down about a month ago. Wheeling people have leased the building and are having it remodeled and painted, and will open it on the above date under the name of the "New Alpha."

WISCONSIN

A theatre to cost about $80,000 will be erected on East Mifflin street, Madison, taking the place of the Strand and running through to East Dayton street. Building Commissioner Dean issued a building permit to Dr. W. G. Beecroft, and the work is to be started soon.

Concrete, tile, marble and iron will be used in the construction of the new playhouse, which is to be one of the largest and finest moving picture theatres in the Northwest. It will be fireproof throughout and have a seating capacity of 1,436.

The Strand will be razed and in its place will be erected a foyer, which is to extend from East Mifflin street to the alley in the middle of the block. The dimensions of the foyer will be 22 x 132 feet, and of the playhouse proper 82 x 124 feet.

Dr. Beecroft owned two buildings on East Dayton street and he has also acquired a residence owned by William Owens so as to permit the installation of an eight-foot court on each side of the building on Dayton street.

It is understood that the contracts are to be awarded soon and that the work will be rushed. Dr. Beecroft has leased the theatre to the F. & H. Amusement Company, for a period of 15 years.

New United Branch at Minneapolis

TO supply a rapidly increasing demand from the Northwest for a convenient supply house, furnishing high class motion picture equipment, supplies and accessories, a United Service Station has been opened at 16 North Seventh street, Minneapolis,

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Minn., under the management of George A. Rogers. Mr. Rogers is one of the best known supply men in the West; he was associated with the Western Supply Co. (now United Theatre Equipment Corporation), since its opening, and has been connected with F. A. Van Husan, the Omaha manager, for the past five years. The Minneapolis office is being well stocked with "everything of the best for the motion picture theatre except the film," so that prompt shipments will be assured.

United Theatre Office in Omaha

UNITED Theatre Corporation will open a new theatre supply office at 16 North Seventh street, Minneapolis. Goods are in transit now, and it is expected business will be under way not later than the first of September.

George A. Rogers, manager of the Western Supply Co., of Omaha, a branch of the U. T. C., will go to Minneapolis as manager of the new branch. He was there last week and arranged for the location. The office will handle a complete line of Powers machines, Hallberg motor generator sets and current savers, a full line of novelties and all accessories used in and around motion picture theatres.

Rogers has been in the film business for over six years. He was assistant manager of the Laemmle Film Service Co. in Omaha before entering the accessory business when the Western Supply Co. was first started. Through his efforts that company has grown to be one of the leaders in that business in the Middle West.

Simplex Machines in World Demand

Numerous deals during the past two weeks have sent Simplex machines to Australia, China, England, France, Japan, Norway, the Philippines and South America.

The Simplex plant has been buzzing with activity, the motto in placing the machines being "from Greenland's icy mountains to India's coral strand," and the resultant orders indicate that American projection is appreciated the world over despite war.

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Important Announcement

The September 1st Issue of Motion Picture News

going to exhibitors in the states of California, Washington, Oregon, Idaho, Montana, Utah, Nevada, New Mexico, Colorado, Wyoming and Arizona will contain a

West Coast Edition

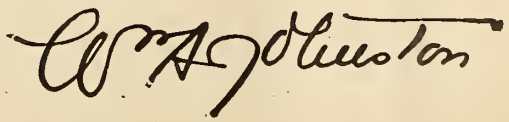
comprising news and advertising text of particular and exclusive interest to localities in the above territory.

This sub-edition of MOTION PICTURE NEWS will be followed by similar issues in other centers of motion picture activity.

Individually these sub-editions enable us to come into closer editorial cooperation and closer personal touch with exhibitors than is possible in a magazine whose columns appeal equally to the entire country.

Collectively these sub-editions enable MOTION PICTURE NEWS to acquire the broadest and most intensive circulation possible in this field.

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PRESIDENT DEMANDS CONGRESS DROP "WAR COMMITTEE" PLAN AS A REFLECTION ON HIMSELF

Writes to Representative Lever That Ride to Food Bill Would Make His Task of Conducting the War "Practically Impossible"—Joint Supervisory Body, He Says, Would Amount to Assumption of the Executive.

CITES "DISTRESSING HARASSMENT" TO LINCOLN FROM A SIMILAR BODY.

Not Questioning Patriotic Motives of Congress, Mr. Wilson Insists Such Co-operation Is Not Practicable—Can Only Interpret Action as Lack of Confidence in Himself—The Statement Is Taken as Intimation That if Senate Amendment Is Retained He Will Veto Bill—Opposed Also to Triple Food Administration Board.

By Louis Seibold.

WASHINGTON, July 23.—Determined that the Administration shall not be harassed as was the Lincoln regime during the Civil War, President Wilson to-day plainly intimated that he will veto the Food Control Bill unless the section, injected by the Senate, creating a Congressional committee to supervise the conduct and especially the expenditures of the war is eliminated.

He made known his views in the following letter to Congressman A. F. Lever, who managed the bill in the House:

My Dear Mr. Lever:

I am very much obliged to you for your thoughtful courtesy in stating to me the circumstances of the present action on the Food Administration Bill, and I am particularly obliged to you for calling my attention to section 23. I deem it my duty to express my opinion about that section and its effect upon the whole administration of the war very frankly indeed, since the public interest manifestly demands that I should do so.

Section 23 is not only entirely foreign to the subject matter of the Food Administration Bill in which it is incorporated, but would, if enacted into law, render my task of conducting the war practically impossible.

I cannot believe that those who proposed this section scrutinized it with care or analyzed the effects which its operation would necessarily have. The constant supervision of executive action which it contemplates would amount to nothing less than an assumption on the part of the legislative body of the executive work of the Administration.

There is a very obvious precedent in our history which shows how such a supervision would operate. I refer to the Committee on the Conduct of the War, constituted by the Congress during the Administration of Lincoln. It was the cause of constant and distressing harassment and rendered Mr. Lincoln's task all but impossible.

I am not, I beg you to believe, in any way questioning what might be the motives or the purpose of the members of such a committee. I am ready to assume that they would wish to co-operate in the most patriotic spirit. But co-operation of that kind is not practicable in the circumstances.

The responsibility rests upon the Administration. There are adequate existing means of investigation and of the effective enforcement of that responsibility.

I sincerely hope that upon the reconsideration of this matter both Houses of Congress will see that my objections rest upon indisputable grounds and that I could only interpret the final adoption of section 23 as arising from a lack of confidence in myself.

Cordially and sincerely yours, WOODROW WILSON.

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